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CONTENT

Mapping Cultural Networks and its Discontents

Kültürel Ağları ve Hoşnutsuzluklarını Haritalama

Finn FORDHAM*

Abstract

The 'network' is a powerful concept and metaphor, a tool for and focus of much recent research and scholarship. We envisage our very world as 'networked.' 'The network' also has aesthetic or formal possibilities: in the interconnected, reticular, knotted or participatory work. Interest in networks from within literary study arose arguably out of cultural history and sociology, where a 'social text' was imagined, partly as a means to displace an outmoded focus on the single author, the autonomous individual, the heroic genius. Readers and texts are imagined together forming 'networks' of meaning, feeling, and judgement. But do we take the concept for granted? Though powerful as a tool, is it also somewhat blunt? Can we ever succeed in 'mapping' a cultural network, or describing one accurately? Is the metaphor too knotty or nodal for the fluid forms it hopes to catch in its structures? What absences does this metaphor forget? Do we overvalue the notion of a network from the context of our own professional networks, at the cost of forgetting the disconnected? Does disconnection from the ideas of disconnection explain the shock and surprise at how recent democratic processes unfolded? Referring to my research that considers formations and disruptions of cultural networks and of value at the outbreak of World War 2, and to representations of data in the Digital Humanities, my paper addresses these questions amongst others.

Keywords: Networks, digital humanities, disconnection.

Öz

'Ağ,' güncel birçok eğitim ve araştırmanın aracı ve odağı olan güçlü bir kavram ve metafordur. Biz kendi dünyamızı '(b)ağlanmış' olarak tasavvur ederiz. Birbirine bağlı, retiküler, düğümlü veya katılımcı eserlerde, bu ağ, aynı zamanda, estetik ya da biçimsel olanaklara da sahiptir. Edebi çalışmalar içerisinde ağlara olan ilgi, bir 'sosyal metnin' tek yazara, özerk bireye ve destansı dehaya yöneltilmiş olan modası geçmiş bakışı kısmen yerinden ettiği düşünülen bir araç olarak kültürel tarih ve sosyolojiden tartışmalı bir şekilde ortaya çıkmıştır. Okuyucuların ve metinlerin bir araya gelerek bir anlam, duygu ve yargı ağı kurdukları düşünülür. Acaba bu kavramı hafife mi alıyoruz? Acaba bu kavram, bir araç olarak güçlü olduğu halde, aynı zamanda biraz körelmiş midir? Herhangi bir kültürel ağı, haritalamada ya da tam olarak açıklamada hiç başarılı olabilir miyiz? Acaba metafor kendi bünyesinde yakalamayı umduğu akışkan formlar için çok karmaşık veya düğümlü müdür? Bu metafor hangi boşlukları, bağlantı eksiklerini unutmaktadır? Kendi profesyonel ağlarımızın bağlamında olan bir ağ kavramına, kopuk olan ağı unutma pahasına, gereğinden fazla mı değer veriyoruz? Kopukluk fikirlerinden kopmak son demokratik süreçlerin nasıl geliştiğine dair şoku ve şaşkınlığı açıklıyor mu? Bu çalışma, başka konuların yanı sıra, 2. Dünya Savaşı'nın patlak vermesi ile ortaya çıkan kültür ağları ile değer oluşumları ve bozulmaları göz önünde bulunduran araştırmama ve Dijital Sosyal Bilimler'deki veri temsiline atıfta bulunarak bahsettiğim sorulara yönelecektir.

Anahtar Kelimeler: Ağlar, Dijital Sosyal Bilimler, kopukluk.

Introduction

The idea of this article stems from facing up to a gap in an ongoing research project, an experiment in cultural history, studying culture on and around the day that war was declared by Britain and France against Germany: September 3rd 1939. It focuses on the presence of avant-garde and modernist culture around that day both in Britain and for British subjects abroad, and on the contexts in which that culture was perceived and received, how it was threatened, how it survived - if it did - and how it responded to this moment of global crisis. More concretely, it recounts what cultural figures were doing that day, whom they were communicating with, where they were travelling to and from (many were interrupting their holidays), what they were working on, what they were reading (Fordham, 2018). Initially, being a scholar of James Joyce's *Finnegans Wake*, I wished to understand how the reception of that dense work, which came out in May 1939, was affected by that troubled period – as it undoubtedly was (Fordham, 2020). A detailed picture of intersecting cultural groups and of works newly con-

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textualised could, I imagined, form a valuable contribution to the history of that period, and to modernist studies.

At the start I had aimed to reconstruct the matrix of producers and consumers, individuals and institutions, and consider how values and tastes were effectively produced and reproduced. To this end, I intended to offer maps of cultural networks. Materials would arise from the research that would make it possible, as I wrote in an early outline describing the project, to "build new and more detailed pictures of cultural networks in the period" and of how they shifted, emerged, or dissolved. I realised I would need to reflect on what networks are, how they form, function, and break down. This desire to focus on 'the network' had several origins in my reading and teaching: in writings by Jerome McGann and Guy Bourdieu, in the New Modernist Studies, and in the idea of the Death of the Author, Barthes's undead text. These works come together to question the individual subject as the entity through which value and meaning are produced. The destabilisation of the subject and of the autonomous 'genius' author is assisted by attention and gestures towards networks. Texts, readers, society, history, context are each one reconceptualised as networks in themselves and, taken all together, comprise one vast cultural network. Work on networks may also question and reveal canon formation, and help its reformation. One early and influential example of this appears in a vivid diagram from Bonnie Kime Scott's 'Gender of Modernism' (See Figure 1). Notice in the diagram how Ernest Hemingway has been banished somewhat as a lonely relatively disconnected outlier, while Virginia Woolf sits confidently at the top, on a peak of her own. Scott does describe it as a 'tangled mesh', but the apparent objectivity signalled by the diagram's geometrical rigidity is still a sleight of hand which hardly conceals a bold transvaluative attempt to establish a new canon of writers that embodies a new set of values.

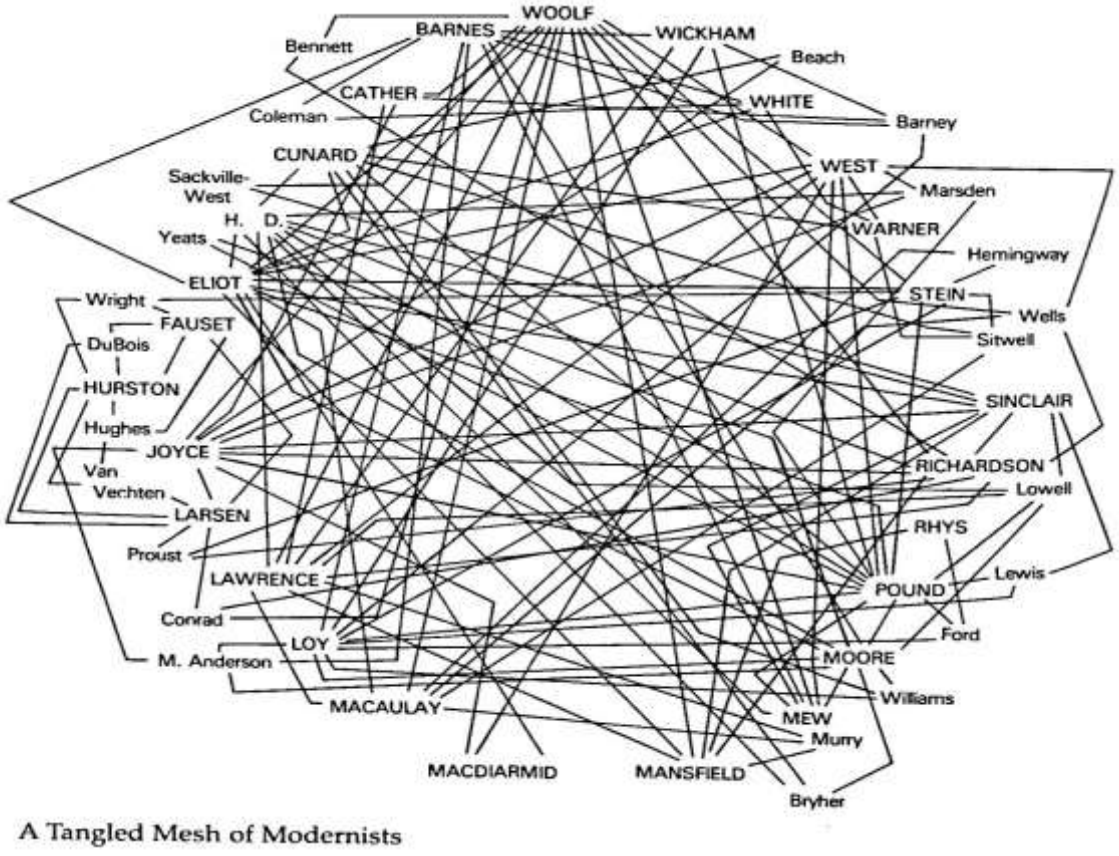

Figure 1: "A Tangled Mesh of Modernists" (Scott, 1990, p. xxii)

As my research developed alongside such scepticism, less and less time was spent developing the thinking around 'the idea of the network'. I became busy simply amassing the materials (from archives, letters, biographies, memoirs) and then trying to arrange those materials into narratives made up of people, characters, texts, organisations, cultural objects, and journeys. I still sought connections and groupings, and I revelled in surprising encounters and coincidences, like Thomas Mann and H.G. Wells meeting at the PEN congress in Stockholm early in September 1939, or Cecil Beaton being on holiday with Gertrude Stein in South West France at the end of August; and in chains, with six degrees of separation, which connected Anais Nin, for instance, at one end, to the actor John Gielgud at the other. The nature of the links in these chains varied, responding to the needs of narrative and to the pleasures of intricate form. Forgotten, overlooked cultural figures did indeed emerge, like Sir Francis Rose who had introduced Beaton to Stein; or the mystic psychoanalyst E. Graham Howe who linked Anais Nin to Malcolm Muggeridge.

While network analysis needs a defined set of nodes or vertices, my set kept growing and, reflecting a common feature of social networks, it is in fact still growing. So I deferred or avoided systematic constructions of networks according to predetermined categories such as class, geographical location, or literary magazines. These all felt too rigid for the emerging material and for the effects of surprise I wanted to achieve through the forms of sequence that the writing produced. Individuals who were all published in one magazine did not necessarily know each other and thus constitute a kind of network. And to what extent did the existence of tight networks actually matter to the subjects of my project? How much reliance was there at the time on contingency? I encouraged myself to subvert conventional linkages, and no longer discouraged elements of randomness from shaping the connections. I also, frankly, allowed myself to be seduced by biographical detail and by gossip. 'Networks', I began to persuade myself, would simply emerge, as and when they needed to. A reviewed B, B wrote to C, C had started an affair with D, to whom E wrote offering work for the Ministry of Information, which was overseen by F, who had also asked for Noel Coward's help. Theorizing all this could come later, or not at all. But such a strategy was perhaps a *faute de mieux*, unfolding because the alternative (an analysis of the dynamics of networks, which I still quietly nurtured), was simply not happening, distant, perhaps unfeasible. Without realising it, I had failed to provide myself with a basic working definition of 'networks'.

So the gap mentioned at the start of this article, is this blurry focus on 'the network' and its concepts. This article, then, attempts to bring that moment of theorization off the back burner, to mind the gap, and to sharpen the focus to see if it is worth filling in or stepping over, and to produce a critical introduction to theories of networks, and kinds of network analysis. My argument reflects the results of explorations into the field that are only preliminary because 'network theory' features in many disciplines over a wide area, far larger than I'd known when I first chose a focus on 'networks'. In the last twenty years, attention to various forms of networks has spread virally through academic research – not just in the humanities, but also the social sciences, economics, and mathematics. Why is this? What are the purposes of this attention? What are its uses and abuses? Are there problems in the terminology that these disciplines deploy? Is it time for 'network theory' or the pursuit of networks to dissolve, secede, fragment? My conclusion is that it is, and that mapping networks, especially shifting ones, is doomed to failure. This may look like a compensation for diverging from attempts to map them. But I hope my argument explains why such a deviation turns out to chart a better course for understanding the relations within the consumption and production of culture.

One reason for the spread of 'network theory' is that while networks have a very simple definition and can seem ubiquitious, they can nevertheless become very complicated systems. A network is defined as a set of connected elements, and I would set a lower limit on the number of these elements of greater than two. These elements are referred to as vertices or nodes, and the connections between them are known as 'edges' or 'links'. The simplicity of this definition helps explain the wide applicability of the term, and why the concept is exploited and exported over such a wide field.

The size of this field can be gauged from Caroline Levine's chapter Networks in her recent and well received work *Forms* (Levine, 2017, pp. 113-132), which references some 37 different authors over just twenty pages, including major names of 'network theory' – Deleuze, Guattari, Moreno, Barabasi, Latour, etc. Intriguingly, neither Jerome McGann nor Foucault are mentioned, though the presence of the latter can be felt clearly if indirectly through the references to the New Historicists, Gallagher and Greenblatt. Levine's references to them are critical, since within the kind of 'formalism' that she is keen to promote, New Historicism is something of a whipping boy, and so Foucault, being key to New Historicism, is being avoided. In fact Levine and the New Historicists share a positive evaluation of a "networked sublime" (Levine, 2017, p. 130). I've found Levine particularly useful for this talk even though – or, as we'll see, *because* - I've picked some holes in the weave of her arguments. Levine's work also illustrates the intense development of interest in the concept of networks. The development can be used to represent a symptom of that modernity classically understood to have originated with the expansions of transport infrastructure and communication networks during the 19th Century, the latter now accelerating exponentially with the internet and social media applications. The latter, in their easily manipulable digital format, have provided a vast new quanitity of data for analysis which is spawning a brave new research world in which 'social network analyses', or 'social physics' are under the microscope. This research ranges from being descriptive, to critical, to instrumentalised: how, for example, can understanding social networks help us exploit human resources? (Pentland, 2014).

My criticisms of 'network theory' in this article derive chiefly from 'social network analysis', and can be grouped in three inter-related areas. First, I identify problems related to the applications of the metaphor and the terminology that are associated with network analysis. I inspect the nature of the links that analysts posit between humans-as-nodes, and also question the use of diagrammatic forms in representing social interactions. Second, I show how predominantly visual representations of social networks lead to difficulties analysing their dynamics, their emergence, development, rearrangement, and dispersal: networks, essentially, are hard to historicise. Indeed, when injecting time into social network analysis, it appears that everyday social interaction and relations cannot be described in terms of networks at all. Third, and my main point, I criticise network theorists for the frequency with which they appeal to ubiquity ("networks are everywhere"), and to a sublime concept of unbounded networks, and thence the idea that networks are disruptive or redemptive, or both. The commitment to 'networks' and their disruptive sublimity is symptomatic of a disconnection from the idea of disconnection itself in the humanities. What if we were to try going off grid for a while? There is a politics here, though it is belated: the focus on a Utopian sublime connectivity underestimates the fact and the power of disconnection, which may come back and pull the rug out from under the supposedly self-supporting networked society. Concrete communication networks – railways, roads, radios, computers – are a deceptive model or metonym for social networks: using such a model, social networks become structures emptied of content. Once they are fleshed out with content, the initially primary fact of the structures becomes incidental. The model of the concrete network can no longer be used to analyse communication in action. In action, the network dissolves.

Definition, metaphor, visual form

The origin of the metaphor of the network (like all our metaphors for abstract notions of society as a constructed form), lies in the concrete world of the artisan: the Oxford English Dictionary provides two early instances for the word's definition as "work in which threads, wires, etc., are crossed or interlaced in the fashion of a net" ("Network", 2010, OED). As so often, translation triggers linguistic innovation and neologism: Tyndale encounters the Hebrew word 'neshek' in Exodus 38, a chapter in which Moses commissioned a sacred barbecue for his altar, where burnt offerings to God were to be made, specifying a grill (in the form of a net or grid) to hold the sacrificial material. The suffix 'work' being welded on to 'net', signals something skilfully made and fine or ornate. In a 1592 comedy by Robert Greene one character takes up the fancy new word and promises to another: "thou shalt have … rich networks for thy head attire" ("Network", OED, Sense A.1.). Networks are simply fancily worked-up kinds of net: they may be rigid or flexible, may have a simple grid-like form or be more complex, as if made of lace. There is a sense of wonder and exoticism woven into the term: anatomical studies in the 17th Century begin to identify parts of the body, like the heart, that featured "networks" (Charleton, 1659, p. 87). The OED notes the emergence of the term being applied as a metaphor to *immaterial* forms in the 19th century, with fascinating breakthrough examples from Coleridge, to whom we now leap, writing in 1817 that 'property' constitutes an abstract network that holds society together; and then from Emerson who, in 1856, writes about English law being a 'network of fictions' (Sense A.3.). Emerson's is an early example of the perception of 'discourse' (law being a kind of discourse) as a network, which, like a net therefore, may contain, hold together, shape, or trap. Talk of the "network of railroad" (Sense A.4.a.) has by this time recently begun, in 1850, so the imaginary associations are stretching over space, over-taking their physical expansion across the earth, with a celerity no less than that of thought. From this point, associations of 'a network' will be symptomatic of technological modernity and have concrete applications. Thus from the 1880s, the term will be used by electrical engineers to describe varieties of circuits, and also in economic writing to describe business organisations (A.4.b and A.5.a) In 1914, the word appears in the context of early radio broadcasting (A.4.c), where it will become a dominant and enduring metaphor. After WW2, the term will be applied to coteries of power: spies, old boys, etc. ("Old Boy", 2010, OED). The first social networks then are in fact quite contained, and, revealingly, are also anti-social networks: cliques, closed circles. The phrase 'Computer networks' appears as early as 1962 (Sense A.4. d), while 'network computers' takes off in the 1980s, ushering in - or perhaps just coinciding with - a bold new conceptual phase of 'the network.' Michel Foucault, in 1982, writes an afterword in English for Rabinow and Dreyfus's landmark book about him: "Power relations are rooted in the system of social networks", he claims (Foucault, 1983, p. 224). Networks being at the root of power, it now becomes possible to gesture towards society as a whole as a network, and towards discourse as a network. Thus Foucault, again, in the *Archaeology of Knowledge*: "A statement is always part of a network of statements" (Foucault, 2002, p. 111). Alongside this arise 'social network analysis', and Latour's 'Agent-Network-Theory', where individuals themselves are imagined as constituting a network, a microcosm of social networks (Latour, 2006, p. 140). Comparison produces some useful defamiliarisation. Consider Hobbes's metaphor for society in *Leviathan*: an enormous artifically produced man. It is a sign of the ineffability or unencompassability of 'society', one of those elusive totalities (like 'world', 'community', or 'nation'), that we project new terms for their structures by borrowing terms that have been applied to newly configured structures which have been relatively easy to describe and encompass. In the case of "networks", computer networks are the concrete structures whose terms are transferred to describe larger abstract structures. These perceptions and theories about networks are thus relatively

recent, but they are now well embedded - or, we might say, 'networked'. They are instances, moreover, of the sublime object of the network – an observation which foreshadows the third and central point of critique in this article.

In the transportation, or metaphorical translation of the word applied to physical structures, whether delicate or tough, over to immaterial entities, eventually to embrace the abstraction of social structures, there is a story about the imagination grasping concepts as tools to help craft concrete ideas of the social. The story of the word's journey reveals the concept as a reassuring construct produced in the wavering light of human unpredictability. Through this story, weak points, opportunities, contradictions, and inconsistencies in the construction emerge. One effect of the uncertainties is that discourse will tend to flow between the contradictions and seek resolution in debate. Social theory is in part a dialectical wrangle with the metaphors that are inevitably applied to abstract social concepts. This can be seen clearly in parts of Latour's work (2006, pp. 128-133).

This problem becomes clear when we look again at the terminology provided by network mathematicians, of 'vertex' and 'edge' (Newman, Duncan and Barabasi, 2006, p. 12). A vertex is an element in a system, a point, a node, or a hub. It could be a railway station, or a port, or a computer, or an individual human. It might stretch to being a book, or a fictional character. Between these 'vertices', joining them together, are the 'edges': links or lines of connection or communication, like 'cables', 'wires,' or, in the analysis of illness spreading, paths of contagion. With these definitions, a group of railway stations or computers existing in a network makes eminent sense. Mathematicians can play games with the abstract forms of these systems: they can vary at will the numbers of nodes and the links between them, producing figures and formula for understanding connectivity, clustering, spreading, fitness (a recent term which refers to "an intrinsic ability of a vertex to compete for edges at the expense of other vertices") (Newman et al., 2006, p. 341). The terminology can be applied to 'real world' situations: the spread of diseases for instance, citation or collaboration networks (where 'A' collaborates with 20 researchers, each one of whom collaborates with between 5 and 15 researchers, and so on). Network mathematicians talk joco-seriously about their 'Erdös' number, which designates the relative distance of being a collaborator with Paul Erdös, himself a theorist of networks, on a published article (see Figure 2). This gives birth to the 'small world' or 'six degrees of separation studies', though the phrase has been criticised as conjuring social myths of connectivity (Newman et al., 2006, p. 9). These myths, in which the world's interconnectedness is reproduced as the diagram of a network, nevertheless serve an important purpose, presenting a sublime possibility of complex relational totality, filling a gap in the social imaginary. These imaginary global maps supplement the enlightenment project of Mercator's projections with its nets of latitudinal and longitudinal lines, providing geographical coordinates for every point on the planet.

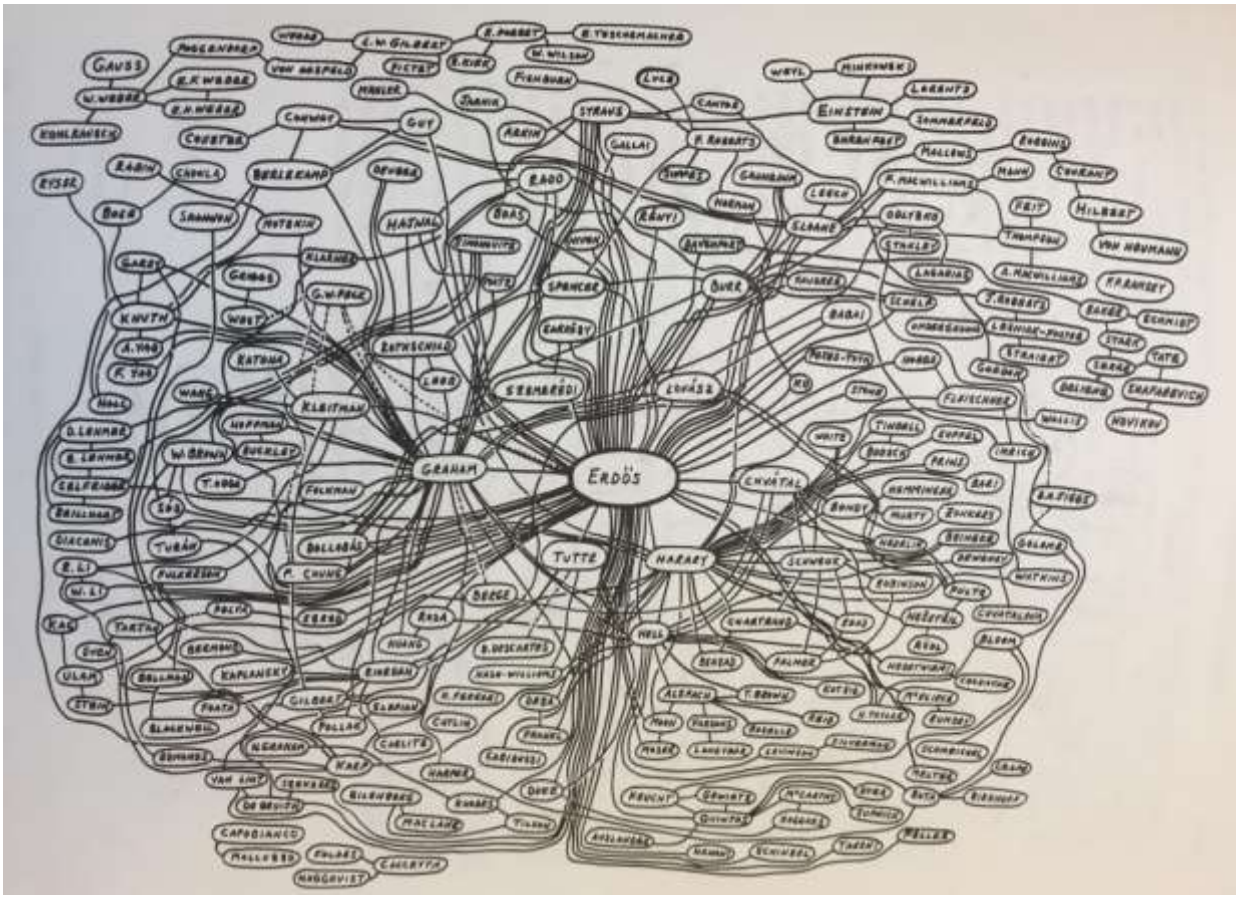

Figure 2: Representation of Erdös collaborative network (Harary, 1979).

So humans appear as 'nodes', easily enough. The problem emerges in how the 'edge' or 'link' is defined. It must signal a form of relation, a kind of knowledge: A has spoken to B, therefore a channel of communication (an edge) has been opened up between them. Leaving to one side the content of the speech, and the nature of the relation (whether professional, social, familial), a link can now be drawn, and it can be represented as strong or weak.

Figure 3 is an example of such a map made of the social networks in Shakespeare's *Romeo and Juliet*, where thickness of a line indicates a quantity of social interaction calculated via the number of lines addressed between characters. The thickest line joins Juliet to her Nurse, so theirs is the most 'verbal' relationship. Colour is also used to code different groups or houses: the Montagues, Capulets, Escalus, and Other. Positionality (left and right sides) is partly determined by the theme of opposition, but also more arbitrarily by the Romantic icon of the heart shape. Romeo and Juliet sit with an unsuitable snugness at the heart of this heart. The representation is a composite structure bringing together and numbering all the spoken lines. It contains usefully surprising facts: that the pair who speak most lines to each other are the Nurse and Juliet. But it doesn't reflect a social network as it exists at a given moment, nor the relation of a character to another character within a social network at a given moment. It fails to represent the dramatic unfolding of social processes. It seeks expressive form, but is limited in its expressive capacities, like an abstract or constructivist painting. This is a general criticism of these diagrams qua diagrams, of which there are many, the result, often, of pioneering explorations in Digital Humanities, keen to harvest the newly available data, represent them in innovative ways, which coincidentally reflect the interest in networks in both real and fictional worlds.

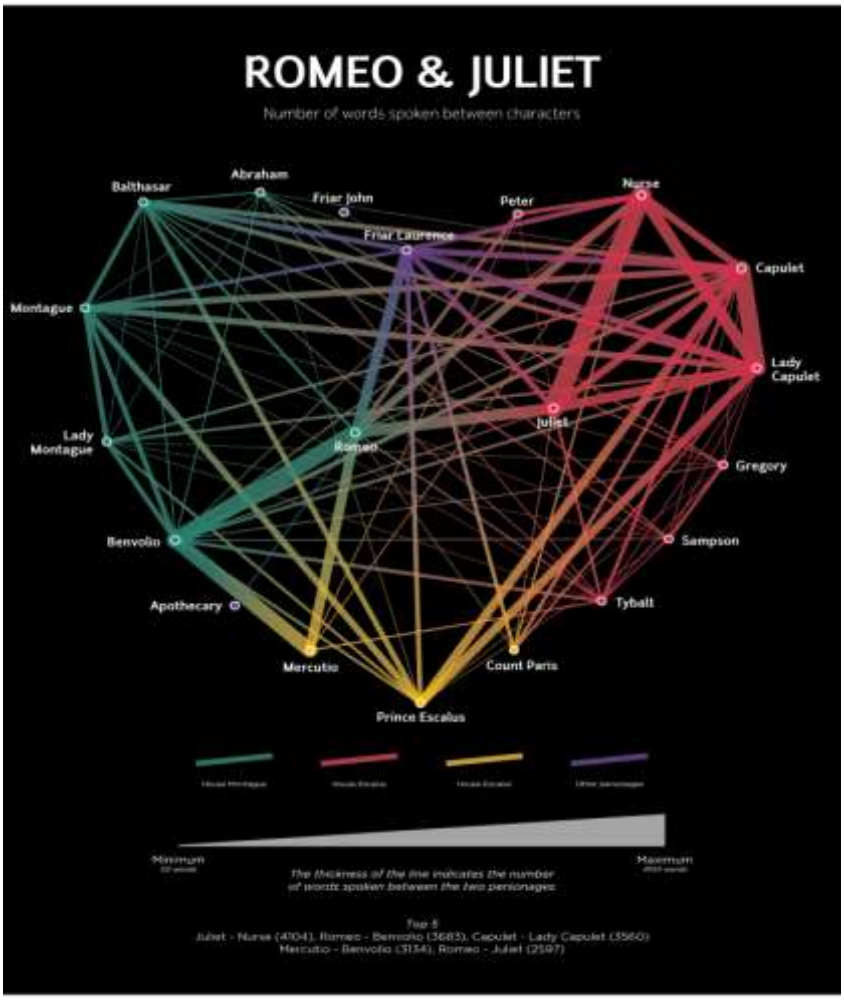

Figure 3: Network of *Romeo and Juliet* characters
https://www.reddit.com/r/dataisbeautiful/comments/8ivizh/visualisation_of_words_spoken_between_ _and/

Figure 4 shows us another such diagram produced to represent the social networks that can be shown to exist around the 17th century writer Margaret Cavendish (Moore, 2015). The form is beautiful and stylishly contemporary, with overlapping swerves and parabolas that resemble the aysmmetric lines and spurs produced in a cloud chamber. It seeks to be decentered, though the size of the nodes, and the number of 'edges' imply values around ideas of 'influence'. These can inform hierarchies that illustrate social and cultural power. The knowledge on display is impressive and it communicates well the complexity and international range of a particular cultural network – its modernity, as it were. Like the *Romeo & Juliet* diagram, it unites, as pictures do, several moments as existing at one moment. It is de-narrativised, de-historicised. But one aim of the project, as its devisers say, is in fact to inject time and to historicise: "we will attempt to create a moving network … so we can track when the networks are created in place and in time" (Moore, 2015). This overlaps with the initial aims of my project, but I notice they have not done theirs yet, and I sympathise. The problem is that while networks may expand, movements of elements in that network, even the tiniest of movements, will destroy the mimetic aspect of the representation of that network.

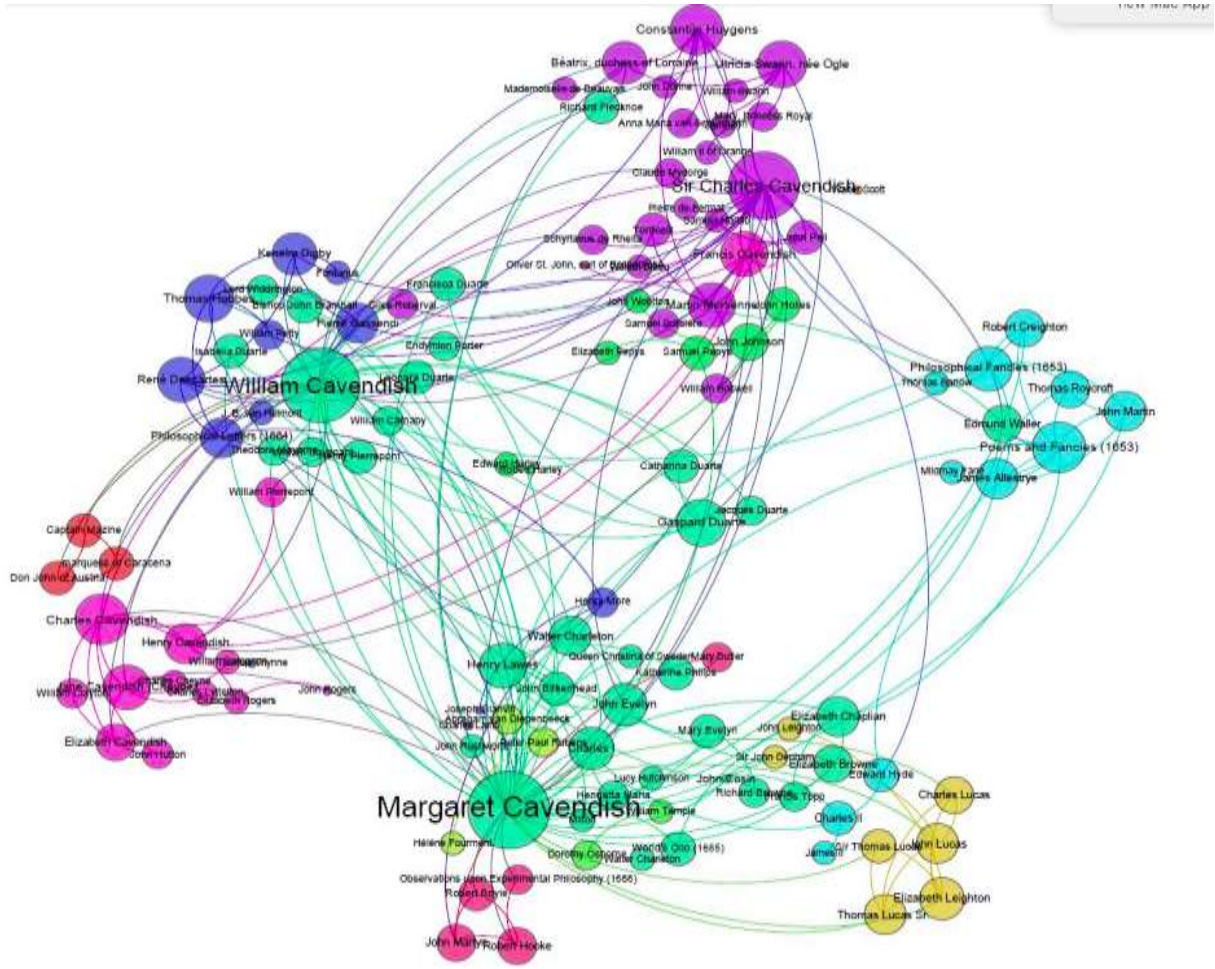

Figure 4: An "early visualisation of Cavendish's networks" (Moore, 2015).

The Cavendish network is made up chiefly of names of people but, looking closely, it includes texts (Moore, 2015). Is this inconsistent? It seems reasonable to say that we are linked up by texts, edges joining us as nodes, but it is also fair to say that they can be nodes in themselves like us. Bruno Latour might agree, as he argued there are both human and non-human 'actors' in given networks – though in order for this to work he had to redefine what he meant by the word network, toying with the word 'worknet' (Latour, 2005, pp. 142-143). In any case, I find this to be magical or theological thinking however – reflecting the fact that Latour's perspective as a practising Christian will require the word of God to have as much if not more autonomy than human beings. I contend simply that the inclusion of texts alongside humans is inconsistent in a way that usefully emphasises an issue when those analysing social networks apply mathematicians' terms to situations of social communication. There is a problem applying such terms to language.

Is language an edge or a node, or something else - a node that moves along a line? Networks, in their origin as nets, are basic structures designed to have a relation to other materials – they will hold them in place, or enable movement along their tracks and between the nodes that structure them – ashes, flames, air, or small fry must be able to pass through. And if we accept the idea of the Death of the Author, or an author's desired anonymity or invisibility, then a network should not represent a structure comprising an author connected to readers as equal kinds of nodes. When language passes from one person to another person (granting that each one is a node or vertex), one could say that the passage of words describes a line or edge: that it actualises a channel that was always potentially there. If this is so, then air con-

sists of an infinite potentiality of channels, a conception which makes the air seem sublime – a quality we will return to. Signifiers move along or through the channel which their very movement has carved out of thin air. Speech, unmediated, passing mid-air between us, scores invisible lines, airy nothings on which social networks come to be built. But these lines are vulnerable and ephemeral, are subject to the fallibility of human communication. The signifieds, the meaning, message, content, which are carried by the signifier, may get lost or distorted along the way. The lines' structures, trembling and unreliable, produce castles in the air. And where do these lines or 'edges' end? At the ear of the person, or the brain, or the soul? Is the ear just another node on the way towards the brain as another node? There may moreover be an intention but also an unpredictable effect of the utterance, and these may contradict one another. What sort of line in a network diagram could represent intention or effect or their contradiction? How might we represent distortion, or show mistrust or deception? The diagrams showing social networks are relentlessly content-free. But how do we show content? We do so with more complex lines we already have to hand, those which form letters and words.

This sceptical treatment of how the structures of social networks are represented may remind us of what was once well-covered ground in criticism: in the post-structuralist critiques that targetted structuralist conceptions of communication. Over that ground a post-card was seen to be travelling – one which claimed however, that it would never arrive (Derrida, 1980). This suggests to me that certain forms of structuralist analysis survive or have returned, that they inform modes of social network analysis, and that therefore we may have to repeat a form of the post-structuralist critique. If we do, let's not however romanticise the deferral of meaning or the ineffable this time.

One further illustration of these problems of content can be found in another Digital Humanities experiment entitled "Nation, Genre and Gender: a Comparative Social network Analysis of Irish and British Fiction, 1800-1922" designed to represent social networks within fictions. This project has carried out work on several texts, including *A Portrait of the Artist as a Young Man*. In this case, the team of Digital Humanities scholars have produced a series of animations to communicate a sense of the dynamic shifts in the forms that social networks take (as if reading the novel wouldn't give you a richer and more accurate sense of that dynamic). These animations can be watched unfolding on the project website, and I include a couple of images (Figures 5 and 6) to show how the animation shifts the images over time around the start and the end of Chapter 2 (Meaney et al., 2015). The nodes in these networks are all characters' names. So, unlike the Cavendish network, there are no texts. However, one of the names, Mercedes, comes from a text within Joyce's text. She is the beautiful heroine of Dumas's bestselling *Count of Monte Cristo*, which the young Stephen Dedalus has read. Mercedes helps Stephen construct a figure in his life of the idealised unreachable woman. Assuming this inclusion is not an error, does this not introduce an inconsistency in the network? If it's not an error, then shouldn't we open the flood gates and let *all* imaginary social entities in the novel function as potential 'nodes.' In that case, why not include 'God', about whom Stephen has many more thoughts than about Mercedes, or the "phantasmal comrades" (Joyce, 2000, p. 70) into the diagrams with whom, we're told, Stephen preferred to spend time than with the other boys at school.

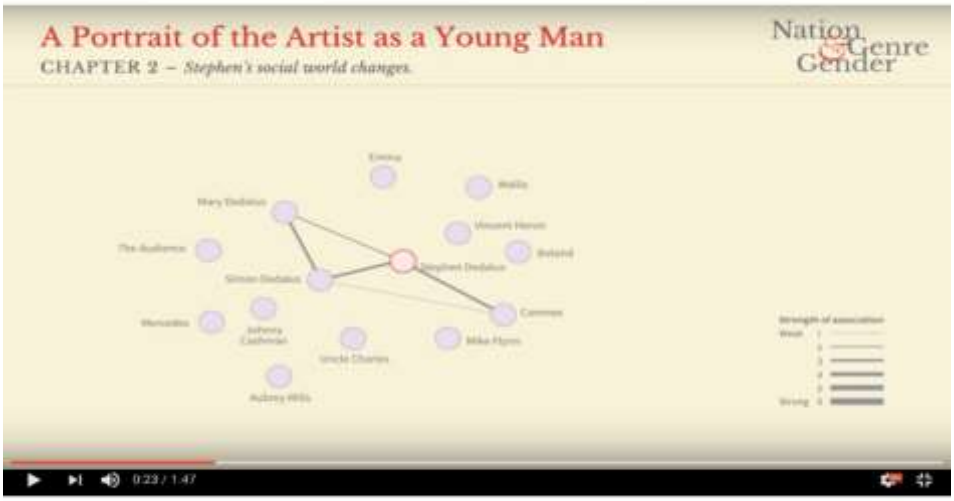

Figure 5: The social networks of *A Portrait of the Artist as a Young Man*, start of Chapter 2 (Meaney et al., 2015)

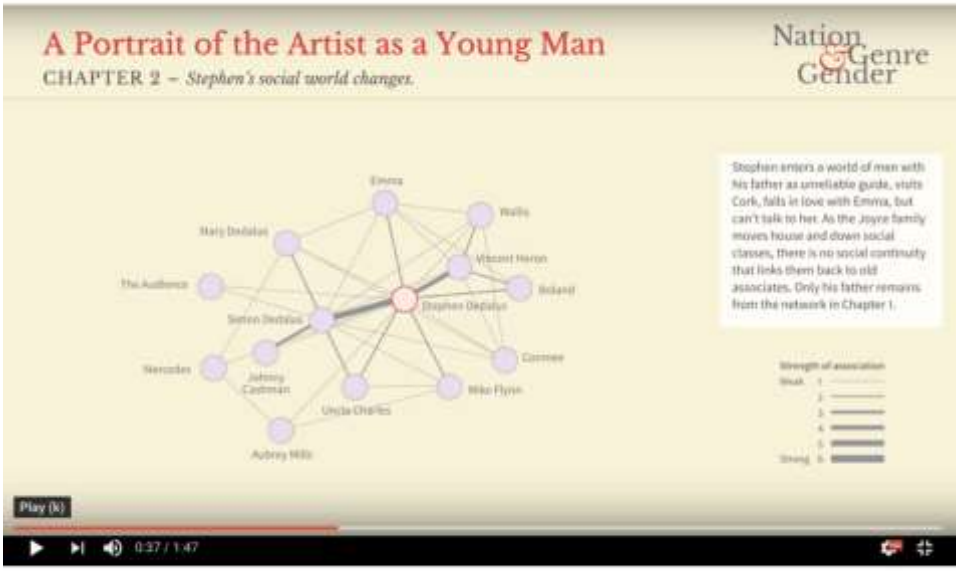

Figure 6: The social networks of *A Portrait of the Artist as a Young Man*, end of Chapter 2 (Meaney et al., 2015).

The animation shows the forms of the diagram shifting continually with the network always increasing in size. It too is seeking the holy grail of network analysis by trying to capture their dynamics. Mathematicians are aware of the difficulties in this quest, as they acknowledge: "This is a particularly challenging area of study in which analytic progress has proved elusive" (Newman et al., 2006, p. 294). The animation aims to communicate Stephen's evolving networks as they extend over time. There is a pattern in these animations in which the networks always get bigger across a chapter and then suddenly disappear with a new chapter which begins from scratch, implying that his network does not continue from one chapter to the next, whereas in fact Stephen's family, though it changes shape and intensity, is always there in the background. But when we read Joyce's text, and accompany Stephen

through his life, we see his relation to other characters never evolves in one direction. This graphic fails to capture even a rudimentary quality of Stephen's existence, which is that it swings back and forth between intense and diverse social situations and isolation. This graphic implies that there is a build up in each chapter and then a sudden dissolution, so we begin again. But there are such dissolutions in the middle of chapters also. Stephen's acquaintances moreover tend always to dissolve over time not increase. Even though the animated representation moves and changes, it nevertheless reduces all relations into the form of a line. But of course the form of Stephen's relations vary not just in number but in kind, often depending on setting: playground, infirmary, classroom, dinner table. Place creates different potential and actual network forms. This may be obvious, but it is absent from these animations.

The grail of these representations – of the Margaret Cavendish and Stephen Dedalus networks - is to capture flow and dynamism of networks-in-progress. It is a reasonable assumption that networks are dynamic, because people are always moving into and out of one group to another. But in the attempts to chart these flows we find the study of networks and the idea that society is a network will – as it should - break down. There is too much that these content free, pseudo-geometrical representations leave out to give us any understanding of how people interact, how groups and organisations actually work, how they maintain their structure, or destroy others. Why not leave that to the novel?

Moving towards my third criticism, I should point out that I do not wish to throw out the baby with the bath-water. There are of course rigid and rigidly enforced structures in human organisations which can be described as networks, and the study of them can usefully reveal channels of communication and the structure of power relations, whether insidious or liberating. Modern technology provides data for analyses of such networks and also allows the concept of the network to spread. But it is not technology alone which helps this happen. It is also encouraged by narratives which responded to that developing technology and to power structures in general: narratives which were explored by the 19th Century realist novel. For in that form lie the origins of this social imaginary of human society as a global network of overlapping systems. These kinds of novels do not have the cultural status they once had, attracting a smaller proportion of the total attention that is paid to cultural narratives. The success of that form of the novel is nevertheless a precursor to the emergence of the vision of the social as it has recently developed. This vision now arises critically in part as compensation for the relative loss of the cultural power of the realist novel from its 19th Century heyday, where an earlier version flourished. In the recent vision, however, or in the version of it that I want to criticise, 'the network' has becomes a sublime thing, both disruptive and redemptive.

The sublime network is infinitely expandable, unencompassable, a key to the maintenance of truth, and at the root of power. Thus "networks are everywhere" for (Newman et al., 2006, p. 1); and in Bruno Latour's vision, according to Barbara Herrenstein Smith, networks in essence underpin truth: "the stability, reliability and seeming autonomy of scientific facts and entities are produced and sustained by networks of interacting agents" (Smith, 2012, p. 25). Jerome McGann presents history as a sublime network: "It moves… forward, sideways, and backwards – all at the same time – and its movements are not uniform but heterogeneous, comprising a large network of filiations which themselves display discontinuous and non-uniform types of relations. …The ideal – not realizable – would be to hold that entire network in one's social mind" (McGann, 1987, p. 171). To illustrate this myth in literary criticism, I return to Caroline Levine's *Forms,* mentioned earlier, in which she uses Dickens's *Bleak House* to argue that networks in the novel do not, as you might expect "stop at the borders of the nation" (Levine, 2015, p. 124). She gives an example in which Dickens, "links Jo [the cros-

sing sweeper] to networks that spread to distant places on the globe", and quotes the following passage:

> Jo comes out of Tom-all-Alone's, meeting the tardy morning which is always late in getting down there, and munches his dirty bit of bread as he comes along. His way lying through many streets, and the houses not yet being open, he sits down to breakfast on the door-step of the Society for the Propagation of the Gospel in Foreign Parts, and gives it a brush when he has finished, as an acknowledgement of the accommodation. He admires the size of the edifice, and wonders what it's all about. He has no idea, poor wretch, of the spiritual destitution of a coral reef in the Pacific, or what it costs to look up the precious souls among the coco-nuts and bread-fruit (*Bleak House* quoted in Levine, 2015, p. 124).

Levine (2015, p. 125) argues that in this passage "the nationalistic *Bleak House* reaches beyond national borders." While she might have considered how such a 'reach' could be used to strengthen the book's own nationalistic agenda, she contends instead that:

> Jo does not know anything about the connection between himself and 'Foreign Parts,' but this is no hindrance to the operation of a network; indeed, most of the characters in *Bleak House* are entirely unaware of their function as nodes in a dense overlapping of networks, but they are linked nonetheless to far-flung strangers in remote places through multiple webs of interconnection.

Levine is suggesting that two elements being linked (or just being adjacent to one another on the globe – like Jo sitting at the threshold of a Missionary Society) is in some fashion sufficient to contributing to a globally networked sublime. It creates for the novel a global perspective, one which helps redeem any narrower nationalism that may be diagnosed.

But just as Jo does not know about the Society, the Society does not know about Jo. The mutual ignorance of these subjects and their very different networks, one small and private, one large and public, is in fact a tragedy, and a failure of emerging international networks. Surely this is Dickens's point, which is a nationalistic one: that charity should begin at home. It's driven home in the ironic allusion to a "spiritually destitute coral reef", and the mockery of the voice which contends that it's all down to Jo's lack of knowledge of this organisation that makes him poor, when of course it's a lack of money and local charity that makes him poor. Jo's ignorance is blind to the cost of establishing their morally righteous global networks. Levine misses this because she wants to conjure a *form* with the qualities of complexity, density, linkage, multiplicity and interconnection, a form with a redemptive quality (it redeems alienation), and for Dickens to be part of this.

In the conclusion to the chapter Levine romanticises the way in which identity in general is networked: "all of us are located at the crossings of multiple unfolding networks… linking bodies, ideas, and things through numerous channels at different rates" (Levine, 2015, pp. 130-131). But are we? Are we all, equally, in this stimulating MLA conference vision of an interconnected hotel lobby of a world? Or is this world, for the likes of Jo at least, less intellectual funfair and more bleakly unfair? Does Levine project outwards a quite specific position as a general truth, a reflection of her own situation, her textual and professional condition, a successful academic? This vision of the world may be a projection also from the form of a certain kind of complex novel, a novel much loved by academics. But what if we imagine the networks projected from different literary visions: of Racine, Kafka, or Beckett, where the networks, such as they are, are small, disonnected, mutually untrusting, uncomprehending, inward looking. And what of the world of the lyric which may disavow connection to a wider world, and where the sublime is produced through a private intimacy?

> Let sea discoverers to new worlds have gone;
>
> Let maps to others. Worlds on worlds have shown.
>
> Each hath one and is one. (Donne, 2012)

Networks, we're told, overlap and have elements in common to form broader networks. But often they don't. Levine and others romanticise connection, and see it even when it isn't there, even when the fact of disconnection is what is being emphasised, as at this point in *Bleak House*. Narratives of connection or of overlapping systems which criticism may adulate and encourage, may actually conceal or overlay narratives of disconnection. In such criticism, there is a disconnection from disconnection. The significance and power of retreat or withdrawal, of enclosure, escape, interiority, intimacy, privacy, are excluded, given short shrift. I do not stress this as a nostalgic lament for some sad withdrawal from the possibility of withdrawal, a loss of the possibility of escape, but rather as a reminder of couple of things.

First is the always surprising – perhaps *süblime* - range of our imaginary relations with the world. This means that we do not have to imagine that we are always only at the meeting point of multiple diverse forces that are, Levine suggests, organising us. There are still still points in the turning world. Networks are not everywhere, as has been said (Newman et al. 2006). Levine says that two children holding tins cans joined by a string consitute a network. But isn't two nodes insufficient for a network? Moreover, some relations or experiences are outside any network. We can choose to go off grid.

Secondly, a perhaps always belated reminder, is the underestimated potency of disconnection, and of the un-networked society. It was myths of connectivity which prevented a clear vision of the facts of social disconnection in the year of 2016. If Levine had written her book *since* 2016, she might have conceived of the forms of social networks and our connectedness differently. While being critical of her vision, this critique is written with the benefit of hindsight. This hindsight will affect the way I present the formation and destruction of cultural networks in 1939. The attempt to fill the gap in my cultural history of a single day has brought distance between that history and any sublime sense of social and discursive interconnectedness. Disconnection, it turns out, is as powerful as connection in the formation of cultural value. Moreover, exploring the nature of networks enables a sense of the ways that analyses of them doesn't fall into a pattern easily. The gap that was originally going to be filled by a theory of how networks could be mapped, will now have to feature as a void, as between buildings, though there will be props in the remaining space, a structure that explains why the gap is there.

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1796: When the Terror Ballad Came to Britain

1796: Korku Baladı Britanya'ya Geldiğinde

Robert William RIX[*]

Abstract

In 1796, numerous English translations of the German writer Gottfried August Bürger's poem "Lenore" were published. Critics have long seen this intense publication activity (within just one calendar year) as both remarkable and difficult to explain. The article examines the factors that made the poem such an immediate sensation. By analyzing prefaces and reviews related to the English translations of "Lenore," it becomes clear that the poem offered something new: it was a *Kunstballade* that drew on vernacular poetic forms and thereby challenged existing verse genres. In order to understand the popularity of the ballad, the article revisits aspects of the theorist Itamar Even-Zohar's *polysystem theory*, which provides a useful departure for a discussion of translations as the conduits through which a domestic repertoire of literary genres can be expanded and renewed. In this connection, it is important to look at how the various translations were aimed at different segments of the book market. However, as an innovation, Bürger's poem was not universally welcomed. Conservative detractors and, remarkably, some of the translators themselves baulked at introducing Bürger's superstitious ballad to an English reading public insofar as "Lenore" could be seen to contest British rationality and offend religious sensibilities.

Keywords: Gottfried August Bürger,ballad,translation,romanticism,polysystem theory,book market.

Öz

1796'da Alman yazar Gottfried August Bürger'in "Lenore" şiirinin çok sayıda İngilizce çevirisi yayınlandı. Eleştirmenler (yalnızca bir takvim yılı içerisindeki) bu yoğun yayın etkinliğini hem kayda değer hem de açıklaması güç buldular. Bu makale, bu şiiri böylesine ani bir sansasyona dönüştüren etkenleri incelemektedir. "Lenore"un İngilizce çevirilerine yazılan önsöz ve değerlendirmeler analiz edildiğinde, şiirin yeni bir şey ortaya koyduğu açığa çıkar: bu şiir, anadilde yazılmış şiir biçimlerinden beslenen ve böylece yaygın olan nazım türlerine meydan okuyan bir Kunstballade'dır. Makale, bu baladın popülaritesini kavrayabilmek için, teorisyen Itamar Even-Zohar'ın, çeviri üzerine tartışmalarda yeni bir çıkış yolu sağlayan ve bu sayede yerel edebi türler repertuarında yenilenme ve genişlemeye olanak kılan çoğuldizge kuramının (polysystem theory) bazı yönlerini yeniden ele almaktadır. Bu bağlantı içinde, çeşitli çevirilerin kitap piyasasının farklı paydaşlarına nasıl odaklandığına bakmak önem taşır. Öte yandan, bir yenilik olarak Bürger'in şiiri, evrensel anlamda hoş karşılanmamıştır. Muhafazakâr muhalifler ve ilginçtir ki, bizatihi bazı çevirmenler, "Lenore"un İngiliz rasyonelliğine meydan okuyan ve dini hassasiyetleri rencide eden bir eser olarak algılanabileceğini düşünüp Bürger'in batıl inançlara dayanan baladını İngiliz okurlara tanıtmaktan kaçınmışlardır.

Keywords: Gottfried August Bürger,balad,çeviri,Romantisizm,çoğuldizge kuramı, kitap piyasası.

Introduction

Gottfried August Bürger's poem "Lenore" has become a major reference in horror fiction, inspiring such diverse writers as Vasily Zhukovsky in Russia and Edgar Allen Poe in America (Lawson-Peebles, 1999, p. 10). Despite its German origin, "Lenore" also stands as the seminal poem that challenged established poetic genres in Britain and initiated an interest in new modes of writing. In the decades after the poem's first German publication in 1774, it gained notoriety for its representation of supernatural events. The poem was translated into various European languages in the decades after its first appearance, but it is the publication of several English translations within just one calendar year (1796) that has raised eyebrows ever since. Some of the translations were even published in revised editions, adding to the number of printed versions that were issued that year. *The Monthly Review* commented on the extraordinary spurt of translation activity that it was "proof of the increased relish among us [British readers] for the modern German school of literature – a school of which the marvelous, the horrid, and the extravagant constitute some of the most prominent features" (1796, p. 322). In Britain, "Lenore" became the most conspicuous example of a new style of writing, the literature of 'terror,' as it was often referred to in English. The poem can be

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classified as a *Kunstballade* (i.e. a 'literary ballad' that imitates oral folk ballads), which was a new form of writing that caught on among British poets, such as Walter Scott, Matthew Lewis, and William Wordsworth. It would not be an exaggeration to say that Bürger's "Lenore" was one of the most important literary texts for the early development of Romanticism in Britain.

The cultural framework that allowed several translations of the poem to be published within such a short space of time needs to be better understood. In this article, I will revisit aspects of the theorist Itamar Even-Zohar's *polysystem theory*, which he developed in the 1970s for the study of literature and translation and expanded into a more extensive theory of culture in the 1990s. This is not to revive 'systems thinking,' but Even-Zohar's model for how national literatures receive or reject texts that move across language borders will serve as a useful departure for a discussion of the British book market in 1796. To clarify terminology – *polysystem* indicates the heterogeneous and hierarchized conglomerate of literary models that exist within a nation or language area. Translations are often the conduits through which innovation is introduced to the domestic repertoire of literary genres and, therefore, also the texts most likely to contest the established canon. By examining prefaces and reviews related to the 1796 translation of "Lenore," it becomes clear that Bürger had thrown down the gauntlet to trite models of polite and polished verse. However, the use of a German source to invigorate vernacular literary expression was far from unanimously embraced in Britain. As I will discuss, the poem gave rise to cultural anxiety with respect to the influence the poem was feared to have on British taste, morals, and politics. For a discussion of this, the *polysystem* model is useful because it looks at literary systems as embedded in larger social, cultural, and historical frameworks and participates as part of what Susan Bassnett has called "the cultural turn" in translation theory (2013, pp. 7-8). It is this wider scope of translation as cultural turning points that I will examine in this article, without losing sight of the materiality of translations as print commodities in the market for books.

Bürger's German Ballad

Gottfried August Bürger (1747-1794) composed "Lenore" in 1773, and it was first printed in the Göttinger *Musenalmanach* in 1774.[1] The journal was an outlet for the literary group known as the *Hainbund*, associated with the German town of Göttingen. The group consisted of poets and students who turned away from neoclassical verse forms for a cultivation of ostensibly simple poetry based on vernacular models. Bürger's ballad has thirty-two eight-line stanzas, which reflect an attempt to imitate the traditional ballad of folk tradition. Importantly, Bürger also adopts supernatural elements, such as ghosts and revenants, which are often part of the traditional ballad. Yet he invokes these elements of folklore superstition in order to put forward a Christian moral.

The poem can be summarized as follows. The young maiden Lenore is engaged to Wilhelm, a soldier fighting on the side of Frederick the Great in the Seven Years' War (1756-1763). When the soldiers return from the Battle of Prague (fought on 6 May 1757), in which thousands of lives were lost on both sides, Wilhelm is not among them. In a conversation with her mother, Lenore insists that God has been deaf to her prayers, and she voices doubts about his mercifulness. Lenore also announces that she wants to be released from what she sees as a life of pain, now she presumes Wilhelm to be dead. In response to her daughter's blasphemy, Lenore's mother asks God for forgiveness, but to no avail, as Lenore's wish to die will soon be granted. At midnight, a spectral steed and a rider who looks like Wilhelm arrive at

[1] All references to Bürger's "Leonore" in this section of the article are to the first published version (1774). English translations are my own.

Lenore's doorstep. The rider promises to carry Lenore off to her bridal bed, but this requires that they ride a great distance on horseback. Yet, he assures Lenore, the moon shines bright and "we and the dead ride fast" [*Der Mond scheint hell / Wir und die Toten reiten schnell*].[2] Lenore mounts the horse, and they ride at a blistering pace through phantasmal landscapes, including a funeral procession and demons dancing on top of a gibbet. The ride terminates at the cock's crow, as they arrive at a graveyard. The horse disappears, and the rider drops his amour and is transformed into a conventional representation of Death: "His body became a skeleton / With hourglass and scythe" [*Sein Körper zum Gerippe, / Mit Stundenglas und Hippe*]. The nuptial chamber that Lenore was promised turns out to be the grave where the real Wilhelm's body rests. The ground beneath Lenore's feet dissolves, and spirits that dance in the moonlight, taunting her: "no one quarrels with God in Heaven" [*mit Gott im Himmel hadre nicht*].

As is made explicit in the line just quoted, Bürger's poem contains a moral lesson about respecting God. Bürger would have found inspiration for this didacticism in the traditional protestant readings of his Lutheran upbringing or in the texts he read during his time as a student of theology at the University of Göttingen. However, the idea that God would employ supernatural agents to punish those who speak ill of him seems to yield to a folkish version of superstitious Christianity, which many readers found unsavoury. For the conceptualization of the *Kunstballade*, Bürger evidently had access to oral ballad literature. The German poet and critic August Schlegel, who was a leading influence among the group of Jena Romantics, relates in a 1797 article that Bürger had told him that the poem was based on a traditional German ballad recited by a female friend, who had only remembered some of the stanzas. Whether or not this was true, it can be observed that Bürger draws on a common *topos* found in ballads and folklore. The theme of a dead bridegroom carrying off his bride can, for example, be found as number 365 in the *Motif-Index of Folk-Literature* (Thompson, 1955-1958). The moral often associated with this theme seems to be that one must not mourn a dead person unduly, as the living will reap no benefit from this, and it will make it difficult for the dead to detach themselves from this world.

Bürger did not write his poem to be read by the lower orders; the *Kunstballade* was composed for polite salons and the literary circles in which he moved. Nonetheless, he employs a simple diction associated with folk poetry, and the poem includes several orality markers. For instance, he uses *trap, trap, trap* when representing the sound of the horse's hoofs and *kling, ling, ling* for imitating the ringing of the doorbell. This onomatopoeic soundscape combined with a supernatural ghost story proved a successful blend that was poised to cause a commotion in Britain where poetic composition was characterized by neoclassical mannerisms and adhered to sometimes rigid rules of decorum. Bürger's narrative is furthermore coloured with the brush of *Sturm und Drang*, i.e. the late-eighteenth-century German mode of writing that would often dwell on extreme emotion and anti-rational sensations leading to a character's destruction. These were new literary ideas that would feed into an emergent Romanticism in Britain and help the poem gain popularity as the spearhead of a break with what was increasingly seen as the stagnant state of English poetry.

As mentioned, a curiosity of the poem's history are the many translations and editions that appeared in Britain during 1796. A full overview of publication details has not hitherto been provided. Before we advance the discussion, an annotated bibliography of the editions I

[2] As an indication of the influence "Lenore" has had on later literature, this pronouncement is often quoted. See, for example, Bram Stoker in *Dracula* (1897, p. 10), in which one of Jonathan Harker's travelling companions whispers these lines.

have been able to locate will therefore be provided. These publications and their details will be referred to throughout the article.

1. Translator: John Thomas Stanley.

Title: *Leonora: A Tale, Translated freely from the German of Gottfried Augustus Bürger*.
Publication Details: London, William Miller.

Format and Price: 8vo, 2s. 6d.

Info: This first edition was published in February.

Title**:** *Leonora. A Tale, Translated freely from the German of Gottfried Augustus Bürger. Second Edition.*

Publication Details: London, William Miller.

Format and Price: 8vo (2s. 6d?).

Title: *Leonora: A Tale, Translated and Altered from the German of Gottfried Augustus Bürger. A New Edition.*

Publication Details: London, William Miller.

Format and Price: 4to; 5s. Also advertised at 6s. 6d.

Info: Published in March. Three engraved plates by William Blake. Some copies were issued in two parts, in which the second part is the original German poem with a separate title page: *Leonore, Ein Gedicht von August Bürger*. The higher price was probably for the two-part version.

2. Translator: William Taylor.

Title: "Lenore," published in the *Monthly Magazine* for (March 1796): 135–37.

Info: The translation was reprinted in the *Edinburgh Magazine* 7 (1796): 465–67.

Title: *Ellenore. A Ballad originally written in German by G. A. Burger.*

Publication Details: Printed in Norwich by John March, sold in London by J. Johnson.

Format and Price: 4to; 2s.

Info: A much-revised version of the poem printed in *Monthly Magazine*.

Title: *Leonora, A Ballad from the German of Bürger.*

Publication Details: Edinburgh, Schaw and Pillans.

Format and Price: 8vo; 6d.

Info: Reprint of the text from the *Monthly Magazin*e.

Title: *Lenora: A Celebrated Ballad*. *Translated from the German of Bürger.*

Publication Details: Glasgow, Brash & Reid.

Format: 8vo; 1d.

Info: Reprint of the text from the *Monthly Magazin*e. This publication has survived in *Poetry; Original and Selected*, vol. 1 [2nd issue] (Glasgow, Brash & Reid), a collection of twenty-four one-penny chapbooks.

3. Translator: Henry James Pye.

Title: *Lenore, A Tale: from the German of Gottfried Augustus Bürger.*

Publication Details: London: Printed for the Author, and sold by Sampson Low.

Format and Price: 4to; 1s. 6d.

4. Translator: William Robert Spencer.

Title: *Leonora, Translated from the German of Gottfried Augustus Bürgher*

Publication Details: London, J. Edwards.

Format and Price: Folio; 1l. 1s.

Info: 4 designs by Lady Diana Beauclerc.

5. Translator: Anon.

Title: *Leonora: A Poem, from the German of Mr. Bürger.*

Publication Details: London, Hookham and Carpenter,

Format and Price: 8vo; price not known.

6. Translator: Walter Scott.

Title: *The Chase, and William and Helen: Two Ballads, from the German of Gottfried Augustus Bürger.*

Publication Details: Edinburgh, printed by Manners and Miller; and sold by T. Cadell, Jun. and W. Davies, London.

Format and Price: 4to; 3s. 6d.

A New Type of Poem and Its Popularity in Britain

When "Lenore" was picked up by British translators, the vernacular idiom of Bürger's ballad was evidently one of reasons why it received attention. In the 'Preface' to his translation, Henry James Pye asserts that "simplicity is the most generally attractive" of all literary beauties, and he holds that Bürger excelled in this (1796, p. 7). William Robert Spencer, in his preface, also singles out 'simplicity' as the most notable element of the poem and avers that the German language "nobly expresses the terrible and majestic" through simple language (1796, p. [ii]). Such praise should be understood against the backdrop of

neoclassical verse, often burdened with classical and scholarly allusions, which had enjoyed much popularity in Britain throughout most of the eighteenth century. However, Spencer makes clear that he will not translate the onomatopoeic effects, as these are only suitable for 'German taste,' and would appear 'ridiculous' in English ([iv]). Spencer is here drawing a distinction between what he sees as the 'low' German taste in poetry vis-à-vis the higher requirements for poetic decorum in Britain. As translation theorist Gideon Toury points out, a translator must always consider which original elements of a source text may be below the threshold of 'acceptability' in the target language (1995, pp. 70-77). Spencer's defensive nationalism shows us that Bürger's poem challenged prevailing norms of British poetry – norms that Romantic writers would systematically upset. Yet the Romantic penchant for imitating oral ballads was never accepted by every poet and critic across the country, for which reason separate, if not incompatible, strands can be observed in the British repertoire at the beginning of the nineteenth century.

A young Walter Scott was not so circumspect when it came to breaking with norms of neoclassical refinement. He readily embraces Bürger's onomatopoeia and does not shy away from writing plodding verse. For example, he represents the ghostly visitor's arrival at the door with a "hark! and hark! a knock – Tap! Tap!," and during the ride we get, "hurry, hurry, clash, clash, clash!" (1796, p. 27). *The Monthly Review* believed these passages in Scott's translation introduced "novelty of imagery, as well as of diction" into English composition (*Monthly Review*, 1797, p. 35).

But the freshness of expression was not the only reason why Scott was attracted to Bürger's ballad. Many years later, he recalls in "Essay on Imitations of the Ancient Ballads" that "Lenore" struck a chord with him because of its "fanciful wildness of expression, which serves to set forth the marvellous tale in its native terror" (Scott, 1847, p. 564). If ghosts had played a supporting role as poetic machinery since classical times, Bürger made supernatural events the central theme on which his poem hinged. The urge to introduce this new form of poetry to Britain was palpable. Scott speaks of the ballad as if it had a supernatural hold on British translators: it was "as if there had been a charm in the ballad, no one seemed to cast his eyes upon it without a desire to make it known by translations to his own countrymen, and six or seven versions were accordingly presented to the public" (1847, p. 564). Scott belonged to a young generation of writers who believed that English verse needed renewal. The translation of two Bürger ballads in 1796 therefore became his debut on the literary scene. In "Essay on Imitations of the Ancient Ballad," Scott recalls his growing fascination with German authors (Schiller, Goethe, and Bürger) against the backdrop of what he believed to be a decrepit state of poetry in Britain. The last ten years of the eighteenth-century, he writes, was "at a remarkably low ebb," and German compositions provided an "emancipation from the rules of the French school [neoclassical verse] so servilely adhered to" (Scott, 1847, p. 560). Bürger's supernatural ballad garnered much interest among poets and literary figures in Britain. After having come upon William Taylor's translation, Charles Lamb wrote to S. T. Coleridge on 5 July 1796: "Have you read the Ballad called 'Lenora' in the second number of the 'Monthly Magazine'? If you have!!!!!!!!!!!!! [i.e. 14 exclamation marks]" (Lamb, 1975, p. 41).

We may enhance our understanding of the British interest in Bürger's ballad by revisiting Itamar Even-Zohar's *polysystem theory* (1990, 1997). A fundamental principle in *polysystem* theory is that perennial tension exists between the centre and the periphery of the literary system, as various text genres and literary models vie for dominance. Translated literature often poses a challenge to the status quo by bringing innovation and change to a nation's established repertoire (which is defined as an aggregate of rules for creating and

using literary products). Translations are therefore often moments of what Even-Zohar terms "literary interference." Translation from a foreign source is most likely if the text fills a gap in the vernacular repertoire. There are several conditions under which this may take place, but what is pertinent to the present analysis is the likelihood of interferences into the national literary system by foreign models when the domestic repertoire is felt to be static or conservative (Even-Zohar, 1990, p. 49).

If "Lenore" represented the winds of change with respect to what was possible in the market for polite poetry in Britain, the interest in balladry was not new, it was only that ballads had existed as part of a separate literary system. Anthologies containing examples of oral ballads had been popular reading matter for some time. Allan Ramsay's collection *Tea Table Miscellany* (first published 1740) was widely read and republished several times, and Thomas Percy's collection of ballads *The Reliques of Ancient English Poetry* (first published in three volumes 1765) became a landmark of antiquarian interest in vernacular English and Scottish folk poetry. This work was often quoted and excerpted in popular magazines and other publications. In fact, a circulation of old ballads had already taken place between Britain and Germany. J. G. Herder's anthology of European *Volkslieder* (1778-1779) contained several translations from Percy's *Reliques*. Several commentators have observed that "Lenore" resembles the ballad "Sweet William's Ghost," which was printed in both Percy's and Ramsay's collections, labelled as a Scottish song. At the time, the resemblance was noted independently by British poets Anna Seward and Robert Southey, and it was also mentioned in the preface to the second edition of Taylor's translation (Emerson, 1915, pp. 31, 33, 37). In "Sweet William's Ghost," the dead William appears before his betrothed, Margret, with a request to free him from their marriage vow, as his death prevents him from fulfilling the promise of marriage he has made to her. Margaret, however, will not grant him this wish and asks if she can have place beside him in the grave. The ghost tells her that his coffin is too narrow for the two of them. When William's ghost disappears, Margaret is so stricken with sorrow that she dies. Bürger would have seen a German translation of "Sweet William's Ghost" in Herder's "Auszug aus einem Briefwechsel über Ossian und die Lieder alter Völker" (1773) [Excerpts from a Correspondence on Ossian and the Songs of Ancient Peoples], in which Herder calls for an investment in German vernacular poetry that could rival what had been accomplished by the publication of Percy's *Reliques*. Bürger took a keen interest in folk poetry and wrote a treatise of 1776 in which he called for a German Percy to appear (Jollie, 1974, pp. 4-16). "Lenore" most certainly grew out of Bürger's interest in English ballads, even if it subsequently led him to seek out German examples that may also have inspired him in the composition of the poem. It is one of the paradoxes of national literary movements that they are often influenced by international currents. Even if writers of the late eighteenth century shifted towards a strong focus on the vernacular and nation-specific, it is the crisscrossing of influences that brought about the wave of National Romanticism in Europe.

In constructing and reconstructing the national canon, the reaction to an *intervention* (i.e. a foreign source introduced into the literary repertoire) that achieve popularity would sometimes be to reject that *intervention* as unwelcome, if not outright unwholesome for national culture. At other times, the foreignness of the *intervention* was mitigated by claiming that it could somehow be seen to have a domestic provenance (see Rix, 2009). With respect to the English translations of "Lenore," we see both responses in Britain. I will here give only a few examples of the latter. Spencer, in the foreword to his translation, shows unwillingness to give up the mantle to Germany when it came to supernatural literature. Bürger could not, Spencer claims, "force from our nation the palm of excellence," as this had already been secured by Horace Walpole by his 1764 novel *The Castle of Otranto* (Spencer, 1796, pp. [ii-iii]). There were others who claimed that Bürger had directly stolen from English tradition. A

correspondent to the *Monthly Magazine* (September 1796) compares Bürger's poem to the ballad entitled "The Suffolk Miracle," while a reviewer in *The Analytical Review* (November 1796) comments that the English translation of the ballad is simply reviving "the English ballads which he [Bürger] has *Germanized*" (cited in Parks, 2011, p. 176). *The Edinburgh Review* later concludes that Bürger had "borrowed liberally and without acknowledgment from the English authors" (Edinburgh Review, 1806, 221).

Leaving these claims aside, "Lenore" became an *intervention* that sparked a new interest in writing and publishing ballads of terror in Britain. After having published translations of two poems by Bürger, Scott began a correspondence with Matthew Lewis, who had made a name for himself as the author of the Gothic novel *The Monk* (1796). Lewis wanted to publish a whole collection of terror ballads and asked Scott to contribute to it. However, the publication plans dragged on. In the autumn of 1799, Scott was so tired of Lewis' procrastination that he brought out a limited run (12 copies) of his own collection entitled *An Apology for Tales of Terror* – the title referring to the uncertain status of the new mode in British literary circles. The collection also included a translation of another German terror ballad, Goethe's "Erlkönig."

Lewis finally published the two-volume collection *Tales of Wonder* in 1801. The ballads in the first volume are a mixture of recent translations and new compositions. In addition to Lewis himself, contributors include Scott, William Taylor (whose translation of "Lenore" is chosen over Scott's), John Leyden, and Robert Southey. If only five out of thirty-two poems are referred to as 'German,' Scott was not in doubt that Lewis' "education abroad" (he had spent time in Germany during 1792-1793)that was the reason why he grasped the "opportunity of indulging his inclination for the extraordinary and supernatural" (Scott, 1847, p. 562). Terror ballads were generally ascribed to German influence and seen as an acquired foreign taste.

The second volume of *Tales of Wonder* includes traditional ballads reprinted from antiquarian collections such as Percy's *Reliques* and Ramsey's *Tea-Table Miscellany*. This editorial decision implicitly connected the 'new' taste in terror balladry (imported from Germany) with its alleged roots in English vernacular tradition. But this editorial decision was derided as opportunist, and the collection was soon given the soubriquet 'tales of plunder,' because it repacked ballads that were already available elsewhere (Rutherford, 2012, p. xii.). The London bookseller J. Bell responded to complaints about the price of the two-volume set by bringing out a second edition later in 1801 anthologizing only the new poems of the first volume. A Dublin printing (1801) was based on the one-volume version. However, the two-volume version could apparently still attract buyers, as a Dublin printing was issued in 1805. In London, J. Bell published a derivative collection of new ballads, *Tales of Terror* (1801), which was advertised as a companion volume to *Tales of Wonder*, although this was almost certainly without the involvement of Lewis. The publication contained a couple of fake 'German' pieces as well as an "Introductory Dialogue," which addressed the new appetite for horror in the British market. *Tales of Terror* was also published in a Dublin edition (1801), a second London edition (1808), and an American edition (1813).

The rush of ballad-writing activity shows that the introduction of Bürger's poem in English translation had innovatory force, re-shaping the literary system in Britain by influencing reading patterns and redirecting modes of writing. But the terror ballad remained on the periphery as a genre that was never fully accepted as polite entertainment. Lewis was clearly aware of the precariousness of giving free rein to superstitious tendencies in a nation that prided itself on rationality and level-headed Protestantism. Lewis' poems in the collection are not straight-faced horror, but often teeter between serious thrills and parody. Thus, the

terror ballad Bürger had employed to expound a serious Christian moral was partly transformed upon entry into the British literary repertoire. As Douglass H. Thomson argues, this was probably an effect of Lewis attempting to "anticipate and defuse critical alarm about his Gothic works" (2008). As an *intervention*, the terror ballad appeared difficult to domesticate as a serious mode of writing, for which reason authors often hedged their bets by introducing satire as a buffer against accusation that superstitious poetry could damage the moral fibre of the nation. I will return to this issue below, but to understand why so many translations of Bürger's ballad would appear in 1796, it is not enough to rely only on a 'spirit-of-the-age' argument. It is also necessary to examine the opportunities in the British market for print, as we will see in the following section.

The Ballad as Market Commodity

One criticism to be levelled against *polysystem theory* is that practitioners too easily become complacent with discussing literary works in generalized terms, i.e. as semiotic signs that move between languages. This is partly a legacy from Russian Formalism, which informs Even-Zohar's thinking. One must take into account that there are tangible material factors associated with print publications that either enable or set limits to the dissemination of texts. One may here recall the French philosopher Jules Régis Debray's observation that to ignore materiality when talking about cultural transmissions is akin to talking about "language without material inscription, speech without phonation, text without book, film without camera or film-strip" (1996, p. 72). In Even-Zohar's 1997 update of his *polysystem theory*, he presents a scheme for analyzing 'repertoire' by looking at "the aggregate of rules and materials which govern both the making and handling, or production and consumption, of any given product" (1997, 20). This also includes considerations of the 'market' as one of the "constitutive factors involved with any socio-semiotic (cultural) event" (1997, 19). In the following, I will analyze the British market for Bürger's "Lenore" in 1796by looking closely at book prices and formats of the individual publications.

With respect to the 1796 translations of "Lenore," the formal aspects of versification and fidelity to the German original have been discussed at some length (Wood, 2019; Jolles, 1974; Emerson, 1915). I will contend, however, that if we are to understand why so many translations of Bürger's poem were made available in 1796, we must examine the translations not as a sequence of idealistic attempts to provide the public with the most accurate rendition of the text, but as commodities sold for profit. Several editions were possible because they were aimed at different segments of the market. I will refer to the above list of prices and book sizes in the examination of this dimension of the poem's history.

If we look at Spencer's translation, which was published in a folio edition selling at 1 pound and a shilling (a prohibitively high price), the publisher obviously had the very top tier of affluent book buyers in mind. As a reviewer commented in *The British Critic*, "Mr Spencer's version, from the splendid and extensive form in which it is sent out, cannot become an object of general purchase" (1796b, p. 277). The English translation has the original German lines on the facing page with plenty of white space surrounding the text panels (a tell-tale sign of a high-end publication). The text is printed on fine paper with drawings by the aristocratic Lady Diana Beauclerc. If any buyer should feel uneasy about a poem imitating the wild and unregulated superstition of popular ballads, Spencer's "Preface" alleviates such qualms by celebrating Bürger as "universally esteemed wherever the German language prevails as a national idiom, or is cultivated as a branch of education" (Spencer, 1796, p. [1]). In other words, the poem is presented as a specimen of the 'new' German literature with which all persons of learning are obliged to keep abreast for the sake of their patrician education. Spencer's paratextual framing of the poem and the price of the

publication guaranteed that Bürger's sensational text was sold under the banner of respectability.

Spencer's book is certainly a very different product from the two cheap versions published in Scotland as chapbooks (small and cheap booklets). Leaving no space for any introductory remarks, these publications were sold solely on the merit of the poem's entertainment value. Brash and Reid, a Glasgow-based firm, also published another popular thrill at the price of one penny: Matthew Lewis' terror ballad "Alonzo the Brave and Fair Imogine," which had originally appeared in his Gothic novel *The Monk*.

Henry James Pye, who had enjoyed the status of poet laureate since 1790, writes in the 'Advertisement' prefaced to his translation that he is aware of both the forthcoming Spencer edition and the already published translation by John Thomas Stanley. By insisting that his version is the most accurate translation of the original, Pye carves out a niche for his product in the market. Nonetheless, the publication is not entirely grounded in philological necessity; the motive clearly was also to produce an affordable translation. At 1s 6d, his edition would undersell Stanley's first edition (priced at 2s 6d.).

Another, and more shameless, attempt at tapping market interest in translations of "Lenore" was engineered by the bookseller Thomas Hookham (who was also the publisher of Gothic authors Ann Radcliffe and Clara Reeve). In late 1796, he brought out a derivative English translation in a cheap octavo publication. In the preface, the anonymous translator openly admits that his understanding of the original is only superficial because he knows only a smattering of German (Anon., 1796, pp. iv-v). The translator acknowledges the belatedness of his translation (following Stanley's, Spencer's, and Pye's translations), although he claims only to have read Stanley's version. That Stanley's version was used as a crutch in translating the poem is not in doubt, as the author rewrites a concluding stanza with no origin in the German source that Stanley had added to the first edition of his translation. Stanley's different editions are the most interesting with respect to analyzing how versions could be sold to different segments of the book market. The first edition is printed as a small and inexpensive octavo volume, while the "New Edition" was published late in 1796 as a quarto volume with several new stanzas added (composed by Stanley) and illustrations commissioned particularly for this publication. For this reason, the "New Edition" was advertised at a significantly higher price (I have found listings of both 5s and 6s 6d). The London bookseller William Miller, who was responsible for both editions, has been described as "having a particular gift for being able to gauge public taste accurately" (Alter, 2004). He undoubtedly brought out the new larger-format and illustrated edition to approach the segment of the market who were affluent enough to invest in a good edition, but not willing or unable to pay the high price requested for Spencer's edition. In an attempt to encourage some of those affluent buyers who had purchased the first edition to buy the revised version, Miller offers in the preface to the "New Edition" that buyers can trade in their old version for the new (Miller, 1796, p. viii), which would then presumably be sold at a reduced price.

The many translations published during 1796 shows us how publishers reacted quickly to market trends. William Miller managed to publish three editions of Stanley's version within the year. Walter Scott, in the preface to his version, claims to have made the translation some time ago, but states that the public's interest in the poem encouraged him to publish (Scott, 1796, pp. iii-iv). As William Taylor would later reveal, he had made a translation of Bürger's poem as early as 1790 and circulated it in manuscript (not an unusual practice at the time) without eyeing an opportunity to make money from it (Taylor, 1830, p. 51). One of the lenders of the manuscript, Lady Diana Beauclerc, made drawings to accompany the poem. Subsequently, she got in touch with William Robert Spencer, her nephew, who made moves

towards publishing engravings of the drawings with his own translation. When Taylor received news of this plan, he had his own translation printed in haste in the pages of the *Monthly Review* (Emerson, 1915, 11). Later in the year, the London printer Joseph Johnson published a stand-alone version of Taylor's translation. Johnson usually published works of a liberal/radical orientation and did not generally care for literature with superstitious elements. Nonetheless, narratives of horror imported from Germany had become a hot commodity in the British market. In the preface to the Johnson-published version, Taylor admits that the reason why he was encouraged to publish the poem in a new edition was because of "[t]he success of some late publications," which "has proved that the wild and eccentric writings of the Germans are perused with pleasure by the English reader" (1796, p. viii).

Taylor does not specify what 'writings' he has in mind, but several examples of the German *Schauerroman* had been published in the preceding years. In 1794, a wildly inaccurate translation of Karl Friedrich Kahlert's *Der Geisterbanner* (translated as *The Necroromancer*) appeared. In 1795, Friedrich Schiller's sketchy and unfinished novel *Der Geisterseher* (translated as *The Ghost Seer*) was published. In 1796, the sensationalist Minerva Press brought out a translation of Carl Grosse's *Der Genius* (translated as *Horrid Mysteries, A Story from the German of the Marquis of Grosse*). This novel is referred to as one of the 'horrid' Gothic novels in Jane Austen's *Northanger Abbey* (written 1797-1798, published 1818). Among the seven novels mentioned by Austen's character Isabella Thorpe, two are translations from German and three are English novels with German settings. In the latter category, we find Eliza Parson's *The Mysterious Warning* (1796), which is subtitled "A German Tale." This was an English novel and tagging it as 'German' was a market ploy, as this national denominator had come into use as a label for stories that rely on terror and supernatural events. But there was also a heightened interest in actual translations from German. Prior to 1794, only a few novels were translated annually from German into English, but the number increased exponentially over the next three years (1794-1797) (Simine, 2012).

Translation and Reception

Considering the impact of German literature on the British market, we may now consider the degree to which the foreign sources were domesticated to fit the sensibilities of a domestic literary system in 1796. Translators approached "Lenore" in rather different ways. Their choices reflect longstanding debates about translation that had been initiated with the Enlightenment and would carry on into the Romantic period. In the eighteenth century, there was disagreement aboutwhether originals should be altered to suit the target language (i.e. the ideal of *les belles infidels*) or the source text should be treated as inviolable (Oz-Salzberger, 2012, pp. 390-391). In terms of the latter, the selling point of Pye's translation is explicitly the ideal of a "faithful translation" (1796, p. 7), which makes sense in the contemporary publication context as a reaction to the more liberal renditions that had been published earlier in 1796. The former strategy would include a number of domesticating alterations. For example, Taylor relocates the action from eighteenth-century Prussia to an English medieval setting at the time of Richard I's involvement in the Third Crusade. Stanley and Spencer provide translations that do not change the setting of the Battle of Prague, yet they both adopt a deliberately antiquated diction, which has the effect of making the German poem look like an ancient English ballad. Scott, whose version was published late in the year, keeps Bürger's ballad on German ground insofar that the dead lover is now a solider in the Crusade led by Frederick Barbarossa (the Holy Roman Emperor, 1155-1190). But otherwise Scott is the most "domesticating" translator among those who published a version in 1796. He not only renames Lenore as 'Helen,' he also divides Bürger's original eight-line stanzas into four-line stanzas to imitate the traditional form of the English ballad.

Scott writes in the foreword to his translation that he "was more anxious to convey the general effect, than to adhere very closely to the language or arrangement" of the original (1796, p. v). It is worth a speculation that this may have grown out of a wish to avoid making the poem appear too 'German' in its phraseology, as he feels a close translation would alienate an Anglophone public. At least, Scott addresses precisely such concerns in his later review of Mary Shelley's *Frankenstein*:

> It is no slight merit in our eyes, that the tale, though wild in incident, is written in plain and forcible English, without exhibiting that mixture of hyperbolical Germanisms with which tales of wonder are usually told, as if it were necessary that the language should be as extravagant as the fiction (1818, p. 619).

That the English language should be kept free of excesses and immoderations was a concern for educators. The national importance of keeping the English language tied to rational and concrete expression can be seen, for example, in the lengthy title of the renowned elocutionist Thomas Sheridan's educational treatise *British Education: Or, the Source of the Disorders of Great Britain. Being an essay towards proving, that the immorality, ignorance, and false taste, which so generally prevail, are the natural and necessary consequences of the present defective system of education. With an attempt to shew, that a revival of the art of speaking, and the study of our own language, might contribute, in great measure, to the cure of those evils* (London, 1756).

According to *polysystem theory*, new genres (i.e. *interventions*) that enter into a foreign literary system will remain peripheral, and guardians of the national canon will often look at the new genres with skepticism. The rising popularity of 'German' works in Britain followed mounting concerns that horror fiction was an insidious, foreign influence that was morally wayward and threatened to destabilize British minds. As Peter Mortensen has shown in his examination of literature in the 1790s, many British writers and commentators opposed influences from the continent, even cultivating a pronounced "Europhobia" (2004, pp. 25-42). This was partly grounded in the fear that the revolutionary mood sweeping the continent could infect Britain and overturn the established order. Barry Murnane has concluded in a critical survey of the period that German horror came to be understood as "the epitome of all things radical, even revolutionary – and hence immoral, despicable and non-British" (2012, p. 54). This can be traced in the comments of conservative critics such as T. J. Matthias, who censures Bürger's "Lenore" (which he emphatically denotes a "tale from the German") with the following words: "I am ashamed to think that the public curiosity (I will not say, taste) should have been occupied with such *Diablerie Tudesque* [German diablerie]" (1797, p. 14). To translate German terror tales rather than nurture English stage plays was something Mathias saw not only as anti-patriotic, but also as detrimental to the religious and political health of the nation. As he puts it in a satirical poem: "The modern ultimatus is, 'Translate'. / Then sprout the morals of the German school; / The Christian sinks, the Jacobin bears rule!" (1799, pp. 57-61).

Figure 1: William Blake, Frontispiece illustration to G. A. Bürger's *Leonora*, trans. J. T. Stanley. A New Edition. London: William Miller, 1796. (With permission from ©Trustees of the British Museum)

Stanley's Translations

In this section, I will turn to Stanley's translations as a case study that will exemplify the market trends as well as the discourses concerning translation that have been examined above. Stanley's three editions of Bürger's ballad are interesting especially because they show an endeavour to defuse the associations with 'German' terror literature, which had come under fire.

Stanley was a Fellow of the Royal Society and the Society of Antiquaries (Thorne, 1986). He also served as a Whig Member of Parliament where he staunchly supported of Prime Minister William Pitt's war with France. He also showed patriotic tendencies by joining the Cheshire Militia in 1790 in response to fears that a French invasion force was about to land on British shores. In this connection, Stanley wrote his only other piece of published poetry: *A Song, for the Royal Cheshire Militia* (1794), which was a jingoistic, anti-French poem.

Although the supernaturalism of Bürger's ballad was clearly what piqued most readers' interest, Stanley signalled that he, an establishment figure, was not keen to promote any dangerous irrationality (for which 'German' had become a byword). As mentioned, Stanley relocates the action of the poem to the Middle Ages, which was a strategy often used by

Gothic writers to keep superstition at arm's length, effectively writing off the supernatural events as belonging to a former and less enlightened era. However, this seems not to solve a more fundamental problem in Bürger's poem, which the school-master and author Samuel Whyte, one of the most vocal of contemporary critics, addressed in his public writing. Whyte concedes that God was right to punish Lenore for her 'criminal' pronouncements against him. Yet he makes clear that the proposition in the poem that God could be puppeteering demonic agents and events was an irresponsible invention on Bürger's part. Whyte raises the complaint that the poem's spectral rider "seems merely calculated to keep alive and propagate the exploded notions of ghosts and hobgoblins to the great annoyance of poor children, whose ductile minds are liable to fearful impressions, which … are scarcely ever afterwards to be wholly obliterated" (Whyte, 1800, p. 163). The concern is here not only with children, but with all impressionable minds who might imbibe the poison of the poem. Whyte goes on to criticize that the moral of the ballad is "not clearly deducible and probably but a secondary consideration," and that ghosts are "serious subjects and should not be roused from their everlasting mansions on trivial errands to … check the frenzy of a love sick girl" (p. 164). Whyte concludes that these indiscretions in religious matters made the poem faulty, despite its beauty of simplicity.

Such criticism is partly met in the first and second editions of Stanley's translation by adding a stanza at the end of the ballad. Instead of the original conclusion with its train of gleeful demons cavorting in celebration of Lenore's death, Stanley's new stanza praises God for the hope he holds out for manikin in times of grief and for the expectation everyone has of finding future bliss hereafter. Stanley's paean to a loving and forgiving God was a transformation that brought the poem more in line with mainstream Anglicanism and what polite British readers would expect from religiously edifying poetry.

In the "New Edition" (which was, in fact, the third edition issued during 1796), Stanley not only altered the verse lines and cleaned up the meter, he was also resolved to overcome the problem of having a God invoke supernatural forces to aid him in punishing Lenore. For this reason, Stanley added no less than seven new stanzas to the ballad with no origin in Bürger's text. The new ending completely annuls the poem's supernaturalism, as the nightly ride with the ghostly imposter is now shown only to be a dream. In the new stanzas, Leonore (as Stanley renames the main character for the sake of the poetic meter) wakes from sleep, realising that her beloved William is not only still very much alive but also waits for her at the side of her bed. This happy scene is depicted in the commissioned illustrations to make sure the point hits home. Evidently, Stanley thought he had managed to maintain the delightful but egregiously irresponsible horror of the original while the superstition was defused. In a letter Stanley writes to his publisher, William Miller (quoted in the preface to the "New Edition"), he explains his motives: "Since your first publication of the poem, I have often doubted whether it was not calculated … to injure the cause of Religion and Morality, by exhibiting a representation of supernatural interference, inconsistent with our ideas of a just and benevolent Deity" (Miller, 1796, p. vi).

A complete redirection of a text's moral compass, as we see here, can be found at intervals in eighteenth-century translation practice. Even if it was not the norm, examples are too numerous for this practice to be considered out of bounds (McMurran, 2009, p. 5). There were extreme examples. For example, in *The Necromancer; or The Tale of the Black Forest ... Translated from the German* (1794), which is the first English edition of Karl Friedrich Kahlert's *Der Geisterbanner*, Peter Teuthold adds a wealth of new material to his translation for the purpose of ratcheting up the horror in the novel. This is, in effect, the reverse move from what we may observe in Stanley's revised version. Stanley's extended "New Edition"

sold at twice the price of the previous editions, and the diminished sensationalism of Bürger's poem can be seen to dovetail with the relaunching of the poem for bourgeois readers who could afford to buy the new quarto and often appreciated readings of a more edifying nature. Stanley's revised version stands at the very opposite end of the spectrum from the Scottish penny knockoffs, in which any bowdlerization of the horror would be unthinkable. An insight we may here apply to Stanley's radical change of the original is provided by Gideon Toury, who points out that cultural conditions in the literary target system often govern translation, making individual translations "facts of the culture which hosts them" (1995, p. 24).

The responses to the "New Edition" were mixed. The conservative journal *The English Review* praised the new stanzas for showing "correct taste, as well as a happy talent for poetry," and Stanley was saluted for effectively countering "the German poet," who "agitates the mind by the horrors of the northern superstition." It was now a poem palatable for Anglican taste: Stanley "brightens up the gloom with a gleam flowing from a religion of love" (1796, p. 84). But not all reviewers at the time embraced the new version. *The Critical Review* held that Stanly may provide readers with "a fortunate conclusion," but that he had "flattened the piece" and "spoiled the moral it was his object to improve," rendering Bürger "tame" (1796, p. 307).

The repackaging of Bürger's poem in a "New Edition" included three drawings commissioned from the then little-known London illustrator William Blake. Stanley's publisher, William Miller, was probably aware that Blake had recently been commissioned by Richard Edwards, another London bookseller, to provide 547 folio illustrations to Edward Young's *Night Thoughts*. Young's long, meditative poem was hugely popular and had become an English classic since it was first published 1742-1745. Yet the poem had not previously been published with a series of designs.

Eight lines of verse, "Alter'd from Young," are engraved below the frontispiece design of Stanley's "New Edition" (Stanley, 1796, Frontispiece). Placing a reference to Young's contemplative poem on the frontispiece also helped to signal that Stanley's new version was to be read in a similar vein as an exercise in Christian ethics. The lines are an amalgam constructed by taking lines from Nights 5 and 6 of Young's poem. These were lines originally placed far apart, but here melded together to create a meaningful passage. The compiler of these lines was probably Blake, who would have been deeply immersed in preparing illustrations to Young's poem at the time. The lines begin "O! how I dreamt of things impossible, / Of Death affecting Forms least like himself" (Stanley, 1796, Frontispiece). Here, the idea is to re-frame the supernaturalism of Bürger's German poem by telling the English reader that the appearance of the false William was nothing but a phantasm or simply wayward night thoughts.

However, Blake's illustration pulled the poem in the opposite direction. We see the moonlight revealing a ghostly scene of a horse and its rider. The steed breathes flames from its nostrils while it sparks a glow from a rock with its hooves. A terrified Leonora, seemingly about to lose consciousness, is holding on to the ghostly lover's waist, as they are darting across the sky with a host of evil spirit above them and dead corpses rising from their graves below them. In the background, a pageant of spectres are dancing in front of the gallows by the light of a full moon. This is an image that illustrates the lines: "The hideous spectre hover round / Deep groans she hears from ground, / and fiends ascend from Hell" (Stanley, 1796, p. 13). By placing this illustration as the frontispiece was clearly intended to advertise the titillating horror that had made Bürger's poem popular in the first place. Yet it did not reflect the Christian moralism with which Stanley new version was imbued. It was therefore little surprise that the reaction to frontispiece was not kind. The reviewer in *The British Critic*

(appraising several of the translations published in 1796) describes Beauclerc's illustrations to Spencer's translation as fitting to what is the "correct taste in works of fancy," with the right measure of "propriety, decorum, and grace," but protests at "the distorted, absurd, and impossible monsters" of Blake's illustration and calls it the "depraved fancy of one man of genius, which substitutes deformity and extravagance for force and expression, and draws men and women without skins, with their joints all dislocated; or imaginary beings, which neither can nor ought to exist" (*British Critic*, 1796b, p. 277).

This was more than just an appraisal of aesthetics. *The British Critic* had been established in 1793 as a Church-and-King journal designed to oppose radical and Jacobin tendencies in British social, political, and not least cultural life. Throughout the early years, the journal would launch numerous attacks on religious dissent and intemperance, which were perceived as threats to the stability of the British nation. Thus, we must understand that Blake is not only offending good taste, his illustration also smacks of a dangerous fanaticism, unhinged from Anglican dogma. The reviewer in *The British Critic* evidently believes that Blake has become infected with continental superstition inherent in the poem, as the review begins with the observation that Bürger's text shows the "attachment of the Germans to wild and preternatural fiction." In fact, German terror fiction had been discussed negatively in the immediately preceding issue of the journal (*British Critic*, 1796b, p. 276), in relation to Carl Grosse's *The Dagger* (Eng. trans. 1795), a Gothic novel of intrigue and attempted murders. The reviewer further describes Grosse's novel as opposed to "the taste of our own [British] countrymen," since it displays the 'wild composition' that may be "current among the Germans," but has never been "fully apprehended or executed by readers and writers in the English language." The reason for this is that "the copiousness of the German language affords a range for the imagination, which is particularly favorable to the structure of tales, generally abhorrent from natural incidents" (*British Critic*, 1796a, 180). This comment rehearses the accusation that the German language is a natural receptacle for superstition.

Similarly, the reviewer of Stanley's new translation (perhaps the same writer) is expressly wary of accepting the terror ballad into the British canon of literary genres. If the rapid succession of translations of "Lenore" incontestably shows that "a fiction of this nature may be rendered popular in England," he writes it off as a fleeting "[c]uriosity," which may give "partial sale to these translations," but, readers are assured, "popularity … they will never have" (*British Critic*, 1796b, p. 276).

German Influence and British Adaptation

Among the translators of "Lenore", Pye most clearly shows awareness of the perceived danger that Bürger's wild imaginations posed for British minds. Thus, on the title page of his translation, he places a quotation from Aristotle's *Poetics*, which translates: "Those who employ spectacular means to create a sense not of the terrible but only of the monstrous, are strangers to the purpose of tragedy." Subsequently, in the preface, he explains this deliberately deprecatory statement on the very poem he is translating:

> The motto prefixed, deviates from the usual partiality of translators. This little poem, from the singularity of the incidents, and the wild horror of the images, is certainly an object of curiosity, but is by no means held up as a pattern for imitation (Pye, 1796, unpaginated).

Pye makes clear that he takes exception to the poem, and thereby gives his readers the impression that his close and faithful translation is offered primarily as a service to those who want to make an informed judgement about this literary *succès de scandale*, and this kind of composition should not take a hold on the national imagination. Reservations like this were often heard. For example, an 1813 article in *The Gentleman's Magazine* warns: "neither

English morals nor English taste are likely to be benefited by the translations of such Poems as 'Leonore'" (1813, p. 294).

Nonetheless, Bürger's poem became a catalyst for ballad imitations in Britain. Bürger's influence is most palpable in S. T. Coleridge and William Wordsworth's *Lyrical Ballads* (1798, 1800, 1802). Coleridge's most significant contribution to this collection was the supernatural ballad "Rime of the Ancyent Marinere." Despite being couched in a deliberately mock-medieval style (borrowed from Thomas Chatterton's *Rowley* poems), reviewers and commentators were not in doubt about its 'German' heritage. The reviewer in *The Analytical Review* thought that Coleridge's poem had "more of the extravagance of the mad german [*sic.*] poet, than of the simplicity of our ancient ballad writers" (as cited in Jackson, 1968, p. 4). The poet Robert Southey, who himself would try his hand at writing terror ballads, also held up German horror as the yardstick against which Coleridge's poem should be measured. He states that Coleridge's attempt at terrifying the reader falls short of "German sublimity" (as cited in Jackson, 1968, p. 4). A more positive note was stuck by Francis Jeffrey, the influential editor of *The Edinburgh Review*, who wrote in a private letter (21 March 1799) that the poem had "more true poetical horror and more new images than in all the German ballads and tragedies, that have been holding our hair on end for these last three years" (as cited in Jackson, 1968, p. 60).

Wordsworth's private pronouncements on Bürger were not unequivocally positive.[3] Nevertheless, several modern critics have discussed Wordsworth's contributions to *Lyrical Ballads* in relation to Bürger's poems, which they can be seen to imitate in terms of style and narrative. To name just three examples, "The Thorn" may echo Bürger's "Des Pfarres Tochter von Taubenhain" (translated by William Taylor in 1796 as "The Lass of Fair Wone"), which employs a haunted bower, pond, and grave, "Poor Susan" relates to "Des Armen Suschens Traum," and "The Idiot Boy" may contain an allusion to Lenore's blistering midnight ride (Primeau, 1983; Cook, 2015, pp. 106-107). Mary Jacobus notes that the clearest indication of Bürger's influence is the fact that a line from William Taylor's translation, "The Lass of Fair Wone" ("The moon is bryghte, and blue the nyghte") is echoed in the second line of "The Idiot Boy": "The moon is up – the sky is blue" (1976, p. 250). Yet Wordsworth clearly deflates the supernatural terror that Bürger had so readily embraced, so that the supernaturalism that lingers in *Lyrical Ballads* is always more suggestive than palpable. As we can see in "The Thorn," the atmosphere is thick with ghostly presence, but Wordsworth here assigns the preternatural events to the subjective perception of the observer, in this way psychologizing (or rationalizing) what in Bürger would be blunt supernatural horror.

There is a defensive nationalism to be found in Wordsworth's famous "Preface" to *Lyrical Ballads* when he complains that "the works of Shakespeare and Milton" are "driven into neglect by frantic novels, sickly and stupid German Tragedies, and deluges of idle and extravagant stories in verse" (1800, p. xix). It is almost certain that Bürger's "Lenore" was to be counted among the stories in verse that Wordsworth is thinking of here. What Wordsworth does is to provide readers with an alternative (English) version of *Kunstballade* – one that maintains an aura of mystical happenings and strange premonitions, but avoids the extravagance of German productions. He taps the terror ballad, but accommodates its elements to fit models in the home repertoire, such as sentimental verse that deal with

[3] For the books by Bürger that Wordsworth owned and his pronouncements on the German poet, see Wu, 1993, pp. 20-21.

bereaved mothers, poverty-stricken peasants, mad women, and other objects of sympathy familiar to readers of British magazines.[4]

With *Lyrical Ballads*, both Coleridge and Wordsworth – in each their way – plugged gaps in the English literary system. In his "Essay Supplementary to the Preface," Wordsworth complains that the imitation of ancient vernacular ballads had not found more fertile ground in Britain. While Bürger and other German writers had successfully translated and imitated Percy's *Reliques* and, on the basis of that inspiration, had composed poems which are the delight of the German nation," modern British imitators of old ballads were critically derided, and their works had fallen "into temporary neglect," (1815, p. 361). Coleridge and Wordsworth's literary ballads were an attempt to extend the repertoire of modern poetic genres by drawing on an English tradition of ballads, yet this is unlikely to have been possible, or perhaps imaginable, had it not been for the runaway success the German "Lenore" had enjoyed in Britain.

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[4] For Wordsworth's use of sentimental subjects in his poetry, modelling his poetry on contemporary magazine verse, see Mayo's seminal article (1954).

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‘Time is flying’: Lyrical and Historical Time in the Poetry of Percy Bysshe Shelley

‘Zaman Uçuyor’: Percy Bysshe Shelley’nin Şiirlerinde Lirik ve Tarihsel Zaman

Cian DUFFY*

Abstract

The quotation in the title of this essay is taken from a manuscript fragment composed by the English Romantic poet Percy Bysshe Shelley a few weeks before his death in July 1822. As a reflection on the calamities which time can unleash, this fragment might seem eerily prescient. But as this essay shows, Shelley’s fragment – together with his contemporary poem ‘The Triumph of Life’, left unfinished at his death – is only the latest instance of a sustained interrogation, in Shelley’s poetry, of the nature and implications of time. Shelley’s major political works often headline confidence in a linear, progressive interpretation of historical progress, with natural and social processes cooperating to produce meliorative change over long periods of time. Beneath this prima facie confidence, however, these same works often betray an anxiety that time might rather be an unbroken and unbreakable, catastrophic cycle of creation and destruction. My essay traces this tension in a selection of Shelley’s political and lyrical verse and links it to key contemporary debates in political theory and natural philosophy. Studying Shelley’s engagement with time sheds new light not only on Shelley’s thought but also on the ways in which Romantic poetry could embody this key facet of human experience.

Keywords: Shelley, time, lyricism

Öz

Bu makalenin başlığındaki alıntı, İngiliz Romantik şair Percy Bysshe Shelley’nin Temmuz 1822’deki ölümünden birkaç hafta önce yazdığı bir fragmandan alınmıştır. Zamanın sebep olabileceği felaketler üzerine bir düşünce olarak bu fragmana ürkütücü bir öngörü olarak bakılabilir. Ancak bu makalenin de ortaya koyduğu gibi, Shelley’nin bu fragmanı -kendisinin ölümüyle yarım kalmış aynı dönem şiiri ‘Yaşamın Zaferi’ ile birlikte- Shelley’nin şiirlerinde zamanın doğası ve manası üzerine hep sürdürdüğü sorgulamaların sadece en son örneğidir. Shelley’nin başlıca politik eserleri genellikle düzçizgisel, ilerlemeci bir tarih yorumunu doğal ve toplumsal süreçlerin katkısını da hesaba katarak uzun yıllar içinde iyiye doğru evrilen bir tarihsel bakış açısıyla ele alır. Ancak ilk bakışta öyle görünse de, aynı eserler genellikle zamanın kırılmamış ve kırılamaz bir yaratım ve yıkım döngüsü olabileceği endişesini de gizleyemez. Bu çalışma, bahsi geçen gerilimin izini, Shelley’nin bazı politik ve lirik şiirleri üzerinden sürüp, bu gerilimi günümüz politik kuramı ve doğa felsefesindeki kilit tartışmalara bağlamayı hedeflemektedir. Shelley’nin zamanla ilişkisini çalışmak yalnızca Shelley’nin düşüncelerine değil, aynı zamanda insanlık deneyiminin bu temel alanına Romantik şiirin nasıl şekil verdiğini kavrama yollarına da ışık tutacaktır.

Keywords: Shelley, Zaman, Lirizm.

Introduction

In the weeks before his death on 8 July 1822, the English Romantic poet Percy Bysshe Shelley (1792-1822), who had lived in Italy since the spring of 1818, was working on what would prove to be his last major poem: ‘The Triumph of Life’.[1] Left unfinished at Shelley’s death, the extant draft of ‘The Triumph of Life’ encompasses some 550 heavily-worked lines as well as four discarded openings and at least two apocryphal passages, all composed in terza rima, the interlocking Italianate verse form pioneered by Dante Aligheri (1265-1321) in his *Divina Commedia* (1320) and by Francesco Petrarca (1304-74) in his *Trionfi* (1374) – both significant hypotexts for Shelley’s poem.[2] The assortment of loose sheets of paper on which

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[1] ‘The Triumph of Life’ has received substantial attention from scholars and editors of Shelley’s work, my reliance on which it would be difficult to enumerate in the following pages. Seminal studies to which all commentators on the poem are greatly indebted include: Matthews, 1961; Matthews, 1962; Reiman, 196; and Reiman, 1965. For my own earlier work on the poem, see Duffy, 2006, p. 187-201.

[2] Selections from the discarded openings and apocrypha were first published in Matthews (1960a, 1960b); full texts were first published in Reiman (1965). Shelley’s draft of *ToL* now forms part of the Abinger deposit at the Bodleian Library, Oxford, and is catalogued as Bodleian MS. Shelley adds. c. 4, folios 18-58.

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Shelley drafted 'The Triumph of Life' also contain a number of shorter pieces. One of these is the relatively well-known lyric 'To Jane' (beginning 'The keen stars were twinkling'), in which Shelley recalls an evening sailing off the coast of Viareggio in his boat, the *Don Juan*, with Mary Shelley (1797-1851) and their friends Edward Ellerker Williams (1793-1822) and his wife Jane (1798-1884), to whom Shelley was intensely attracted.[3] Another is the far less-familiar, untitled lyric fragment beginning 'Time is flying', on Bodleian MS. Shelley adds. c. 4, folio 37 reverso – which, to the best of my knowledge, has yet to be published in an edition of Shelley's poetry:

Time is flying
Joy is dying
Hope is sighing
For there is

Far more to fear
In the coming year
Than desire
In this

Can I say that sorrow
No mask cd borrow
If to day like tomorrow
Wd remain

And between what is bliss
And a state such as this
Would[4]

These lines represent the passage of time as a process of loss and the fragment breaks off at the exact moment when Shelley begins to reflect on whether or not such loss is inevitable and irreversible. This was a problem very much on Shelley's mind in June 1822. In his aforementioned letter of 18 June, for example, in which he describes an evening sailing with the Williamses, Shelley concludes by noting that 'if the past and the future could be obliterated, the present moment would content me so well that I could say with Faust to the passing moment, "Remain, thou, thou art so beautiful"' (Shelley, 1964 2, pp. 435-6).[5] In the very last lyric on which Shelley worked before his death,'Lines written in the Bay of Lerici', which recalls an evening spent alone with Jane Williams, we can see the same dynamic. The unfinished poem valorises the intensity of a moment of pleasure – 'I lived alone/ In the time which is our own;/ The past and future were forgot/ As they had been, and would be, not' (lines 20-32) – and then breaks down, like the fragment 'Time is flying', when Shelley tries to find some way to account for or to resolve the seemingly inescapable collapse of 'pleasure' into 'regret' (lines 54-7).[6] Shelley's draft of 'The Triumph of Life', too, comes to an end shortly after the narrator poses the question 'What is life'? (line 544) in an apparent attempt to come to terms with what appears to be the inescapable collapse of almost every human ideal and achievement, personal and political alike, in the face of the passing of time. Would Shelley have been able to resolve any of these unfinished drafts, and with them the problem of time, if his own life had not come to an end on 8 July 1822?

[3] Shelley describes just such an evening in a letter to John Gisborne of 18 June 1822, which is closely contemporary with 'To Jane'. See Shelley 1964 2: 435-6. On Shelley's feelings for Jane Williams and the poems they inspired, see Matthews, 1961; Reiman, 1963; Reiman, 1965; and Duffy, 2015

[4] The fragment has previously been published in Shelley-Rolls and Ingpen, 1934, p. 71; Rogers, 1956, p. 288; and Reiman, 1965, p. 246-7.

[5] Cf. Goethe (1808) iv 1699-1705.

[6] Unless otherwise indicated, all quotations from Shelley's poetry and prose are taken from Shelley 2017.

This essay looks at how Shelley engages with time and loss in a selection of his private lyrics and published political verse. It describes a contrast between a more pessimistic understanding of time in the lyrics and Shelley's attempts to forge a progressive understanding of historical process in his political works, but also notes that even Shelley's greatest narratives of successful revolution are not free of doubts, do not wholly trust in time. The essay seeks in addition to situate Shelley's engagement with time in the context of wider, contemporary debates about the relationship between natural history and human history. It also considers what the temporality of Shelley's verse might add to our understanding of the poetics of what M. H. Abrams (1965) first described as 'the Greater Romantic lyric'.

Shelley and Lyrical Time

The representation of loss and the lyrical mode are closely aligned in Shelley's oeuvre, and especially so in his later verse. In fact, almost every lyric which Shelley wrote or began to write in the last year of his life focuses on the losses wrought by time. Some opening phrases alone should be sufficient to make this point: 'Ah me my heart is bare/ Like a winter bough'; 'Far, far away, o Ye/ Halcyons of Memory'; 'Now the last day of many days/ Is fled'; 'Swifter far than summer's flight/ [...] Art thou come and gone'; 'The flower that smiles today/ Tomorrow dies'; 'The warm sun is failing, the bleak wind is wailing'; 'The serpent is shut out from paradise'; 'When the lamp is shattered/ The light in the dust lies dead'. And there are many others. Loss is ubiquitous in Shelley's later lyrics.

One would not, of course, have to enquire very far into Shelley's personal circumstances in 1821-22 in order to understand where such a preoccupation with loss might originate. Shelley's perceived lack of success as an author; his indifferent health; his sense of being overshadowed by his friend, Lord Byron (1788-1824); the death of all but one of his children with Mary; Mary's depression and the crisis in their marriage; the frustration of his unrequited desire for Jane Williams; his despair over the increasingly repressive political situation in Britain and the widespread ascendancy of reactionary politics across Europe – all this goes a very long way indeed towards explaining why Shelley, in a letter to Claire Clairmont (1798-1879) of 11 December 1821, could write, accepting her earlier identification of him with an ailing plant:

> The Exotic as you please to call me droops in this frost – a frost both moral & physical – a solitude of the heart […] I am employed in nothing – I read – but I have no spirits for serious composition – I have no confidence and to write & [*for* in] solitude or put forth thoughts without sympathy is unprofitable vanity (Shelley 1964 2: 367-8).

By addressing this kind of existential 'frost' in lyric verse, Shelley was, of course, following a track already trodden by many of his contemporary Romantic poets, including William Wordsworth (1750-1850), whose 'Lines Written a Few Miles above Tintern Abbey' (1798), sets out to acknowledge and then to redress the losses wrought by time: 'Five years have passed; five summers, with the length/ Of five long winters!' (lines 1-2). In his seminal study of this genre, 'Structure and style in the Greater Romantic Lyric', M. H. Abrams, one of the founding fathers of the academic study of British Romanticism in the twentieth century, outlines what he sees as a recurrent, formal and thematic pattern:

> The speaker begins with a description of the landscape; an aspect or change of aspect in the landscape evokes a varied but integral process of memory, thought, anticipation, and feeling which remains closely intervolved with the outer scene. In the course of this meditation the lyric speaker achieves an insight, faces up to a tragic loss, comes to a moral decision, or resolves an emotional problem. Often the poem rounds upon itself to end where it began, at the outer scene, but with an altered mood and deepened understanding which is the result of the intervening meditation (Abrams, 1965, pp. 527-528).

The key point that Abrams makes here is to note the 'altered mood and deepened understanding' with which the Romantic lyric typically concludes, the result of the 'intervening medita-

tion' conducted over the course of the poem itself. Often in the Romantic lyric, this involves the speaker redressing the loss experienced before the poem begins through the temporal process of the poem itself. The Romantic lyric is a working out in verse time of the problems of experiential time. Hence Wordsworth, for example, finds what he describes in 'Tintern Abbey' as 'abundant recompense' (line 90) for the passing of time in what he calls, in his 'Ode. Intimations of Immortality' (1807), the 'years that bring the philosophic mind' (line 191).

But no such resolution is possible for Shelley, at least not in those lyrics written in the last year of his life: those which he finished reach no solution to the problem of loss in time and those which he left unfinished break down at the precise moment when he tries to articulate a solution. I want to examine in more detail, now, how it is that Shelley defines the problem of time in his lyrics and why it is that the lyric mode offers no solution to that problem. But in order to do this adequately, we need, first, to understand the extent to which the lyrics which Shelley composed in the last year of his life are, in fact, the culmination of a much more sustained and politically-motivated attempt, on his part, to explore and to narrate time in verse.

Shelley and Revolutionary Time

Commentators on both sides of the political divide in the so-called Revolution Controversy in England in the 1790s were agreed that the French Revolution signalled a radical break with the past and posed fundamental questions about the nature and the direction of historical time. The conservative thinker Edmund Burke (1729-97), in his *Reflections on the Revolution in France* (1790), concluded that the Revolution was without precedent: 'all circumstances taken together', he wrote, 'the French revolution is the most astonishing that has hitherto happened in the world' (Burke, 1791a, p. 11). For Burke, any radical break with tradition was dangerous and to be deplored as fundamentally detrimental to the stability of civil society: 'a spirit of innovation', he claims, 'is generally the result of a selfish temper and confined views. People will not look forward to posterity, who never look backward to their ancestors' (Burke, 1791a, pp. 47-8). And hence Burke's often-quoted (then and now) characterisation of the French Revolution as a decisive and disastrous turning point in the cultural history of Europe: 'the age of chivalry is gone', he laments: 'that of sophisters, economists, and calculators, has succeeded; and the glory of Europe is extinguished for ever' (Burke, 1791a, p. 113).

For others, however, the French Revolution represented nothing less than the reinvention of history and the possibilities of historical time. Burke's foremost antagonists, Thomas Paine (1737-1809) and Mary Wollstonecraft (1759-97) both saw the Revolution as the moment when the stultifying influence of aristocratic and religious tradition was broken. Paine, for example, in *The Rights of Man* (1791), rejected Burke's valorisation of tradition and insisted, instead, on the possibility of revolutionary change, of giving historical time a new shape and direction. 'There never did, there never will, and there never can', Paine writes:

> exist a Parliament, or any description of men, or any generation of men, in any country, possessed of the right or the power of binding and controlling posterity [...] or of commanding for ever how the world shall be governed, or who shall govern it [...] Every age and generation must be as free to act for itself in all cases as the age and generations which preceded it. The vanity and presumption of governing beyond the grave is the most ridiculous and insolent of all tyrannies (Paine, 1791, p. 9).

In a similar vein, William Wordsworth, in Book Ten of *The Prelude* (1805), recalled his sense that events in France marked the 'dawn' of a new epoch, 'when Reason seemed most to assert her rights', and civil society might at last be free from 'the meagre, stale, forbidding ways/ Of custom, law, and statute' (lines 696-705). British political commentators understood, in short, that the French Revolution was an attempt to restart history, and this became abundantly clear

when the Revolutionary Convention of the new French Republic devised, in October 1793, as part of a series of cultural reforms designed to remove aristocratic and religious symbolism from public life, a new calendar based on seasonal weather patterns, agricultural practices, and so forth. The attempt was to regenerate human history by bringing it in line with natural history.

Percy Shelley's great verse narratives of successful revolutionary change, *Queen Mab* (1813) and *Prometheus Unbound* (1820), describe the arrival of a politically progressive version of what Francis Fukuyama would later describe as 'the end of history': the moment at which civil society achieves its final, definitive form, and the struggle between competing political systems ends (Fukuyama, 1992).[7] *Queen Mab* is perhaps the most explicit on this point, looking forward to a 'happy Earth! reality of Heaven!' in which 'Time, the conqueror', once 'the king of earth', has succumbed to the 'sympathies of soul and sense/ That mocked his fury and prepared his fall' (IX 1, 33, 36-7). Shelley's writing often represents human history as a function of natural history, insisting that 'nature and culture are coterminous', as Timothy Morton puts it, 'part of the same phenomenon' (Morton, 2006, pp. 193, 187). Hence, in Shelley's imagining of 'the end of history', the revolutionary regeneration of human culture goes hand in hand with the regeneration of the natural environment, breaking what the Earth, in *Prometheus Unbound*, recognises as the connection between environmental degradation and 'the polluting dust' of socio-political injustice:

> [...] for my wan breast was dry
> With grief; and the thin air, my breath, was stained
> With the contagion of a mother's hate
> Breathed on her child's destroyer (I, 160, 176-9).

Again, *Queen Mab* is perhaps the most explicit of the two works on this point, envisaging 'how sweet a scene will earth become/ When man with changeless nature coalescing,/ Will undertake regeneration's work,/ When its ungenial poles no longer point/ To the red and baleful sun (VI 39, 43-5). As Shelley explains in his own note to this passage of *Queen Mab*, he is drawing, here, on the idea proposed by some contemporary astronomers, that a gradual shift in the angle of the earth's axis relative to the sun would produce a benevolent climate across the globe, thereby removing the environmental basis for inequality and the struggle for resources. Both *Queen Mab* and *Prometheus Unbound* also envisage dramatic shifts in how humans relate to and consume the environment, including changes in diet and the treatment of animals.[8] For Shelley, in short, the revolutionary regeneration of civil society, and the consequent end of history, is predicated entirely upon what we might today call sustainability and environmental consciousness.

Doubting Time: History and Natural History

For all the prima facie confidence which *Queen Mab* and *Prometheus Unbound* have in the possibility of the end of history, however, with a rejuvenated humanity inhabiting a rejuvenated world, both works also exhibit doubts about both how, exactly, such an end might be brought to pass, and about how, ultimately, sustainable such an end might be. In the final

[7] Shelley's great verse narrative of *unsuccessful* revolutionary change, *Laon & Cythna* (1817), was intended to correct what Shelley rightly diagnosed as the despondency triggered by the collapse of the French Revolution in those had supported it and still felt by those of his own generation who wished to promote progressive political reform.

[8] For Shelley's engagement with various contemporary discourses surrounding diet, animal rights, and politics, see Morton, 1994.

act of *Prometheus Unbound*, for example, Demogorgon, who embodies the agency of change, offers some startling advice:

> Gentless, Virtue, Wisdom, and Endurance:
> These are the seals of that most firm assurance
> Which bars the pit over Destruction's strength;
> And if, with infirm hand, Eternity,
> Mother of many acts and hours, should free
> The serpent that would clasp her with his length,
> These are the spells by which to re-assume
> An empire o'er the disentangled Doom (IV, 362-69).

This is succinct as a statement of the gradualist politics which Shelley, drawing on the *Enquiry Concerning Political Justice* (1793) of his father-in-law William Godwin (1756-1836), made the foundation for his narratives of social transformation in both *Queen Mab* and *Prometheus Unbound*. But Demogorgon's advice begs the question of why, if successful political and environmental transformation has been achieved, such a politics might again become necessary: if we have reached the end of history, how or why might historical time once again threaten to break out of, or 'disentangle' a stable eternity?

By hinting at such questions, Shelley is pointing to complex and wide-ranging debates in contemporary natural philosophy about the course of natural history and about the putative relationship between natural history and human history. The theories of population advanced by Thomas Malthus (1766-1834) in his *Essay on the Principle of Population* (1798) are probably, today, the most familiar of the many attempts in the late eighteenth and early nineteenth centuries to extrapolate links between natural and political history. Malthus argued that natural history was fundamentally incompatible with an egalitarian society – at least for as long as the population continued to grow at a rate which outstripped available resources. In his *Philosophical View of Reform* (1819), Shelley attacks Malthus's suggestion that the poor should refrain from reproduction as the 'doctrines [...] of a eunuch and a tyrant', but Malthus's wider theory about population and resources was not so easy to dismiss (Shelley, 1954, p. 247).[9]

Neither was contemporary speculation about the geological history of the earth and about the implications which that history might have for human civilisation. The concept of geological 'deep time' – the idea that the earth was immeasurably, perhaps unimaginably older than Biblical and other comparable chronologies implied – had gained considerable traction by Shelley's lifetime.[10] But debates still ranged about the kinds and the consistency of the geological processes which operated over this immense timespan. For some, such as the two Scotsmen Patrick Brydone (1736-1818) and James Hutton (1726-97), the available evidence pointed towards a linear history, with uniform processes including glaciation and volcanism as the primary agents of geomorphic change. But for others, such as the paleontologists Georges Cuvier (1769-1832) in France and William Buckland (1784-1856) in England, the evidence pointed rather to a geological history made up of recurrent cycles of creation and catastrophic destruction. Cuvier's *Théorie de la Terre* (1812), translated into English the following year as an *Essay on the Theory of the Earth* (1813), was the seminal statement of this understanding of geological history during Shelley's lifetime. Lord Byron (1788-1824) made it the basis of the vision experienced by Cain in Act II of his eponymous drama, published in

[9] For Shelley's engagement with Malthus, see Pulos, 1952; Scrivener, 1982, pp. 262-6; and Lewis, 2014.

[10] For more on the discovery and representation of 'deep time' in late eighteenth- and early nineteenth-century cultural texts, see Rudwick, 2005 and Duffy, 2013: 72-80.

1821, and Shelley had already alluded to it in Act IV of *Prometheus Unbound*, where a mysterious 'Orb' makes visible to Ione and Panthea the 'melancholy ruins/ Of cancelled cycles' buried beneath the surface of the earth, which include not only extinct animals but also the remains of former civilisations and even proto-hominids, all 'jammed in the hard, black deep' (ll. 269, 288-89, 302).

Prometheus Unbound never really engages the question of *why* these former cycles were cancelled, but Shelley's mention of former civilisations points to one of the key political applications of Cuvier's theory: what did the ruins of past civilisations imply about the civilisations of the present? In British eighteenth-century ruin sentiment, such questions often took the form of concerns that the fate of Classical Greece and Rome, and of the Roman Empire in particular, might omen badly for the fate of the nascent British Empire. Comfort could often be found in the argument that past civilisations had fallen because of their lack of Christianity and/or their corrupt civic and social life: the *History of the Decline and Fall of the Roman Empire* (1776-88) compiled by Edward Gibbon (1737-94) is, of course, the best-known example of this view. But it wasn't always easy to confine such questions to civilisations safely distant in the past and works like Cuvier's *Theory* gave them a new impetus in the second decade of the nineteenth century. Before he had engaged with Cuvier in *Cain*, for example, Byron had made a political appropriation of Cuvier's catastrophism the centrepiece of the fourth canto of *Childe Harold's Pilgrimage* (1818), in his celebrated and controversial interpretation of the 'imperial mount' in Rome:

> There is the moral of all human tales;
> 'Tis but the same rehearsal of the past,
> First Freedom, and then Glory – when that fails,
> Wealth, vice, corruption – barbarism at last.
> And History, with all her volumes vast,
> Hath but *one* page, – 'tis better written here,
> Where gorgeous tyranny hath thus amass'd
> All treasures, all delights, that eye or ear,
> Heart, soul could seek, tongue ask (964-72; original emphasis).

On the face of it, Byron's assessment is based on the ancient history of Rome: first a republic ('Freedom'), then an empire ('glory'), then a period of decline ('vice, corruption') before the final overthrow ('barbarism'). But as Springer (1987) and Duffy (2005) have shown, this ancient history of Rome was mirrored by the sustained and substantial struggle for ideological and cultural and possession of the city during the Revolutionary and Napoleonic Wars. In February 1798, France occupied Rome, abolished the papacy and (re)proclaimed a Roman Republic; this was overthrown two years later and the papacy restored; Napoleon Bonaparte (1769-1821) proclaimed Rome a free imperial city in May 1809 and abolished the papacy for a second time; and following Napoleon's defeat at the Battle of Waterloo (1815), the papacy was once again restored when Austria took possession of Italy. For Byron in *Childe Harold*, then, the recent history of the city mirrored its ancient history in an unbreakable, Cuvierian cycle of creation and catastrophic destruction.

Shelley, as has been well-documented, reacted angrily to Byron's interpretation of the lessons of history, fearing the despondency which the hugely-anticipated and widely-read fourth canto of *Childe Harold's Pilgrimage* would spread about the possibility of successful and sustainable political change. In a letter to his friend Thomas Love Peacock (1785-1866) written on 17 or 18 December 1818, Shelley condemns Byron's poem unequivocally: 'the spirit in which it is written', Shelley writes, 'is, if insane, the most wicked & mischievous insanity that ever was given forth' (Shelley, 1964 2, p. 58). But for all Shelley's anger with Byron, his own narratives of political change are not, as we have seen, entirely confident in developing a linear, teleological model of historical time moving towards a regenerated 'end

of history' which cannot be undone. We have already considered Demogorgon's puzzling advice at the end of *Prometheus Unbound*. As further evidence of such doubts, we can add the final chorus of Shelley's last verse narrative of political change, *Hellas, a Lyrical Drama* (1821), which dramatises the ongoing Greek revolution against the Ottoman Empire, and which likewise raises the spectre of political history as an endless Cuvierian cycle of creation and destruction:

> 'O cease! must hate and death return?
> Cease! must men kill and die?
> Cease! Drain not to its dregs the urn
> Of bitter prophecy.
> The world is weary of the past,
> O might it die or rest at last!' (1096-1101)

Such cyclical understandings of political history have, of course, a long heritage in European thought, stretching back at least as far as the Classical Greek concept of *anacyclosis*, the most influential expression of which in the *Histories* of Polybius (c. 208 – c. 125 BC) Shelley (and Byron) knew well.[11] Following the work of Malthus and Cuvier, however, it became possible to argue – or to *fear* – that such cyclical histories of political creation and collapse were *natural*: as inevitable and inescapable as the geological processes of which they could be said to be the analogues.

This is the problem of historical time which Shelley's political verse never manages altogether satisfactorily to resolve. And it is a version, of course, of the problem which we have seen Shelley struggling and failing to resolve in his late, intensely personal lyrics: how to reach the end of history; how to stop the clock and remain 'content' in 'the present moment', as Shelley put it in his letter to John Gisborne of 18 June 1822. In Shelley's last major work, the unfinished 'The Triumph of Life', lyrical and historical time blend as Shelley once again takes up and seeks to redress the problem of loss in time, and it is to that poem that I want to turn in closing.

'The World and its Mysterious Doom'

Shelley began work on 'The Triumph of Life' in late May 1822. As noted, and has been well-documented, the unfinished draft has significant stylistic, intertextual and (apparently) conceptual debts to the *Divina Comedia* of Dante and the *Trionfi* of Petrarch. In addition to his use of the terza rima verse form pioneered by both works, Shelley adapts from Dante the idea of a guide leading the speaker through hell and purgatory towards salvation. In Shelley's case, the guide is Jean-Jacques Rousseau (1712-88) and the inferno is the recent history of the Revolutionary and Napoleonic Wars, what Shelley in his draft calls 'the times that were/ And scarce have ceased to be' (ll. 233-4). Rousseau, recognised in Shelley's day as one of the major intellectual architects of the French Revolution through works like *Discourse on Inequality* (1754), *The Social Contract* (1762) and *Julie, or the New Heloise* (1761), is thus an appropriate choice. 'If I have been extinguished', he tells Shelley's narrator, 'yet there rise/ A thousand beacons from the spark I bore' (ll. 206-7), and, later: 'I/ Am one of those who created, even/ If it be but a world of agony (ll. 294-5). Shelley's draft of 'The Triumph of Life' breaks off without any conclusion in sight, but comparison with the structure of *Divina Commedia* and Petrarch's *Trionfi* at least raises the possibility that Shelley had a positive conclusion to the journey in mind.

For all its debts to Italian Renaissance writing, however, the extant draft of 'The Triumph of Life' also has much in common with what Abrams describes as the Greater Roman-

[11] Shelley ordered the works of Polybius in December 1812 (see Shelley, 1964 1: 344).

tic Lyric. The poem opens with a speaker – recognisably a type of Shelley himself – contemplating the Italian landscape from 'beneath the hoary stem/ Which an old chestnut flung athwart the steep/ Of a green Appenine' (ll. 24-6). This speaker has been 'kept as wakeful as the stars' by 'thoughts which must remain untold' (ll. 21-2). We might reasonably expect the remainder of the draft to involve the working through, in lyric time, of these 'thoughts', but neither what they are nor why 'they must remain untold' is ever again addressed in the extant draft. Instead, 'The Triumph of Life' moves from this ostensibly private beginning towards a much more public reflection on the course of historical events. In other words, it moves, we might say, from lyric time to historical time. The speaker has a vision in which he sees a 'triumphal pageant' where a mysterious figure, later identified by Rousseau as 'Life', drags in chains behind its triumphal chariot major historical figures from Classical to modern times: 'The great, the unforgotten, they who wore/ Mitres and helms and crowns, or wreathes of light,/ Signs of thought's empire over thought' (ll. 118, 181, 209-11).

The central problem of 'The Triumph of Life', then, is what lesson should be drawn from the fate of these remembered individuals and from the analogous fates of all the other unremembered dead, whom the speaker compares to 'the million leaves of summer's bier' (l. 51). Or, in other words, what is the nature of historical time and can an 'end of history' be foreseen? The speaker evidently wishes to understand history as a developmental teleology in which the past can be transcended. 'The world and its mysterious doom', he says to Rousseau, 'is not so much more glorious than it was/ That I desire to worship those who drew/ New figures on its false and fragile glass,/ As the old faded' (ll. 244-48). But Rousseau resolutely refuses to allow such an optimistic, linear model, advocating instead a cyclical pattern which recalls Cuvier and Byron's account of the 'one page' of history, the old conceptual antagonists of Shelley's *Prometheus Unbound* and *Hellas*. 'Figures ever new/ Rise on the bubble', Rousseau replies, 'paint them how you may;/ We have but thrown, as those before us threw,/ Our shadows on it as it past away' (ll. 248-51).

From this very public discourse of historical time, Shelley's draft of 'The Triumph of Life' then shifts back to the more private temporality of the lyric as Rousseau, in response to the speaker's questions about his fate, explains how he himself fell victim to 'Life'. Rousseau's answer obviously rebukes even as it seems to confirm Burke's claim in his 'Letter to a Member of the National Assembly' (1791) that the author of the *Confessions* (1782) 'entertained no principle either to influence his heart, or to guide his understanding, than *vanity*' (Burke, 1791b, p. 33; original emphasis). 'I was overcome/ By my own heart alone', Rousseau tells Shelley's speaker, 'which neither age/ Nor tears nor infamy nor now the tomb/ Could temper to its object' (ll. 240-3). Rousseau then describes a vision which he experienced and which he cites as an explanation of his fate. His account occupies roughly the second half of the extant draft of 'The Triumph of Life'. He describes waking in a beautiful Edenic landscape, where a Lethean river effaces any feeling of loss (and, by extension, of time), filling 'the grove':

> With sound which all who hear must needs forget
>
> All pleasure and all pain, all hate and love,
>
> Which they had known before that hour of rest:
>
> A sleeping mother then would dream not of
>
> The only child who died upon her breast
>
> At eventide, a king would mourn no more

The crown of which his brow was dispossest (ll. 317-24).

The arrestation of lyrical (the 'mother') and historical (the 'king') time which Rousseau registers here soon comes to an end, however.[12] He encounters what he describes as 'a shape all light' carrying 'a chrystal glass' (ll. 352, 358). When Rousseau asks this 'shape' to explain the nature of time – 'shew whence I came, and where I am, and why/ Pass not away upon the passing stream' – she offers him her cup: '"Arise and quench thy thirst' was her reply"' (ll. 398, 400). Once Rousseau drinks, he is transported instantly from the Edenic scene and finds himself caught up in the 'triumphal pageant' which the speaker witnesses at the start of *his* vision. Rousseau is transported, that is to say, into a historical time conceived as a process of loss: his vision of the 'Shape all light' is now doubly reduced to 'the ghost of a forgotten form of sleep,/ A light from Heaven whose half-extinguished beam/ Through the sick day in which we wake to weep/ Glimmers, forever sought, forever lost' (ll. 428-31).[13]

Shelley's draft breaks off before Rousseau can offer any answers to the speaker's next request that he might interpret this traumatic experience. But a number of conclusions seem possible on the basis of the extant text. Rousseau's account of his experience certainly bears comparison with the structure of the Greater Romantic Lyric, which, we recall, begins with a speaker contemplating a landscape before having some transformative insight. Except that in the case of Shelley's Rousseau, what is experienced is loss and no compensatory, Wordsworthian insight is gained. Also worthy of note is the extent to which the experience described by Rousseau is strikingly similar to the experience described by the speaker himself: both encounter a mysterious figure within a vision which occurs whilst contemplating an Edenic landscape. It is possible to suggest, then, that Shelley's engagement with the traumas of historical and personal time in 'The Triumph of Life' takes the form of a lyric within a lyric, with neither speaker able to reach the resolution which Abrams identifies as the goal of the genre – although in this case, that is because Shelley did not finish the poem.

But would Shelley have been able to resolve the problem of time and narrate such a resolution for Rousseau or for the speaker had he lived to finish 'The Triumph of Life'? The draft breaks down, as I have said, at the same moment as much of Shelley's other lyrical writing from the last six months of his life – poems in which he engages a lot more explicitly with those personal traumas which, we might well suspect, lie behind the 'thoughts' which the speaker of 'The Triumph of Life' tells us 'must remain untold'. However, Shelley's extant draft of 'The Triumph of Life' also poses more troubling questions about the passage of time than merely configuring it as a process of irredeemable loss, and effectively returns us to the doubts about an 'end of history' that we saw at the heart of *Prometheus Unbound* and *Hellas*. The consequence of the lyric-within-a-lyric structure is that the mirroring of Rousseau's experience in the speaker's experience suggests exactly the kind of temporal cyclicality that Rousseau perceives and that the speaker seeks to reject. Has the speaker himself been defeated by 'Life' at the moment he encounters Rousseau within his vision just as Rousseau, before him, had been defeated by his encounter with the 'Shape all light' in *his* vision?

We simply cannot know, now, how Shelley might have tried to resolve the problem of personal and historical time in 'The Triumph of Life' – unless, of course, someone discovers some lost lines of the poem. Having heard Rousseau's story, the speaker asks him 'what is Life?' (l. 544). Shelley's draft then breaks off in mid line as Rousseau begins to answer: 'Happy those for whom the fold/ Of' (ll. 547-8). Rousseau's final words certainly bear com-

[12] The image of the infant dead on the mother's breast might recall the death of Percy and Mary Shelley's one-year-old daughter Clara, who died on the evening of 24 September 1818, shortly after they had arrived in Venice.

[13] Rousseau echoes Caliban's lament for his dream in *The Tempest* III ii 148-51.

parison, however, with the equally-unresolved conclusion of Shelley's last lyric, 'Lines Written in the Bay of Lerici', which takes its point of departure in an evening Shelley spent on the beach in the company of Jane Williams. Like the narrator of 'The Triumph of Life', the speaker of 'Lines Written in the Bay of Lerici' also has secret thoughts which 'must remain untold'. After the speaker has been left alone by the unidentified 'She' whose 'presence and made weak and tame/ All passions' he confesses that 'I dare not/ Speak my thoughts' (ll. 1, 27-8, 35-6). Exactly what he dares not speak, however, we can guess from the final lines of the extant draft, in which he tries to evaluate the relationship between 'pleasure', 'regret' and 'forgetfulness':

> Too happy they, whose pleasure sought
> Extinguishes all sense and thought
> Of the regret that pleasure [ ]
> Seeking life alone, not peace (ll. 54-8).

This text, like all texts of the poem's final movement, is a conjectural reconstruction – nor can we even be sure that Shelley meant these to be the final lines of the poem. Line 57 is incomplete in Shelley's draft in Bodleian MS. Shelley adds. c. 4, and 'Seeking', in line 58, is only a possible replacement for his first choice, 'Destroying', which he has struck through; 'not peace' is highlighted by underlining and 'alone' inserted above the line. Shelley was not able, before his death, to work out in this intensely personal lyric, the relationship between pleasure, regret, forgetting, life, and peace.

For his part, Rousseau, in 'The Triumph of Life', dwells, as we have seen, on the possibility of forgetting. After he describes how a grieving mother and a deposed monarch would forget their losses in the beautiful valley where he encountered the 'Shape all light', Rousseau assures the speaker that he, too, 'wouldst forget thus vainly to deplore/ Ills, which if ills, can find no cure from thee' (ll. 327-8). On the face of it, the 'ills' of which Rousseau speaks are the speaker's earlier lament about the disastrous implications of recent history:

> And much I grieved to think how power and will
> In opposition rule our mortal day –
>
> And why God made irreconcilable
> Good and the means of good (ll. 228-31).

In addition to this reference to historical trauma, however, there is also an acknowledgment of personal trauma: Rousseau seems also to intuit, in a kind of fourth-wall break, those 'thoughts' which the narrator has told the reader, but not Rousseau, 'must remain untold'.

Perhaps an easy solution to the problem of loss in time, personal or historical, would be, simply, to forget, to be numbered amongst those whom Rousseau, in 'The Triumph of Life', describes half-wistfully as 'the sleepers in the oblivious valley' (539). Or perhaps this would amount to defeat by 'Life'. Or perhaps, in the end, such a Lethean sleep would simply not be possible, even if it were desirable, because the human experience of time is defined by loss. 'Such things the heart can feel and learn, but not forget.'[14]

[14] Shelley, 'To Constantia' (1817), l. 44.

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Dramatic and Political Recognition in *Mrs Warren's Profession*
Bayan Warren'in Mesleği Oyununda Dramatik ve Politik Tanınma

Atalay GÜNDÜZ*

Abstract

This study aims to explore the connection between Bernard Shaw's third play *Mrs Warren's Profession* (1893) and the classical topos of recognition, as expressed by Aristotle and as developed by later commentators. From the very beginning of his career as a playwright with *The Widowers's Houses* Shaw's plays contain many different layers of recognition. In the case of *Mrs Warren's Profession* the play vibrates on the social, political, moral, cultural and dramatic levels. *Mrs Warren's Profession* abounds with characters who pass from ignorance to knowledge. Recognition as a concept presents a wide range of uses from Aristotle's anagnorisis as a major dramatic device to Hegel's use of recognition as an essential human need to be satisfied, to Markell's use of the term as a politically motivated concept. Exploring how the characters of the play passes through all these layers of recognition in the play, this study attempts to interpret the play from the recognition perspective which has not been tried by earlier students of the play.

Keywords: Mrs Warren's Profession, recognition, Aristotle, Hegel, anagnorisis

Öz

Bu çalışma Bernard Shaw'un Bayan Warren'ın Mesleği (1893) oyununu Aristoteles tarafından ortaya atılmış ve diğer eleştirmenlerice geliştirilmiş tanınma (recognition) kavramı ışığında ele almayı amaçlamaktadır. Dulların Evleri başlıklı oyunuyla adım attığı oyun yazarlığı kariyerinin başlangıcında itibaren tanınma meselesi Shaw'un oyunlarında çok farklı katmanlara yayılarak merkezi bir öneme sahip olmuştur. *Bayan Warren'ın Mesleği* adlı oyun söz konusu olduğundaysa oyunda sosyal, politik, ahlaki, kültürel ve dramatik olarak tanınma kavramının çok farklı veçheleriyle karşımıza çıktığını gözlemlemekteyiz. *Bayan Warren'ın Mesleği*'nde olan bitenden habersizken öğrenip farkına varan bir sürü karakter vardır. Tanınma kavramı Aristoteles'in *anagnorisis* olarak tiyatro sanatının kullandığı başlıca dramatik bir öğe olarak kullanılmasından, Hegel'in insanların tatmin edilmesi gereken en temel ihtiyaçlarından biri olarak tanımlanmasına, Markell'in aynı kavramı alıp siyasal düzlemde bir öğe olarak kullanıma açmasına kadar çok geniş bir düzlemde işlevselleştirilmiştir. Bu çalışma oyundaki karakterlerin bir biriyle olan ilişkilerine tanınma kavramı ışığında yaklaşarak oyun üzerinde daha önceki araştırmacıların gerçekleştirmediği bir okuma ortaya koymayı hedeflemektedir.

Anahtar kelimeler: Bayan Warren'ın Mesleği, tanınma, Aristoteles, Hegel, anagnorisis

Introduction

The first public staging of Mrs Warren's Profession in New Haven, 1905 created a lot of disorder. The first notice in New York Herald (1905) approached the play from a moralistic point of view and stated that it is "an insult to decency". Just like his continental masters Zola and Ibsen Shaw had mounted an attack on the Middle Class morality. Shaw's moralistic approach has been a point investigated from many different perspectives (Turco, 1976) His moralist stand cannot be separated from his political identity. As a Fabian Socialist Shaw was a prominent figure in socialist circles. As the third play of the Plays Unpleasant Mrs Warren's Profession has a quite political edge to it (Allett, 1995; Dukore, 1980; Innes, 2000; Yeo, 2005) Shaw's moralistic attack on the Middle Class morality was a political action which was immediately recognized by the censorship of the turn of the century institution. The play could not be staged in England until 1925, some thirty two years after its composition. With its history of censorship Shaw himself and many other critics and scholars have dwellt quite heavily on the issue (Connolly, 2004; Kapelke, 1998; Marshik, 1998). The play was censured basically for two reasons: the unconventional approach to prostitution and its approval of incest. The fallen woman, prostitute was one of the stock characters of late Victorian theatre and novel. Shaw's scorn, outrage against the stage fallen woman gave Shaw the motivation to write the play (Schrank, 1992; Grecco, 1967; Greer, 1970; Kornbluth, 1959; Meisel, 1963; Nassaar, 1998; Nelson, 1971). As a representative of naturalist theatre Mrs Warren's Profession, just like Ibsen's Ghosts before him voices the incest taboo on the stage through Frank's

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mouth, a theme which has attracted the attention of many different critics (Dierkes-Thrun, 2006; Nethercot, 1959; Innes, 2000). The play's special place in Shaw's dramatic works and the modern British theatre have also been studied widely (Potter, 1989; Raby, 2004; Sterner 1986; Strozier, 1965) Despite this strong scholarly interest on the play to the best of my knowledge this is the first paper which approaches the play through the lens of the concept of "recognition".

In the late Victorian England, towards the end of the nineteenth century, Kitty Warren, the daughter of a working class single mother with four girls, follows her elder sister into prostitution and prospers soon and even comes to manage brothels in European cities like Ostend, Vienna, Brussels, and Budapest. Very successful on the "business" side she has had hardly any time for her daughter Vivie Warren. She believes that she makes up for that neglect with money she pours over her. She expects her daughter to enjoy the wealth and never ask any questions about her identity or where the money comes from. Vivie at her early twenties, educated at the best schools of her times, at Cambridge in 1890s, she has had a quite comfortable life, never in need of money. Instead of enjoying the comforts of the economic well-being, and opportunities, Vivie, the new woman, chooses to educate herself in Actuarial mathematics to become an independent woman. After securing her position as an actuarial mathematician at her friend's office, she challenges Kitty with all her might and demands the truth about her mother's past: Who was her father? The play rests on the tension between the mother and the daughter. Vivie does not demand answers for her questions only she also demands recognition for her choices, for what she wants to do in life and for whom she wants to associate with. The play reaches its climax at the moment of Vivie's recognition of her mother as she really is, with what defines her true character in practice. *Mrs Warren's Profession* (1893) is the third play in the Shaw corpus. Although it can be regarded as one of the early plays coming before his comedies like *Arms and the Man* (1894), *Man and Superman* (1903), *Major Barbara* (1905), *Pygmalion* (1912), despite Shaw's reputation as a writer of comedies, *Mrs Warren's Profession* with its at times gloomy, but ultimately hopeful anti-climax is one of Shaw's most popular plays maybe after *Pygmalion*. This paper asserts that the play owes its popularity and enduring dramatic effect to its engagement with the topos of "recognition".

Kennedy and Lawrence observe the significant role recognition plays in world literature, but particularly in the Western canon. They state that the very canonical texts of western civilization such as Genesis, the Gospels, the Greek tragedies, the plays of Shakespeare, and the romance tradition which lasted until the eighteenth century are recognition stories. Kennedy and Lawrence also state the prevalence of anagnorisis as an "unshakable, selfish gene of literature" extending through time and geography to cultures all around the world is "fundamental to an entire range of narrative traditions; for instance, of Islamic literature from pre-Islamic Arabia to the present" (Kennedy and Lawrence, 2009, p. 4).

Since Shaw was an iconoclast at heart, one may presume that he would cut off himself from the literary traditions of the western literature. On the contrary, he did not hesitate to exploit the literary and artistic heritage of the classical literature. According to Albert, Shaw studied the classical Greek drama (Shaw, 1965, p. 570) very closely and made a great use of it. (Albert, 2012, p. 3). Shaw was a socialist who aimed to change the established economic and social system, thus a radical in his political views, yet when it comes to employ the conventions of the nineteenth century theatre, as Meisel observes, Shaw was quite at home (Meisel, 1984, p. 233) Holder, on the other hand, states that though Shaw exploits all the conventions of the nineteenth century melodrama without any qualms he still adds his own perspective on the prostitution issue and make it a quite disturbing play for the audience (Holder, 2015, p. 102-108).

Anagnorisis-Recognition as a Dramatic Device

From classical Greek tragedies to contemporary soap operas recognition and discovery play a crucial role in the structure of many dramatic genres. Aristotle, the first theorist to observe the role of "discovery" within the framework of the plot of a tragedy, comments on the role of recognition:

> A 'discovery,' as the term itself implies, is a change from ignorance to knowledge, producing either friendship or hatred in those who are destined for good fortune or ill. A discovery is most effective when it coincides with reversals, such as that involved by the discovery in the Oedipus. …. (*Poetics*, 1452a)…., according to our hypothesis, tragedy represents; and, moreover, misfortune and good fortune are likely to turn upon such incidents.
>
> Now since the discovery is somebody's discovery, in some scenes one character only is discovered to another, the identity of the other being obvious; but sometimes each must discover the othe (Aristotle, Poetics, 1452b).

Anagnorisis is a shift from ignorance to knowledge in Aristotle's formulation. It is an awakening, an enlightenment, an eye opening experience. In *Mrs Warren's Profession* Vivie, who does not know much about her own mother Kitty Warren, already has her suspicions about her mother's life when the play opens. The mystery Kitty has drawn on everything mobilizes Vivie's vivid imagination and provokes her curiosity. Kitty who believes that her daughter is still a little girl to be silenced with a frown or mother's alleged authority is the blind, unsuspecting party who would be compelled to discover the reality about Vivie's unbending and uncompromising moral character. From what we see with her early dialogue with Praed, Vivie reveals that she and her mother know very little of each other:

> VIVIE. Dont suppose anything, Mr Praed. I hardly know my mother. Since I was a child I have lived in England, at school or college, or with people paid to take charge of me. I have been boarded out all my life. My mother has lived in Brussels or Vienna and never let me go to her. I only see her when she visits England for a few days. I dont complain: it's been very pleasant; for people have been very good to me; and there has always been plenty of money to make things smooth. But dont imagine I know anything about my mother. I know far less than you do. (Shaw, 1898, p. 94)

Genetically, culturally and socially family is the foundation stone upon which we build our identity. These things that Vivie cannot wait to discover are crucial for any human being curious about their own identity. She does not know who her father is; nor does she know her mother's relatives; her mother's occupation; friends; social standing. She learns some of these as the play unfolds, but the discovery of what her mother does for a living is enough to give her a strong determination to make up her mind and withdraw herself into an independent life.

Else extends Aristotle's concept of *anagnorisis* emphasizing its function in helping the "shifts of fortune". Else illustrates his point stating that Oedipus' fate goes from good to bad and Orestes' vice versa from bad to good. After identifying the status of discovery thus, he further comments on the effect of recognition which

> is to uncover a horrible discrepancy between two sets of relationships: on the one hand the deep ties of blood, on the other a casual or real relation of hostility that has supervened or threatened to supervene upon it . . . its emotional power … depends on the tension inherent in this discrepancy (Else, 1957, p. 352)

Within the *Mrs Warren* context this discrepancy is a moral one between Kitty and her daughter Vivie. The shift of fortune Vivie goes through is a remarkable one. Although we can say that Vivie had already made up her mind to change her circumstances and claim her independence from her mother the revelation is quite determinate for her. She cuts her mother's acquaintance and declares her independence. Against this unexpected mutiny from her daughter's side, whose character she has just recently starts to discover, Kitty's protests seem to be

quite weak though. Upon hearing her mother's confession about her past, Vivie's stance seems to be a moral and a heroic one. In a way Vivie sees her only chance of happiness in an independent existence in which she can fulfill her potential without the interruption of a lover or a mother. This brings us one more time to Aristotle who sees a strong connection between self-knowledge and happiness:

> … in the assessing of human fortunes awareness lies nearer the heart of the matter than mere situation.... happiness and unhappiness are primarily matters of knowledge; and the tragic hero's 'recognition' is after all a form of self-knowledge: not the best kind, since that dwells at a level that has nothing to do with tragedy, but at least a step upward out of ignorance and self-deception. (Else, 1957, p. 353)

Aristotle says that discovery produces either "friendship or hatred in those who are destined for good fortune or ill". Within the context of *Mrs Warren's Profession*, Vivie's discovery creates, if not hatred alienation against her mother and this discovery "coincides" with a reversal in the fate of Vivie and Kitty Warren. And the discovery that Kitty Warren is a manager of houses of ill fame is unfolded very effectively. The point Vivie reaches as a woman who has necessary skills for her independence, as a graduate of Cambridge is extremely new and unusual for the time. Vivie has all the confidence and resources to stay alone and independent with her moral superiority and professional qualifications as an actuarial mathematician.

Kitty is discovered to Vivie, Vivie's identity being "obvious" but as Aristotle states "sometimes each must discover the other". This essay might just as well be titled as "Kitty's discovery". As it is first mentioned by Praed, Kitty has an ideal daughter in her head: "Well, frankly, I am afraid your mother will be a little disappointed. Not from any shortcomings on your part, you know… You are so different from her ideal" (Shaw, 1898, p. 93). As Kitty idealized her, Vivie is an obedient, conventional daughter who would dedicate her life to the pleasures of her mother, who could be bought by luxuries, pocket money, dresses and theatre boxes, a comfortable life; who would study at the university, do a tripod, gain academic degrees but treat them as ornaments instead of putting them to use:

> MRS WARREN. Vivie: do you know how rich I am?
>
> VIVIE. I have no doubt you are very rich.
>
> MRS WARREN. But you dont (sic) know all that that means: youre too young. It means a new dress every day; it means theatres and balls every night; it means having the pick of all the gentlemen in Europe at your feet; it means a lovely house and plenty of servants; it means the choicest of eating and drinking; it means everything you like, everything you want, everything you can think of. (Shaw, 1898, p. 156)

Kitty's words reveal how little she knows about her daughter's expectations, pleasures and habits in life. She expects her daughter to act like a doll and to be at Kitty's beck and call of her mother. Though it breaks her heart to lose the hope of spending more time with Vivie in the future, in reality she seems to have no plans of withdrawing from her work which she says she cannot give up for anybody's sake. In that, as Vivie very cleverly observes, she expects Vivie to sacrifice her dreams, her potential for happiness, her capacities for a hope that will never be realized.[1]

[1] Of course there is also the Ibsen connection. Recognition has a central role in *A Doll's House* (1879), *The Wild Duck* (1884), *An Enemy of the People* (1882). Nora in *A Doll's House* discovers that her husband Torvald is not the man she takes him to be. This discovery which leads to Nora's disillusionment about her husband changes her life. In an *Enemy of the People* the doctor discovers that masses, people all around him would take their short term and personal gains against long term and public profit. But among all these *A Doll's House* is the closest to *Mrs Warren's Profession*. The first similarity is the final result: both of the plays yield a new woman as a result of their recognitions. Both plays are women's attempt for recognition in the Hegelian[1] sense, which I will refer to in the following pages. Nora's more significant complaint is that she has never been treated as a mature,

To go back to the previous matter on whether the shift in fortunes lead to Vivie's happiness or unhappiness, from an Aristotelean point of view we can say that this self-discovery helps Vivie make up her mind for sure for what she really wants in life. Yet the answer is not as easy as that. Although Vivie deals with that shock quite bravely it still leaves its scar on her. When the truth is revealed first by Kitty Warren and then spitefully and venomously by Crofts, Vivie loses the ground on which she builds her relationship with Frank and her mother. Both became impossible companions for Vivie to maintain any longer. In fact, she can accept the fact that because of dire necessity her mother did have to earn her living through prostitution but she presumes that, maybe because Mrs Warren could talk about it so coolly and with great confidence the thing is well over out of their lives. She turns into, if not a misanthrope into an asocial, untrusting person. Although Vivie had started to discover physical love with Frank ("the babes in the woods") covered under leaves, learning about her mother's profession alienates her from love as she begins to associate physical love as a source of evil. She defies this instinct and try to mutilate her own sexual drives, drowning them in a hectic life working herself to exhaustion (Griffith, 1995, p. 168).

Else observes that "In *Oedipus* the tragic fact is not that Oedipus has killed a man, but that that man was his father: recognition of the person, not the deed, is what counts" (Else, 1957, p. 353). In a similar way, Kitty does not exist for Vivie any longer, she dies; for she will never see or contact her any longer. Vivie has to kill her mother's social contact to lead a self-respecting independent life. That kill is just after the recognition of the well-hidden unspeakable character of Kitty. This point can be related to MacFarlane's statement which argues that recognition (anagnorisis) either leads to harmony or amity or to chaos/devastation and enmity; in Vivie's case it is neither of them. She just wants to build a new life for herself, leaving behind all those who are not innocent of her mother's character. Only Praed escapes her censorious judgment as he seems to be the only unsuspecting, naïvely innocent friend of her mother's. In the final scene with her mother, Vivie breaks free, gets rid of all the dubious people in her life; people who might deter her from realizing herself, preventing her from following her calling. She asserts herself fully knowing that it would be almost impossible for her to lead the life she chooses without dismissing her lover and her mother because both pose a threat to her liberty with their claims of love and duty. What helped her reach such a resolution? What awakened her?

Vivie's Struggle: The Politics of Recognition

In his *Bound by Recognition,* Patchen Markell makes an excellent synthesis of Aristotelian dramatic, personal, psychological dimensions of *anagnorisis*, recognition and Hegel's political perspective of the same concept stating that:

> . . . . the ideal of recognition is founded on the notion that what we do, and what others do to us, is rooted in who we are and who we are taken to be; likewise, ***anagnôrisis*** in tragedy matters precisely because our interactions are shaped by what we know, or what we think we know, about who we and others are. As Aristotle says, ***anagnôrisis*** is "a change from ignorance to knowledge, and ***thus to either love or hate***, on the part of the personages marked for good or evil fortune. (Markell, 2003, p. 63)

Recognition is "a coherent set of commitments and values that enables an agent to know what to do….coherence of the identificatory scheme with which the agent has tried to govern his activity… effort to become sovereign through the recognition of identity" (Markell, 2003, p. 86) Markell establishes this link between Aristotelian anagnorisis and anagnorisis with a political side to it as "the recognition *of an identity*, either one's own or an-

grown up person with a serious and mature personality. She is asking for recognition, from all the people around her.

other's" (Markell, 2003, p. 85). He argues that recognition in terms of state sovereignty is to acknowledge "sovereign agency, which can be attributed as easily to persons as to institutions". In this broader sense recognition is the "condition of being an independent, self-determining agent" (Markell, 2003, p. 11).

For Robert R. Williams, in the Hegelian perspective intersubjective recognition is in the core of personal freedom and any kind of healthy relation of the individual to the society and to the family. Williams notes that in the Hegelian framework "The unity of the family is a unity of recognition" (2011, p.19). In the case of *Mrs Warren's Profession* we see that the lack of recognition on both sides leads to the collapse of that unity. What regulates our interpersonal relations is desire as the essential characteristic of human being and the incentive for social interaction. This desire can only be satisfied through recognition by others. Rockmore observes that Hegel's concept of desire and recognition could be better understood with a comparison established between Hobbes' notion of the social being which has to get into interaction with each other to protect itself from others in their social interaction with others. In that the self is in defense in its social environment. For Hobbes "man is a wolf for man (*homo homini lupus*)" (qtd. in Rockmore, 1993, p. 104). Hegel on the other hand thinks that human beings need the social life for recognition. In the Hegelian sense even in the core of the desire to make more money people are desiring for more recognition which is an innate human need. This also carries its complications and potentials for conflict within itself. For in most of the cases people try to gain recognition at the expense of the other: "the struggle of opposed self-consciousness" because each would like to "oblige the other confronting oneself, the other individual, to provide recognition, or a certain obeisance" (Markell, 2003, p. 12).

When we look at *Mrs Waren's Profession* from such a perspective, we can read the dynamics of Vivie-Kitty, daughter-mother relation under a new light. Kitty's plans for Vivie as she mentions them have been formed without ever consulting Vivie. In a sense Kitty asserts her authority, her desire for recognition as a mother at the expense of Vivie's freedom to make her choices as a sovereign individual who desires to be recognized as one. And most significantly the climax comes at such a point when Vivie denies to recognize Kitty as her mother. It is timely to recall Markell's observation "what we do, and what others do to us, is rooted in who we are and who we are taken to be" (2003, p. 63). Vivie as an agent does not know what to do with Kitty as she is not sure what her commitments to her mother are. Commenting on the workings of the Hegelian master-slave dialectic O'Neill writes:

> Before we can reach at the level of master-slave dialectic, there must occur a doubling of the subject/object- relation on the level of sociology as well as of epistemology. Henceforth, consciousness exists in a double entente of mutual recognition, that is, intrasubjectivity is intersubjectivity, the achievement of identity accorded to each by the other rather than as a self-insistent stance excluding all others except as objects of self-appropriation. Admittedly, even intersubjectively aware consciousnesses at first confront one another in creaturely isolation, more sure of themselves than of any other, more attached to their own life and survival than to anything else….Yet this very situation is unstable since, unless there is a conscious decision to risk "one's" life in the potential conflict with another "self" making the same decision, one surely die—or be enslaved….In short self-consciousness must seek freedom as something higher than its own independence, since in the worst possible scenario only one self might survive the life and death struggle…. (O'Neill, 1996, p. 8)

On that Hegelian note Johnny in *Misalliance* says: "It's really a great encouragement to me to find you agree with me. For of course if nobody agrees with you, how are you to know that youre not a fool?" (Shaw, 1914, p. 13). At the beginning of the play Kitty sees Vivie as an object/slave in Hegelian terms and she does not recognize her consciousness: "What do you know of men, child, to talk that way about them?" "Your way of life! What do you mean?" But within this confrontation Vivie has taken the conscious decision to risk everything, in a figurative sense even her life, the life that she has led until that moment to gain

her freedom and become a "self-determining agent" who does not need to consult anybody, ask anybody's permission or begs anybody's approval for her actions. This in Hannah Arendt's words gives her "uncompromising self-sufficiency and mastership" (Arendt and Canovan, 1998, p. 254) over her own future.

Even in the first dialogue with Praed, Vivie expresses her dissatisfaction with her mother's attitude. Kitty has invited visitors without consulting Vivie. Kitty decides for Vivie, imposing that rather questionable company on Vivie. Both Kitty and Vivie did their best to to be their own masters, to make their own decisions about their lives. In Kitty's case it was poverty which had enslaved her at a Waterloo bar working sixteen hours a day, ironically for Vivie it was money that has done the same thing. It is only by rejecting her mother's money she sets herself free from her mother's clasp. In a similar vein Vivie discovers her own true identity about her family, her mother, her social standing, the source of her income, livelihood. She discovers, recognizes her own true identity another interesting point is that just as prescribed by Aristotle Vivie's fate is also totally changed by this anagnorisis, peripeteia is fulfilled she leaves home to stand on her own feet to be independent and make her own choices. In a sense reality liberalizes, unchains her from the duties of conventional family ties, frees her from her duties as a conventional daughter of a very unconventional woman. But there is also something very interesting perhaps we need to account for before we further read this situation. Vivie seems to be determined to break free even before the revelations of the visit. Vivie does not only reject a comfortable life with luxuries, she also turns away from "love" breaking up with Frank who does not recognize her as a mature woman with moral principles. She prefers a life where her intellectual achievements and capabilities as an actuarial mathematician are recognized by her colleague Honoria Fraser.

One more thing that is recognized here is the validity of the subjectivity of the "prostitute"s point of view. As Bourdieu forcefully argues "The science of the literary field is a form of *analysis situs* which establishes that each position … is subjectively defined by the system of distinctive properties by which it can be situated relative to other positions" (Bourdieu, 1993, p. 30). Thus expressing the role of positions in literary production Bourdieu further develops the idea stating "that every position, even the dominant one, depends for its very existence, and for the determinations it imposes on its occupants, on the other positions constituting the field and that the structure of the field". Within the framework offered by Bourdieu literary Works cannot be interpreted as if they are single and isolated expressions of an individual author. Very similar to New Historicism Bourdieu suggests a reading which requires a culturally, historically, politically and aesthetically well-contextualized approach. Accordingly "the space of positions" is all about the "structure of the distribution of the capital of specific properties which governs success in the field and the winning of the external or specific profits (such as literary prestige)" (1993, p. 30). By letting Kitty Warren speak her own mind as a subject Shaw positions this point of view against the hegemonic fictional narratives of the time which would allow the "fallen woman", "the prostitute" a bleak end, suicide, consumption or total loneliness. Whereas in Shaw's structuring of the structured play Kitty is quite prosperous, she glows with success and self-satisfaction without showing any signs of regret and openly declaring that given the brutal circumstances of her livelihood it would be immoral to act otherwise.

Shaw had to pay a heavy price for this heterodoxy of course for the play would not be staged in England for thirty-two years after its composition. This literary, artistic, and political position taking within "the structured set of the manifestations of the social agents involved in' the field" cost Shaw for a short period of time loss in "specific capital (recognition)" and "by occupation of a determinate position in the structure" he loses sight of "the distribution

of this specific capital" recognition in this sense. Therefore, Shaw changed his strategy of taking position within the field and instead of addressing the doxa explicitly and with direct attack, he aimed to develop more indirect disguised ways of fighting the hegemonic positions. When Shaw published his first seven plays in 1898 he called the first three plays *Plays Unpleasant, Mrs Warren* the third so the watershed, and the next four plays starting with *Arms and the Man, Plays Pleasant*. Borrowing Bourdieu's observations on the issue, yet again even the controversy, the fury *Mrs Warren's Profession* created in England and the USA helped Shaw's recognition as a playwright "once it came under attack from the accredited advocates of bourgeois theatre, who thus helped to produce the recognition they sought to prevent" (Bourdieu, 1993, p. 42). Thus any attempt at the orthodox side helped to establish Shaw as a playwright.

Conclusion

Shaw scholarship so far has interpreted Mrs Warren's Profession mostly from a political perspective. Vivie Warren has been taken as a representative of the new woman. Her professional ambitions are taken as political statements, a new Nora breaking free of her mother. The title of the play Mrs Warren's Profession: prostitution has been read within the moral hypocrisy of the Middle class morality. The play's social, political and cultural perspectives have been heavily discovered. Initially this paper claims that it was due to Vivie's search for her identity, to discover who she was, trying to know herself that she manages to find strength to stand up to her mother. Whereas, the recognition paradigm embedded in the play to such an extent that George Bernard Shaw, the playwright as a public figure can also be read within these terms, as an agent seeking recognition through this play.

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Fin-de-Siècle and Motion Sickness in Florence Marryat's *The Blood of the Vampire*[1]

Florence Marryat'ın *The Blood of the Vampire* Romanında Baş Döndürücü Bir Yüzyıl Sonu

Ayşe Naz BULAMUR[*]

Abstract

In Florence Marryat's *The Blood of the Vampire* (1897), the nineteen-year-old orphaned heiress, Harriet Brandt, embodies the social turbulence of the *fin de siècle* with her shifting identity as a human and vampire, British and Jamaican, a former convent girl with dubious sexual orientation, and nurturer and killer of her loved ones. The white upper-class guests of Hotel Lion d'Or, a seaside resort in Belgium, feel motion sickness due to her multi-ethnic and interspecies identity that shakes patriarchy, scientific authority, and Orientalist cultural distinctions. They feel nausea because they are disturbed with her "unrefined" blood, unexplainable psychic powers, and sexual decadence that contaminates the hotel. The people Harriet cares for at the hotel—a baby girl and her husband Anthony—die due to her uncontrollable ability to drain the life energy of those close to her. Harriet's loved ones gradually die because they are not "fit" to survive in *fin-de-siècle* Europe, where racial and gender categories were becoming unstable. Her suicide after unwittingly killing her newlywed husband suggests that she herself cannot embrace her liminal identity. In the novel, sickness serves as a metaphor for the social disorientation of the *fin de siècle* that takes the lives of Victorians, who cannot adapt to changing sociopolitical conditions.

Keywords: Florence Marryat, *The Blood of the Vampire*, sickness, identity, and *fin-de-siècle*

Öz

Florence Marryat'ın *The Blood of the Vampire* (1897) romanında on dokuz yaşındaki Harriet Brandt, vampir ve insan, İngiliz ve Jamaikalı, seven ve öldüren ve gizemli cinsel kimliğiyle on dokuzuncu yüzyıl sonu Avrupa'sındaki kültürel değişim ve türbülansı temsil etmektedir. Belçika'nın sahilinde Hotel Lion d'Or'da konaklayan zengin Avrupalılar Harriet'ın ataerkil düzeni, bilimin üstünlüğünü ve ırkçı söylemleri altüst eden çok kültürlü kimliği karşısında adeta hastalanır. Harriet'ın oteli kirlettiğine inandıkları melez kanı, doğa üstü güçleri ve cinsel özgürlüğü karşısında başları döner ve mideleri bulanır. Sevdiklerinin hayat enerjisini istemsiz bir şekilde içine çekmesi yüzünden otelde sevip okşadığı bir bebek ve kocası Anthony yavaş yavaş hastalanır ve ölür. Harriet'ın yakınları, on dokuzuncu yüzyıl sonunda tür, ırk ve cinsiyet kategorilerini sarsan çalkantıya uyum sağlayamadıkları için ölür. Kontrol edemediği ruhani güçleri yüzünden balayında kocasını öldürdükten sonra intihar eder çünkü tabuları kıran, değişken ve arada derede kimliğini kendi de kabul edememiştir. Bu makale, romanda hastalığın yüzyıl sonunun baş döndürücü etkisini vurgulayan bir metafor olduğunu ve Victoria İngiltere'sinin değişen sosyal ve politik atmosferine ayak uyduramayanları öldürdüğünü savunur.

Anahtar Kelimeler: Florence Marryat, *The Blood of the Vampire*, hastalık, kimlik, yüzyıl sonu

Introduction

Florence Marryat's novel *The Blood of the Vampire* (1897) reflects the cultural crisis, fragmentation, and social disintegration of the *fin de siècle* through the nineteen-year-old orphaned heiress Harriet Brandt, who disrupts categories of race, gender, and species due to her ambivalent identity as British-Jamaican, human and vampire, and sexual decadent with a religious upbringing. Victorian norms were in flux at the turn of the century, the period Raymond Williams (1963) characterizes as an interregnum. Sally Ledger (1995) writes: "The collision between the old and the new that characterized the *fin de siècle* marks it as an excitingly volatile transitional period; a time when British cultural politics were caught between two ages, the Victorian and the modern; a time fraught both with anxiety and with an exhilarating sense of possibility" (p. 22). As the epitome of the *fin de siècle*, the single female traveler from Ja-

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maica at Hotel Lion d'Or, a seaside resort in Belgium, threatens the lives of the European guests, who are shaken by her racial hybridity, promiscuity, as well as by the rumors that her Creole[2] grandmother had been bitten by a vampire bat. Indeed, along with the nurses at the convent in Jamaica, the people Harriet cares for in Europe—Margaret Pullen's baby girl and her husband Anthony Pennell—die due to her involuntary and uncontrollable ability to drain the life energy of those close to her. I argue that the characters get sick and die because they are not "fit"[3] to survive in *fin-de-siècle* Europe, where racial and gender categories were becoming unstable. Indeed, Harriet's suicide after unwittingly killing her newlywed husband suggests that she herself cannot tolerate the turbulence of the *fin de siècle*, which she embodies with her liminal identity. The female traveler from the West Indies nauseates the hotel guests by violating the domestic ideology, defying science with her superhuman powers, and by calling into question the racial purity of Victorian England.

"It was widely believed that society was sick" because the New Woman destabilized traditional gender roles (Cunningham, 1978, p. 1); Harriet is the New Woman of the 1890s who inflicts Victorians with her allegedly unfeminine traits of self-confidence and independence. Marryat's representation of the New Woman as a psychic vampire shows how self-assertive and powerful women were regarded as contagious creatures that spread sickness and death. For example, Janet Hogarth (1897) complains that the New Woman afflicts Londoners by calling for gender equality; Elizabeth Linton (1891-1892) writes that the New Woman imperils the society as "a wild woman, a blasphemer against 'Nature, God, and Good'" (as cited in Ardis, 1990, pp. 20-1). Ella Winston (1896), on the other hand, denies the sociopolitical existence of the New Woman by comparing her to a "sea-serpent, […] largely an imaginary creature" (p. 170). Marryat's novel pictures the New Woman as half-human and half-vampire to show how nonconformist women were demonized as "sick," "evil," and "vampiric" (Macfie, 1991, p. 66).

Although Marryat successfully intertwines Harriet's vampirism with the feminist movements of the 1890s, Victorian critics dismissed her novel as a poor imitation of Bram Stoker's *Dracula* (1897) due to its lack of gruesome scenes that are common in gothic fiction. Published in the same year, *Blood* surpasses *Dracula* in thrill by locating vampirism, not in the remote medieval castles of Transylvania, but in hotels, which stand for Europe's modernity and progress. What intensifies the thrill is that Harriet is not an archetypal blood-drinking vampire that sleeps in coffins, but a beautiful and an affectionate woman both men and children adore. She first captivates the heart of Captain Ralph, the fiancé of another hotel guest, Elinor Leyton, and later marries his cousin Anthony. She seems to be a perfect mother figure, as she volunteers to babysit Margaret Pullen's daughter. The dichotomy between her charming appearance and her unpredictable power to kill makes her even more frightening than her predecessors, who rise from the dead and drink blood.

If not an undead blood-sucking vampire, Harriet is monstrous because her hybridity alarms the Victorians by suggesting that identity is not fixed, but "a matter of 'becoming'" (Hall, 1996, p. 112) and is "always in transit" (Ong, 1999, p. 2). Her liminal identity embodies the turbulence of the *fin de siècle,* which Homi Bhabha (1994) explains in *The Location of Culture*:

[2] "A 'Creole' is one born in the Americas whose parents, of whatever race, were born elsewhere" (Brody, 1998, pp. 56-57).

[3] I rely on Charles Darwin's (2002) argument that only the most fit individuals survive the struggle for existence. The novel echoes Darwin's theory of the survival of the fittest, since the characters, who are not fit for the turbulence of the *fin de siècle,* die.

> […] in the *fin de siècle*, we find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion. For there is a sense of disorientation, a disturbance of direction, in the 'beyond': an exploratory, restless movement caught so well in the French rendition of the words *au-delá* —here and there, on all sides, *fort/da*, hither and thither, back and forth. (p. 2)

In *Blood*, the hotel guests feel nausea due to their sense of disorientation at Harriet's shifting identity that travels back and forth between diverse categories of race and species. Her multiethnic identity is disturbing because it serves as a contact zone (Pratt, 1992) between the so-called civilized England and its bestial colonies. Indeed, her mixed blood points out the daunting fact that Europe is not homogeneously white. In the absence of physical violence, what renders the story scary is Harriet's unclassifiable identity that challenges scientific authority as well as Orientalist cultural distinctions. Her violation of rigid gender, scientific, and racial categories, then, stands for the "restless movement" of the *fin de siècle* that inflicts the characters with motion sickness. What makes them sick is their realization that identity is unstable and always on the move. It is Harriet's traveling identity that nauseates her bourgeois circle. Harriet, then, is not only a vampire that kills for survival, but a social and historical agent who shows how Victorians, including herself, are shaken by the turmoil of the *fin de siècle*.

Ironically, the articles on Marryat's neglected novel discuss vampirism and sickness literally not metaphorically. Alexandra Warwick (1995) traces the connection between infection and gender; Susan Zieger (2008) describes Harriet's need for intimacy as an addiction to love; Sian Macfie (1991) writes how women with venereal diseases were regarded as vampires. There are also numerous studies that examine Harriet's psychic powers in light of medical discourses: Zieger (2008) argues that "Marryat medicalizes Harriet's vampirism" (p. 216) by having a physician investigate her heredity; Brenda Hammack (2008) observes that "Marryat's portrait of a female vampire reads like a medical case study" (p. 886). In her introduction to the novel, Greta Depledge (2010) states that "male medical authority" (p. xvi) controlled transgressive women in Victorian England. Octavia Davis (2007) also writes that Victorian medicine represents women as vampiric because they replenish the blood and energy they lose during menstruation and childbirth by drawing on the vitality of others. As valuable as these studies are, they reduce *Blood* to a medical study and overlook how the trope of infection is a metaphor for the social anxiety and restlessness at the turn of the century. The following three sections discuss how Harriet's racially hybrid and intra-species identity, which does not fit into traditional female roles, stands for the turbulence of the *fin de siècle* that causes motion sickness.

The New Vampiric Woman

Marryat endorses a matrilineal lineage, as Harriet inherits her "weakening and debilitating effect" (p. 162) from her grandmother, and not from a powerful male figure like Dracula. The vampire blood that Harriet inherits from her matriarchs metaphorically destroys the marriage institution, as her husband and the infant she nurses at the hotel gradually weaken and die. Harriet creates motion sickness for Victorian readers by destabilizing traditional female roles with her dubious sexual orientation, her uncontrollable appetite for food and sex, and her alternating role as an affectionate woman and a murderess. *Blood* is horrifying because it endorses the Victorian fear that the sexually decadent and financially free New Woman threaten male supremacy.

James Ashcroft Noble (1895) describes female sexual desire in the New Woman fiction as "sickening" (p. 494); Harriet's uncontrollable appetite for food and sex makes the Victorian ladies ill. Elinor Leyton literally has motion sickness upon hearing that Harriet travels alone and has a room of her own: "[…] it sounds very improper! When I look up and down

the table d'hôte menagerie sometimes it makes me quite ill!" (p. 9). She claims to "get neuralgia" whenever she is with Harriet, who leaves her in low spirits (p. 39). Elinor's perception of Harriet as a contagious woman stands for the Victorian assumption that the New Woman afflicts society with her sexual decadence. Cast as "an epitome of lust" (p. 71), Harriet, with her "full crimsom lips" (p. 38) and "yearning, passionate eyes" (p. 36), counters William Acton's description of "the angel of the house" in 1857: "Love of home, children, and domestic duties, are the only passions they feel…As a general rule, a modest woman seldom desires any sexual gratification for herself" (as cited in Ledger, 1997, p. 101). An indicator of sexual impurity and vulgarity, Harriet's excessive eating also makes Elinor sick: "I never saw anyone in society gobble her food in such a manner! She made me positively sick!" (p. 6). She is repelled by Harriet because she "devour[s] her food with so much avidity and enjoyment" (p. 4), emotions which are inappropriate for women. Harriet's gratification of her desire for food and sex is disturbing because it unsettles the assumption that angelic Victorian women do not have any bodily needs.

Harriet's "beastly" appetites are awakened in Hotel Lion d'Or that serves as a metaphor for her animalistic desires, both with its name and with the two gilded lions at the lobby. Bettina Matthias (2004) writes that the hotel is a "space for female self-realization and sexual liberation" since "hotels offer some sort of erotically charged promise to the female protagonists and limited freedom to act on it as they are exposed to new guests, especially to men, all the time, and as they move effortlessly between bedrooms and social halls" (p. 330). Marryat's single female traveler with a strict religious upbringing discovers her sexual desires at the hotel, where she has a room of her own, which is "a medium of self-expression, a catalyst of experience, a precondition of emancipation" (Heilmann, 2000, p. 179). The hotel guests find it strange that Harriet does not share a room with her travel mate, Olga, who cannot keep her under surveillance. Her private room as well as her temporary stays at hotels disturb domestic ideology that imprisons women within the Victorian home.

The noncommittal and transitory space of the hotel (Matthias, 2004) also stands for Harriet's shifting sexual orientation that appeals to men as well as women, who feel sick to discover their same sex desires. Sian Macfie (1991) writes that "vampirism came to be associatively linked with the notion of a moral contagion and especially with the 'contamination' of lesbianism" (p. 60); Harriet too seems vampiric for attracting the hotel guest, Margaret Pullen:

> She had become fainter and fainter as the girl leaned against her with her head upon her breast. Some sensation which she could not define, nor account for—some feeling which she had never experienced before—had come over her and made her head reel. She felt as if something or someone were drawing all her life away. (p. 18)

The sensation Margaret feels upon Harriet's approach is unnamable because the term homosexuality did not exist until 1869; it was criminalized in England in 1885. The proper Victorian mother and wife becomes fainter due to her sudden realization that she has the "decadent" desires, for which writers like Oscar Wilde were imprisoned. Margaret's sickness, however, merges with sexual desire as she is struck by Harriet's passionate look: "[…]—it was so full of yearning affection—almost of longing to approach her nearer, to hear her speak, to touch her hand! It amused her to observe it!" (p. 23). The pauses in the sentence unravel the narrator's difficulty in explaining an unnamed and repressed feeling. The narrator discloses Margaret's "unaccountable affections" (p. 23) for Harriet by noting that her hypnotizing gaze makes Margaret feel as if she would burst into flame. What makes Margaret dizzy is her realization that she is taken in by Harriet, who violates Victorian sexual codes with her dubious sexual orientation.

She disturbs the hotel guests not only with her fluid sexual desires, but also with her ambivalent role as the babysitter and the killer of Margaret's baby daughter, Ethel. Harriet's nurturance turns infanticidal as she thrives on the life energy of Ethel, whose "half-awed, half-interested expression" suggests that she is quite taken by her murderess (p. 28). Whereas Elinor keeps Ethel from the "wild beast" (p. 41), her future sister-in-law, Margaret, is pleased that her daughter is not scared of a stranger: "'She certainly does seem wonderfully good with you,' she observed presently. 'I never knew her so quiet with anybody but her nurse or me before'" (p. 29). Ethel's attachment to her murderess reverses the mother-child relationship, as the baby becomes Harriet's nurturer. Indeed, the more she nurses Ethel, the handsomer she looks. Her cheeks glow with "a delicate flush," while the baby grows paler and eventually dies of fever. Even the sight of an infant drives Harriet wild because babies are source of nutrition: "O! let me hold her! let me carry her! I *must*!" (p. 14), she says, and her travel mate Olga jokes that Harriet would like to eat all the children she kisses at the hotel. Harriet defies "the notion that women are most gratified by feeding and nourishing *others*, not themselves" (Bordo, 1993, p. 118) by simultaneously loving and killing Margaret's baby.

Harriet's love for her husband Anthony too turns deadly as she unwittingly kills him during their honeymoon in Florence and, in doing so, unsettles the Victorian perception of the honeymoon as a means of sexually educating couples and of Italy as a romantic getaway. Helena Michie (2001) defines the Victorian understanding of the honeymoon "as the privileged scene of instruction" for the virgin or asexual brides. She highlights the importance of "geographical sites" in the newlywed couple's sexual education by stating that upper-middle-class honeymoons often involved "a journey away from familiar landscapes to a place that thematized otherness in its very terrain" (p. 234). The virginal female body can be transformed into being "legibly sexual" in a landscape that is allegedly free from the Victorian ideals of moral propriety. Harriet shatters the myth of Italy as a romantic honeymoon destination by unwittingly killing her husband and committing suicide. The novel mocks the husband's duty to sexually educate his virgin bride as Anthony gradually loses his health and cannot make love to his wife. The novel reverses gender roles, as Anthony cannot take her virginal blood and instead gives away his life energy to Harriet.

Anthony and Harriet's deaths during their honeymoon render marriage as an unhealthy institution that gives husbands the duty to treat their wives as children in need of parental control. The narrator portrays the belittlement of Victorian women as Anthony calls his orphan wife "poor little girl" and "little woman," while also adoring the kindhearted Harriet as the "sweet child of the sun" (pp. 146-168). Her unwitting power to kill Anthony destroys John Ruskin's (1865) ideal of happiness centered on "majestic childishness" of women, who should be tamed in marriage (p. 96). Ironically, Harriet gains vitality and strength not from Anthony's patriarchal authority but from his gradual sickness and decay. *Blood* also counters Ruskin's (1865) celebration of women's "useful years" as wives and mothers with a self-serving female vampire that usurps the energy of her husband. The gender roles are reversed as Harriet's ungovernable psychic powers emasculate Anthony, who, like a child, needs guidance and care. The newlyweds' deaths render marriage an oppressive and outdated institution that sickens and destroys Victorians at the turn of the century.

The Colonial Strikes Back: Harriet Usurps the English Blood

Other than Harriet's defiance of traditional female roles, what makes the European hotel guests sick is their encounter with the black blood that is allegedly monstrous and vampiric. *Blood* is alarming because it shows that English blood is not purely white, but mixed. Elaine Showalter (1991) writes: "Racial boundaries were among the most important lines of demarcation for English society; fears not only of colonial rebellion, but also of racial min-

gling, crossbreeding, and intermarriage, fueled scientific and political interest in establishing clear lines of demarcation between black and white, East and West" (p. 5). The multiethnic and multilingual vampire, however, disturbs the clear-cut boundaries between white and black and even anticipates transnationalism, "the condition of cultural interconnectedness and mobility across space" (Ong, 1999, p. 4). The sickness of Harriet's loved ones stands for the assumption that mixed blood is a disease that spreads through marriage or immigration.

Anthony dies because, by taking a Creole wife, he goes against the purpose of marriage to produce healthy English children. Love is not a private emotion, but a social responsibility to follow the law of eugenics, which, "taken from the Greek *eugenes*," means "good in stock" (Richardson, 2003, p. 2). Indeed, the intermarriage of a white British man with blue eyes and a half-Creole woman turns deadly as Anthony follows his heart instead of his duty to guarantee the racial quality of his offspring. The daughter of "a fat, flabby, half caste" Jamaican woman (p. 68), Harriet does not fit into the standards of the Eugenics Society that regards whiteness to be natural: "a eugenic girl is a healthy girl, and a healthy girl is an attractive girl" (Richardson, 2003, p. 81). Harriet's former lover Captain Ralph supports the law of eugenics as he marries Elinor, not his half-Jamaican lover: "[…] she has black blood in her, her mother was a half-caste, so you see it would be impossible for any man in my position to think of marrying her! One might get a piebald son and heir" (p. 143). The racially mixed blood seems contagious, as Harriet's white British admirers—her husband and her teenage admirer Bobby—die due to their encounter with a half-Jamaican woman.

The characters' common symptoms of weakness and fainting can also be regarded as phobic reactions to a British-Creole woman with black blood. Minna Vuohelainen (2013) defines xenophobia as a chronic "irrational fear of *all* foreigners […] tied to the imperial and migrational conditions of the *fin de siècle* which, […] witnessed increasing contact between the British and a number of foreign peoples" (p. 315). Quoting from *fin-de-siècle* medical accounts on phobia, she writes that the common symptoms of xenophobia are nausea, loathing, horror, "cold perspiration," pallid countenance, weakness, and "loss of blood [or] general sickness" (p. 314). The xenophobic rhetoric of the *fin de siècle* can be traced in *Blood*, as Harriet's loved ones unwittingly react to her racial ambiguity: the nuns at the convent in Jamaica grow pale due to the presence of the white-skinned woman who resembles the colonizer; Anthony feels "weak and enervated" during their honeymoon (p. 181). Margaret's symptoms of illness also derive from her homophobic as well as xenophobic reaction to Harriet, whom she compares to a poisonous snake.

The following dialogue between the hotel guests suggests that *fin-de-siècle* Europe is not ready to welcome the racially unidentifiable woman:

> […] "Is she Spanish?"
>
> "O! no; her parents were English. She comes from Jamaica!"
>
> "Ah! a drop of Creole blood in her then, I daresay! You never see such eyes in an English face!"
>
> "What's the matter with her eyes?" asked Elinor sharply.
>
> "They're very large and dark, you know, Elinor!" said Mrs. Pullen, […]. (p. 49)

Whereas Ralph Pullen flirts with the exotic woman, the female characters elevate Victorian beauty standards by regarding her dark "long-shaped" eyes and "wide mouth" as unnatural (p. 77). Assuming that race connotes character, the ladies despise Harriet as "a half-tamed savage" (137) who is not fit for English society. The narrator, on the other hand, perceives Harriet's dark physical traits as indicators of her violent character and attributes her brutality against Elinor, while they fight over Ralph, to her Jamaican heritage: "All the Creole in her

came to the surface […]. Her dark eyes rolled in her passion" (p. 111). While unraveling racism in Europe, the colonial encounter teaches Victorian ladies that their homeland is not homogeneously white as they believed it to be.

Harriet herself believes in white supremacy and identifies herself English: when Margaret notices her accent, Harriet exclaims: "But I thought—I hoped—that I spoke English like an English woman! I am an Englishwoman, you know!" (p.13). She is disgusted with blackness and even prefers white babies to "nasty" "little niggers," who nauseate her with their horrible smell (p. 14). Even at the age of four, she supported British colonial power by whipping her parents' slaves at their Jamaican plantation:

> "We had plenty of niggers on the coffee plantation, regular African fellows with woolly heads and blubber lips and yellow whites to their eyes. When I was a little thing of four years old Pete used to let me whip the little niggers for a treat when they had done anything wrong. It used to make me laugh to see them wriggle their legs under the whip and cry!"
>
> "O! don't, Miss Brandt!" exclaimed Margaret Pullen, in a voice of pain.
>
> "It's true, but they deserved it you know, the little wretches, always thieving or lying or something!" (p. 17)

The two women's conversation on slavery reveals complex power relations in British colonialism: a social outcast herself, Harriet regards Africans as sickly "little wretches," who deserve punishment for their wrongdoings. Ironically, Margaret disapproves of slavery but supports her husband's fight for British imperialism. Indeed, both women have blood money: Harriet's father makes a fortune out of slavery in Jamaica; Margaret's husband "toil[s] out in India for baby and herself" (p. 8). When Harriet commits suicide, Margaret inherits the money that was gained through slavery on the Jamaican plantation. Even in death Harriet identifies herself an Englishwoman by leaving her blood money to Margaret to redeem herself for killing Ethel.

Having accepted white supremacy, Harriet is blind to her power to destroy the myth of the healthy and physically superior white race by inflicting Europeans with sickness. Indeed, she regards herself as a sick woman who pollutes her environment: "I am a social leper, full of contagion and death," she says (p. 177), and commits suicide, which, for Alexandra Warwick (1995), empowers Harriet as a self-prosecutor: "The voluntary nature of her death is important, it is an acknowledgement of her own guilt and her danger to others. There is no need for her to be pursued and staked like Lucy [in *Dracula*], she sacrifices herself […]" (p. 219). While regarding suicide as an act of empowerment, Warwick overlooks the fact that Harriet sacrifices herself for the well-being of the white European race that is threatened by her racial hybridity. Although the colonial woman strikes back, usurps British blood, and "*suck[s] them dry*" (p. 162), she reaffirms British colonial power as Harriet hopes to purify the environment she allegedly contaminates by committing suicide. In her suicide note to Margaret, Harriet writes: "My parents have made me unfit to live. Let me go to a world where the curse of heredity which they laid upon me may be mercifully wiped out" (p. 187). The fact that she considers herself unfit to live in late nineteenth-century Europe suggests that she cannot survive the turbulence of the *fin de siècle* that shakes hierarchical racial and ethnic categories.

The Cross-Species Woman

The racially hybrid new woman destabilizes the authority of *fin-de-siècle* science with her interspecies identity that is simultaneously human and vampiric.[4] Hammack (2008) is surprised that Marryat's characters do not "comment on the absurdity of the vampire-bat feature of her backstory" (p. 888). However, the vampire myth that Hammack (2008) finds absurd challenges the "secular, rationalist, anti-clerical" premise that "all phenomena in the universe operated on determinable, mechanical laws, rendering any supernatural intervention or 'spiritual' entities impossible" (Ledger and Luckhurst, 2000, p. 221). A Catholic and spiritualist, Marryat herself challenged the empiricist belief that knowledge can be gained only from experience. She defended spiritualism in the periodical (*London Society*) she edited, and even had séances with a trance medium who allegedly helped her encounter "the spirit manifestation of her dead daughter, also called Florence, who died in 1860 at just 10 days old" (Hill, 2008, p. 335). A prolific writer's involvement in spiritualism calls into question the enlightened image of Victorian England that is in between modernity and tradition. The novel unsettles the readers by locating spiritualism in both Europe and Jamaica and by imagining an interspecies identity that cannot be scientifically explained.

Marryat's pro-spiritualist novel imagines an inter-celestial protagonist who defies easy categorizations of animal and human with her "blood-red lips," "small white teeth" (p. 4), "boneless hands and feet" (p. 77), and her power to "suck [her] victims' breaths until they die" (p. 167). Harriet's interspecies identity is also evoked with subtle comparisons between Harriet, who has the finest voice in Jamaica, and the Sirens, the daughters of the river god in Greek mythology, who caused the shipwreck of many boats by luring the sailors to their island with a rocky coast. Doctor Phillips warns the hotel guests against Harriet by evoking the beautiful but dangerous Sirens with enchanting voices: "she is still more dangerous than I imagined her to be! Those tones would be enough to drag any man down to perdition" (p. 71). Like the Sirens, Harriet both fascinates and endangers the hotel guests "as she ran over the strings of her mandoline in a merry little tarantelle which made everyone in the room feel as if they had been bitten by the spider from which it took its name, and wanted above all other things to dance" (p. 135). Indeed, if not by a spider, the guests are metaphorically bitten by the vampiric woman, who casts them under her spell with her energy-draining powers and trances them with her dance.

Blood also challenges the Orientalist division between the "rational" England and its "magical" colonies by drawing parallels between Madame Gobelli, a fraudulent medium from London, and Harriet's voodoo Jamaican mother, who both defy Victorian ideals of decorum as "obese" and "enormous" women (p. 5). The cultural and ethnic differences between the two dissolve as the "devilish" Baroness with "bloodthirsty sentiments" (p. 31) replaces Harriet's mother and regards Harriet as her daughter. As the Baroness boasts of her magical powers that raise the dead, the novel locates "Obeah"—"folk magic, sorcery and religious practices of West African origin"—in the so-called enlightened England (p. 35). Although the Baroness falsely claims to be a medium, it is her engagement with spiritualism that protects her from Harriet's deadly powers. The hierarchical racial and class distinctions fall apart as the

[4] "The *fin-de-siècle* Gothic consistently blurs the boundary between natural and supernatural phenomena, hesitating between scientific and occultist accountings of inexplicable events. The realm the genre explores is the grey area at the borderline between known and unknown, or extra-rational phenomena, with the supernatural defined not as the occult per se, but as the product of mysterious natural forces the scientist has not yet been able to explain" (Hurley, 1996, pp. 16-17).

slaves and servants of Harriet's father's plantation, the Jamaican heiress, and London's elite all participate equally in spiritualism.

Marryat imagines a contact between the two seemingly opposing discourses of the supernatural and science, as Doctor Phillip believes in the vampire myth and lacks a scientific explanation for Harriet's psychic powers: "She possesses the fatal attributes of the Vampire that affected her mother's birth—that endued her with the thirst for blood which characterized her life—that will make Harriet draw upon the health and strength of all with whom she may be intimately associated—[…]" (p.79). Harriet's suitors discredit the doctor's assessment that paradoxically connects vampirism and science. Captain Ralph considers the doctor mad to believe that Harriet's love is deadly; Anthony dismisses the doctor's advice against his marriage to Harriet due to her vampiric lineage: "He is an old fool, a dotard, a senseless ass, and I shall tell him so! Vampire be hanged!" (p. 166). "Doctor Phillips be damned!," exclaims Anthony; ironically he himself is damned for insisting on "tenable" evidence and dismissing Harriet's own warning about her psychic powers. Marryat, in Dr. Phillips, does not portray "the esteemed superiority of medical wisdom," as Depledge (2010, p. xvii) claims, but connects science and spiritualism by having a scientist believe in vampirism and accept Harriet's abhuman identity.

Indeed, in Doctor Phillips, Marryat challenges the association of science and progress by showing how medical research in Europe involves violence. In his conversation with Margaret, the doctor unravels the brutality in Swiss hospitals, where Harriet's father Henry Brandt became a vivisector:

> He was a scientist perhaps—a murderer certainly! […] This man Brandt matriculated in the Swiss hospitals, whence he was expelled for having caused the death of more than one patient by trying his scientific experiments upon them. The Swiss laboratories are renowned for being the most foremost in Vivisection and other branches of science that gratify the curiosity and harden the heart of man more than they confer any lasting benefit on humanity. Even there Henry Brandt's barbarity was considered to render him unfit for association with civilized practitioners, and he was expelled with ignominy. (p. 68)

The novel questions the progressive nature of science as Henry Brandt vivisects his patients for medical investigation and animals for his own gratification. Having met him in Jamaica, Dr. Phillips tells Margaret how Henry tortured and imprisoned natives in his Pandemonium, the capital of Hell in John Milton's *Paradise Lost* (p. 68), until his servants took revenge by slaughtering him. Ironically, the Doctor vicariously enjoys the murder of Henry and his mistress "in the most torturing fashion" the servants could have devised" (p. 77). The science of the *fin de siècle* no longer seems secular and progressive as the doctor curses the "godless" (p. 69) vivisector, who uses science not for humanity's benefit but to gratify his desire for violence.

Conclusion

Overall, embodying the turbulence of the *fin de siècle*, Harriet Brandt's liminal identity creates motion sickness in the characters (and the Victorian readers) by shaking socially constructed categories of race, gender, and species. John Ruskin (1853) laments that the unified, fixed, and harmonious notion of identity will fall apart in the modern era: "[…] men:—Divided into mere segments of men—broken into small fragments and crumbs of life […]" (p. 87). Harriet exemplifies Ruskin's envision of a fragmented identity as a British-Jamaican heiress, a human and a vampire, a former convent girl with an unclear sexual orientation. At the beginning of the novel, the "loud and discordant bell" (p. 3) that invites the hotel guests to dinner is an indicator that the Victorian ideals of symmetry, regulation, and moral propriety are about to crumble with the arrival of a mixed woman with an unclassifiable identity. The single female traveler's homelessness and her temporary stays at the hotels also stand for her

traveling identity that is always on the move. Indeed, the hotel guests show symptoms of vomiting—dizziness and nausea—because they are repelled by the destabilization of patriarchal gender roles and cultural differences between the enlightened England and its "backward" colonies. With Harriet's psychic vampirism, Marryat shows how sexually decadent women and ethnic minorities are cast as monstrous entities that inflict death and sickness on Victorians. The doctor's belief in Harriet's vampiric lineage is also terrifying because it paradoxically connects spiritualism and science. The trope of infection in *Blood* serves as a metaphor for the turbulent transitional period that drains the life energy of those who dread changing gender roles, the interconnection between England and Jamaica, and the rise of spiritualism that defies scientific authority.

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Ethics of Being in Cormac McCarthy's *The Road*

Cormac McCarthy'nin *Yol* Romanında Var Olmanın Etiği

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Abstract

The Road is a post-apocalyptic novel by Cormac McCarthy, narrating the journey of two unnamed characters, a father and a son, through the devastated American landscape in the aftermath of a catastrophe, the nature of which remains unspecified throughout the narrative. Unlike science-fiction dystopias which present worlds with meticulously detailed political and social institutions in alien yet uncannily familiar settings, the earth is devoid of almost any signs of civilization in *The Road*. As such, the narrative presents a symbolic vacuum, an absence of socio-economic context and personal ties that constitute the real and help create meaning in life. Hence, constantly confronted with the threat of starvation and violence, the father and the son keep revisiting the question why they should struggle to survive rather than simply give in and commit suicide just as the mother did some time ago. The common answer they give to this question is that they are "the good guys" and they "carry the fire" although it is clear that one's understanding of these expressions is not necessarily the same as the other's. I will argue in this paper that, by depicting a world empty of almost all signifieds and life barely sustained in the shadow of outdated signifiers, which can be seen as a means of taking postmodern contingency to its extreme, *The Road* raises the questions of what makes life meaningful and what is the ethical responsibility of being in the aftermath of postmodern apocalypse.

Key words: Cormac McCarthy, *The Road*, Post-Apocalypse, Contemporary Novel, Dystopia, Postmodern Ethics, Postmodern Novel

Öz

Cormac McCarthy'nin *Yol* romanı iki isimsiz karakterin, bir baba ve oğulun, sebebi açıklanmayan bir felaketin ardından mahvolmuş Amerikan toprakları üzerindeki yolculuklarını anlatır. Yabancı fakat tekinsiz şekilde tanıdık bir uzamda, titizlikle detaylandırılmış siyasal ve sosyal kurumların tasvir edildiği bilim-kurgu distopyaların aksine, *Yol*'da betimlenen dünyada herhangi bir uygarlık belirtisi kalmamıştır. Bu bakımdan, anlatıya hayatın gerçeklerini ve anlamını oluşturan sosyo-ekonomik ve kişisel ilişkilerin olmadığı sembolik bir boşluk hakimdir. Bu nedenle, baba ve oğul, sürekli, bir süre önce annenin yaptığı gibi, herşeyden vazgeçip intihar etmek yerine neden hayatta kalmaya mücadele etmeye devam etmeleri gerektiği sorusu ile karşı karşıya gelirler. İkisinin de ortak cevabı, her ne kadar bundan anladıkları aynı olmasa da, "iyi adamlar" oldukları ve "ateşi taşıdıkları"dır. Bu çalışmada, tüm gösterenlerin yok olduğu ve hayatın zamanı geçmiş göstergelerin gölgesinde zar zor sürdürülebildiği bir dünyayı anlatan *Yol* romanında, aslında postmodern olumsallığı en uç noktasına taşıyarak hayatı anlamlı kılanın ne olduğu ve postmoderm kıyametin ardından var olmanın etik sorumluluğunun ne olduğu sorularının öne sürüldüğü tartışılacaktır.

Anahtar Kelimeler: Cormac McCarthy, *Yol*, Kıyamet-sonrası Edebiyatı, Çağdaş Roman, Distopya, Postmodern Etik, Postmodern Roman

Introduction

Cormac McCarthy's *The Road* depicts a postapocalyptic world where survival has become a constant struggle. Unlike science-fiction dystopias which present worlds with meticulously detailed political and social institutions in alien yet uncannily familiar settings, in the dystopic setting of *The Road*, the earth is devoid of almost any signs of civilization. The land is barren, nature is dead, the weather is hostile and any remaining resources have long been plundered. There seems to be two choices available to the last few people standing: either to fight for survival to the end or to put an end to this miserable existence. A few pages into the book, the reader realizes that the arguments for suicide outweigh those for survival. "You talk about taking a stand but there is no stand to take. … You have no argument because there is none" (McCarthy, 2006, p.57) says the mother to her husband shortly before she walks to her death and disappears into the darkness. Her words not only explain her reasons for choosing suicide but also underscore the main crisis in the novel: the lack of meaning and a chance for an ethical existence in this "[b]arren, silent, godless" (McCarthy, 2006, p.4) world. However,

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the father chooses to live and make his son live even though survival requires scavenging whatever can be found in the deserted towns they walk through, in the abandoned houses and markets they come across, fighting for their lives and over whatever few supplies they have against the scarce number of people they encounter on the road. Death is imminent, and constantly on their minds. Several times, they nearly starve to death, and barely escape being killed by vagrants on the road, both by men turned cannibals for lack of food, and by people simply trying to survive like themselves. Nevertheless, they walk on towards the south, hoping at least to find more favorable weather conditions but not really knowing what awaits them there. Their journey constantly confronts them with the need to justify their decision to insist on living, when life seems to have become nothing more than a prolonged and painful endeavor to stay alive.

The difference between this father and son, as they see it, and others they encounter on the road is what I will call their "ethics of being"—that is, the moral narrative they construct "to be", to continue living.[1] While the few others violate every conceivable moral code just to survive, the father and the son believe that they are the "good guys" "carrying the fire". In this context, I want to consider *The Road* in what follows as a narrative that illustrates the plight of the subject, declared to be dead in postmodern times, trying to survive the crisis of truth and meaning by establishing an ethics of being. I would like to argue that by foregrounding the story of the father and son who adhere to their ethics of being in contrast to the ethics of abnegation–a total defiance of the life based on any discursive reality, as in the case of the mother–which haunts not only the male duo but also the narrative, McCarthy points towards the only possible life-affirming gesture available to the subject if "he" wants to live in the aftermath of the poststructuralist apocalypse.

In an interview, Cormac McCarthy refuses to account for the catastrophe that devastated the land, and probably the whole world, in *The Road* arguing that "it is not really important" whether it has a natural cause or is caused by human error (Jurgensen, 2009). There would be two main implications of any cause given: firstly, the two main characters of the novel would be seen either as helpless victims of a natural disaster or culprits guilty by association with that fatal human error, and in each case they would be understood only in relation to the event that ruptured the course of everyday life on the planet rather than potential agents in their own lives, however miserable it is. Consequently, their choices would be overlaid with significance external to them. What is at stake in the novel, however, is the ethical choices available to them in a state of "thrownness," to borrow a term from Heidegger. Søfting (2013) also observes that "[t]he lack of specific reasons for the world's demise, the absence in the text of a pre-apocalyptic world, gives the text a universal quality and contributes to its atmosphere of timelessness and placelessness" (p.708). That the two main characters are not given names but are referred to as the man and the boy, or "his father" and "his son," further accentuates this atmosphere of timelessness and placelessness. In their analysis of *The Road*, many critics discussed the all too familiar father and son trope as mythical and even messianic characters, especially considering the abundance of biblical references in the narrative.[2] How-

[1] I use the term "being" in this phrase in its simplest sense to mean "to exist" or "to live" as opposed to "to cease to be," as implied in the term "ethics of abnegation." But I am not referring to its philosophical sense, which would entail an extensive epistemological and ontological discussion of its meaning from different philosophical perspectives, a discussion that could not be undertaken within the confines of this article.

[2] The father may have had religious faith prior to the apocalypse but the narrative attests to his loss of belief not only in God, but in any notion of "Big Other" in Lacanian terms, be it religious, political, or governmental. Furthermore, I believe the novel hardly posits its main characters as messianic figures especially in view of its ending, as will be discussed below. The abundance of biblical references, which have been studied by several critics, seem to convey the father's nostalgia for a past when it was possible to believe as well as his almost religious

ever, particularly in view of the father's constant critique of grand narratives including religion and state ideologies, I would like to argue that the anonymity of the characters coupled with their dehistoricized background, renders them apt figures for millennial subjects who are trying to justify their being on slippery grounds in the aftermath of poststructuralism and in the era of post-truth.

Unsurprisingly therefore, the father's grievance about the world empty of almost all signifieds and life barely sustained in the shadow of outdated signifiers resonates with the modern subject's frustration about the loss of meaning and reality in the aftermath of the postmodern apocalypse:

> He tried to think of something to say but he could not. He'd had this feeling before, beyond the numbness and the dull despair. The world shrinking down about a raw core of parsible entities. The names of things slowly following those things into oblivion. Colors. The name of birds. Things to eat. Finally the names of things one believed to be true. More fragile than he would have thought. How much was gone already? The sacred idiom shorn of its referent and so of its reality. (McCarthy, 2006, p. 89)

Not only does the narrative present a symbolic vacuum, an absence of socio-economic context and personal ties that would form the basis of identity and help create meaning in life but also language gradually disappears word by word, following the disappearance of the referents to which these words are supposed to correspond. It is almost impossible to miss in this mournful observation about "the sacred idiom" being "shorn of its referent" and "of its reality" a subtle reference to the all too familiar poststructuralist theories of language and its relation to reality. Similarly, Morgenstern (2014) suggests that the novel "presents us with […] an apocalyptic encounter with the Traumatic Real, with what happens when the Symbolic is blown away, reduced to ashes, and then very tenuously seeks to reassert itself or to merely hold on" (p.36). While it is possible to read the novel as "a dystopic allegorization of patriarchal psychical crisis or of a more general, historical crisis of post-9/11 vulnerability" as she does (p.35), I would like to argue that it lends itself to a consideration in a larger framework, as an account of the subject's encounter with the world shorn of its reality and with the problem of how to engage with the other in such a hostile environment, which has become a major concern for thinkers and writers alike especially since the turn of the last century.

Poststructuralist theory has faced a number of accusations since its inception in the latter half of the 20th century. One of these accusations, perhaps the weightiest of them all, and which has given those who make these accusations the strongest sense of justification, concerns its supposed inability to respond to the sufferings of the "real-world"; its relativitism and internal inconsistencies, critics argue, renders any ethical choice or judgement impossible. How could any consistent political stance be taken, justice administered, any agency or responsibility assumed even in one's personal life, if everything was a text, and contingent? If one common poststructuralist response to this accusation has been to identify a non-foundational ethical starting point to form a stance, as in Spivak's strategic essentialism, the other has been to offer sophisticated ethical philosophies of otherness, alterity, care and responsibility, freedom and justice as in the cases of philosophers such as Levinas, Derrida and Luc-Nancy. Refraining from forming essentializing theories, each thinker tried to consider inherent paradoxes and terms of (im)possible engagements in any encounter with the other

devotion to his mission to keep his son alive. As Erik J. Wielenberg (2010) notes in his "God, Morality, and Meaning in Cormac McCarthy's The Road": "It is not that he wants to keep going because he believes that he is on a divine mission. Rather, the desire comes first: because he wants to keep going, he believes—or tries to believe—that he is on a divine mission" (p.3). For a detailed examination of the Christian elements in the novel see Eric Pudney's (2015) "Christianity and Cormac McCarthy's *The Road"* and Christina Bieber Lake's (2017) "Christ-Haunted: Theology on *The Road*".

that could also form the basis of relations with the external world. Nevertheless, their discussions hardly ever proposed a positive program, and their fascination with aporias has made neat distinctions between the self and the other, life and death, right and wrong, and by extension definitions of freedom, consciousness, and justice all but impossible. Consequently, the subject is caught in a Moebius strip, starting at one point and ending up on the other side.

In "Passions", Derrida (1995) opposes both those who find in Deconstruction "a modern from of immorality, of amorality, or of irresponsibility" and those who find "intense attention, to those things which one could identify under the fine names of 'ethics', 'morality', 'responsibility', 'subject', etc." (p.15), claiming that his work does neither. Acknowledging that questions concerning the nature of ethics, morality and responsibility are always urgent and demand answers, they nevertheless, he argues, "must remain urgent and unanswered, at any rate without a general and rule-governed response" (p.16). Instead, Derrida tackles with these concepts and others such as "gift" and "hospitality" which explore several aspects of ethical stances available in the encounter with the other without proposing a systematic approach. Without going into much detail, it is important to note that, while he advocates a selfless and non-utilitarian engagement with the other, independent of any hierarchical relation, he also foregrounds the attending dangers and hence the impossibility such an encounter as an authentic experience. His discussion of hospitality is a case in point: He proposes an idea of "unconditional hospitality" which entails an absolute openness to the other, but also posits it as an impossibility because that exposes one to any potential evil and violence from the other. Likewise, his discussions of justice, friendship, forgiveness involve similar tensions, paradoxes, and dilemmas with the other.[3]

Derrida's philosophy concerning the other mainly engages with Levinas's writings on alterity and transcendence. In his by now perhaps the best known statement, Levinas posits ethics as the "first philosophy", and places intersubjective relations with the other at the heart of his thinking. As he explains in several of his writings, the self is responsible for the other even when there is no direct relationship; the mere presence of an "other" and this recognition, even prior to a direct address, hold the subject responsible for the other. Hence, existence, for Levinas, is always a state of being-with in Heideggerian terms (*mitsein*).

Following Derrida's engagement with Levinas's phenomenological analysis of living in the world, Jean-Luc Nancy deals with questions of the equality and singularity of existence as part of a by now well-established tradition of continental philosophy on otherness. His notion of "singular plural" repeats the Derridean gesture of conjoining paradoxical concepts to explore the tension and possible openings they can offer in the subject's relation to the other. With this term, Nancy intends to offer a possible alternative perspective to what he calls the *democratic paradox*, which assumes that everybody is equal, and thereby, disregards the differences between persons. Instead, he advocates their singularity, which is the precondition to institute justice. What is essential is the *singularity* of the other, its being incomparable to a second entity of the same order, that is any other member of its group, hence its unicity.

The reason I have briefly sampled some of the most important discussions of otherness in mid-20th century philosophy is to show that these theorists' intense interest in otherness amounts to a reaction to the extreme emphasis on contingency in poststructuralism. Further, these examples shed light on the intellectual atmosphere that informs fiction writers in one way or another, and their increasing attraction to narratives that explore the uniqueness of the

[3] For a discussion of hospitality in *The Road* see P. Snyder's (2008) "Hospitality in Cormac McCarthy's *The Road*".

subject's experience in the world and encounter with the other, whatever form that "other" may take–another person, institution, nature, etc. Cormac McCarthy's depiction of the plight of the father and son in their attempts to attribute meaning to their lives and formulate an ethics of being which involves establishing the limits of the care for the other in its singularity and with hospitality seems to be part of such a general tendency in the literature of the new millennium.

In this context, while the main crisis in the novel is conveyed by taking the postmodern distrust of signifiers to an extreme through the depiction of a world devoid of signifieds, the main problem of textualization of reality remains intact. The situation of the boy perfectly illustrates this absolute reliance on the discourse of the father for any conceptualization of reality. Having been born right after the apocalypse, the boy has no knowledge of the world as it had been. He is the only son he has known in his life, his is the only father, and his was the only mother, before she walked into the darkness one night. The words "father" and "mother", for him, are few of those in his vocabulary which corresponds to a lived experience whereas most others exist only as words in constant deferral of meaning in the chain of signifiers in his father's discourse. Even a simple signifier as "friend" does not correspond to any signified in the world he knows. He is familiar with the word, and tries to imagine what it must have been like to have friends, but without the experience it does not signify much. In one of their conversations, which sound more like catechisms than discussions, the boy asks about his father's friends:

> Did you have any friends?
> Yes. I did.
> Lots of them?
> Yes.
> Do you remember them?
> Yes. I remember them.
> What happened to them?
> They died.
> All of them?
> Yes. All of them.
> Do you miss them?
> Yes. I do.
> Where are we going?
> We're going south.
> Okay. (McCarthy, 2006, pp. 59-60)

If one reason why their conversation comes to a halt almost abruptly is its grievous content, the more important reason is the boy's inability to pursue it; he just does not know what else can one ask about friends. Hence, the conversation turns towards their one and only shared topic and remaining goal: going south. Based on his painful yet nostalgic memories, his father has constructed a narrative reality, a fictional world, for the boy. Hence, if the father's experience of the post-apocalypse represents the poststructuralist crisis of the signifier in its failure to correspond to a signified, the boy's illustrates absolute reliance on the discourse of the father–almost a literal rendering of the Lacanian notion of the Name-of-the-Father, where there is only the "name" and the imaginary reality corresponding to it–to create, unwittingly, an illusion of reality to save himself from the nothingness of the world they inhabit. Thus, the novel demonstrates that if any meaning is to be found in life, life must be inevitability textualized through his father's stories. Since he was a baby, his father has been telling the boy stories about "the good guys" who represent an ideal ethical identity. These "old stories of courage and justice", told by the father as a favorable pastime activity, not only construct a moral code for the boy but also constitute a purpose of their lives: if there is any

sense in their survival, it rests on their being "the good guys" and their mission of "carrying the fire". Thus, the answer the father and the son give to the constantly pressing question of why still live, becomes interlinked with the answer they give to the other fundamental question regarding the moral code they should be following.

Nevertheless, the discourse of the father, that which constitutes their ethics of being, is not without the relativity and the inconsistency afflicting any grand narrative supposed to order life for all, as the son will also gradually discover much to his chagrin. As the narrative unfolds with distant and near encounters with the others on the road, the father and the son recurrently return to a discussion of what being a good guy entails. Whereas there seems to be some constant premises of the definition of being good, the father improvises the rest depending on the occasion, and the expectations of the boy. That they will not kill unless in self-defense, steal from others, eat other people or dogs are the ground rules they concur in. These rules convey respect to the unalienable right of the other to live, refuse to instrumentalize the other, or his property, for the needs of the self, and reject an anthropocentric view point that entitles humans to make use of nature, in this case animals, for survival. As such, there is a certain ethics of being that regulates the relationship between the self and the external world inherent in this discourse about the good guys carrying the fire. However, what the boy demands from his father is to be faithful to his own narrative, and act according to this discourse of the good guys carrying fire at all times, even when their lives are at stake. The irony is that–a fact frequently overlooked by critics as well–the boy's understanding of what it means to be a good guy carrying the fire does not necessarily correspond to the father's, and inevitably so. As the boy understands it, being a good guy entails a philosophy of care for the other which is not exclusionary or utilitarian. For the father, only the wellbeing and survival of his son is important, whereas for the boy anyone, especially in need, is worthy of their care. So when they run into a man hit by a lightening, the father is reluctant to share their food with him knowing that the man will not live long and, as far as he is concerned, giving him food means waste. Likewise, when they run into a near-blind elderly man, who calls himself Ely, the father does not want to share their food. His care is conditioned upon the utility of their goodness in the larger scheme of things. Both times, he is persuaded to share their food by his son, not because he is convinced but because he knows that not doing so would be betraying his son's trust in him. It is imperative that the boy continue to have faith in the discursive reality he has built to keep them going. When they find a bunker full of supplies, the boy is worried that they are stealing someone else's food although they are almost starving to death, and he needs to be convinced that the owners of the bunker are all long dead and it is ok to take their stuff. The boy's selfless care for the other is an example of what Levinas calls "mad goodness" and views as a kind of saintliness in his *Alterity and Transcendence* (1999, p. 109). According to Levinas, this kind of goodness, which is "outside all systems, all religions, all social organizations" is "the most human thing there is in a man" (p.108-9). Thus, he also emphasizes the uniqueness of the act, its spontaneity, and claims that it cannot be systematized, frustrating all hopes for a possible all-encompassing ethical discourse based on goodness.

Hence, there are times the boy cannot convince his father to comply with his "mad goodness"—as when, for example, they have to run away without helping a cellar-full of people used as live-stock by others. The boy needs confirmation that they would have been killed if they had stayed and tried to rescue them, and he also need to be reassured that they would never eat other people even if they were starving. Hence, the boy demands ethical consistency and justification for their actions from his father each time the narrative of good guys carrying the fire is challenged by the harsh realities of life. Although traumatized each time they fail to live up to the ethical ideal they have established for themselves, he can console himself on

condition that they were not directly responsible for the harm inflicted or too powerless to prevent the harm as in the case of cannibalized people in the cellar.

It is their final ordeal against a thief who attempts at stealing their trolley full of supplies and food that marks the boy's complete detachment of himself from the father on moral terms. When the father succumbs to his anger once he catches up with the thief and retrieves their trolley and forces the man to take off all his clothes and shoes, he transgresses the boy's ethics based on care for the other. The boy very well knows that, in this harsh environment, going naked is a death warrant for the man, and no different than murder. When he finally succeeds in persuading his father to go back and return the man's clothes, they cannot find him anywhere; "we did kill him" he cries (McCarthy, 2006, p.260). For the boy, who has always been critical of his father's decisions about not sharing their food as liberally as he would like and his over-suspicious behavior towards anyone they come across, this marks an unredeemable violation of the discourse about the good guys carrying the fire. In response, he refuses to talk to the father, a symbolic gesture of his defiance of the father's language and discourse.

> You have to talk to me, he said.
> I'm talking.
> Are you sure?
> I'm talking now.
> Do you want me to tell you a story?
> No.
> Why not?
> The boy looked at him and looked away.
> Why not?
> Those stories are not true.
> They don't have to be true. They're stories.
> Yes. But in the stories we're always helping people and we don't help people. (McCarthy, 2006, pp. 267-8)

Just as his father had experienced earlier, as evident in his lack of faith in God and his disillusionment with the collapse of the state with all its technological marvels, the boy also has to confront the unbreachable gap between the signifier and the signified as symbolized by the father and his discourse of the good guys. This episode is immediately succeeded by the sickness and death of the father. Before he dies, the father is once again confronted with the ethical dilemma concerning what it means to be a good father: Does he have it in him to kill the boy for his own good so that he will not suffer after he is gone? But he cannot bring himself to do it for he cannot bear the thought of having killed his own son, for whatever "good" reason, and no matter how short a while he will have to live with this pain afterwards. He dies, leaving his pistol and the decision whether to kill himself or not to his son. For the little boy, this literal death of the father by the end of the narrative is only a repetition of his symbolic death that had taken place earlier. As a result, he will now have to grow up, and make his own decisions. It is his turn to act according to his ethics.

At this point, the narrative returns to the same question that has been haunting it all along, whether to continue with the struggle to survive and not just to put an end to life. The path the boy takes, literally and metaphorically, in response to this question, points at the only possible life-affirming choice available to the subject. Obviously, at his age, without the father's support, his survival is hardly a matter of simple choice. Yet, if he has learned one thing from his father, it is not to give up without first exploring his choices; and his desire to live entails taking a risk they would never have taken if his father had been alive. He decides not to hide from the strange man who comes his way, and agrees to join him and his group—only, however, after asking the crucial questions: if he was one of the good guys, if he was carrying

the fire, if he had children, and if he ate people. The boy's questions are intended to test the ethics of the man, to test the limits of his "hospitality" in Derridean terms and the degree of his "madness" in his "goodness", i.e. his humanity as Levinas defines it. He, in a sense, decides to approach the man in his singularity, by not categorically dismissing him as a threat or potential evil. Equally important, also, is his retention of the vocabulary of his father in the description of his ethics, which suggests a repetition of the father's discourse with difference– is not every son's detachment from the father a repetition with a difference after all? Although it is impossible to know for sure if the man was telling the truth when he gives the answers the boy was hoping for, the use of "would" which suggests a sustained activity long enough to become a past habit in the penultimate paragraph indicates that the boy stays with the man's family for at least some time: "She would talk to him sometimes about God. He tried to talk to God but the best thing was to talk to his father and he did talk to him and he didn't forget" (McCarthy, 2006, p. 286). Thus, the ending of the novel suggests that if there is any hope for the survival of the human race, it can only be possible not through exclusionary care and utilitarian goodness, absolute distrust of hospitality and denial of the other's singularity, as the father believed, but through an inclusive ethics of care, being open in the encounter with the other. Although this renders life precarious, entrusting the self almost completely to the mercy of the other, as seen in the case of the boy, negotiating the terms of mutual hospitality is offered as the only means of establishing communities that may sustain life on earth, and also attributing meaning to life which is otherwise simply prolonged survival. Thus, the life affirming gesture at the end of the narrative links the meaning of life with an ethics of being which involves care for the other.

The absence of the mother in this whole scenario of constructing an ethical stance as a means of retaining any sense of being a human and attributing some dignity and meaning to life is conspicuous. There is only a brief presence of the mother in the book, and in flashback, not in the present of the narration. Confronted with exactly the same questions, that is the futility of insisting on living when death is inevitable and imminent, and most probably in the worst possible way, the mother chose to die. She walks into the darkness, unable to see a thing, probably to kill herself with an obsidian as her husband taught her earlier. Her decision has been interpreted as an indication of her coldness, heartlessness and even selfishness, not surprisingly mostly by male critics.[4] Feminist appraisals of the novel, on the other hand, mostly criticize the writer for his depiction of the mother as a fragile figure not strong enough to fight for her life and who surrender too quickly.[5] However, I would like to suggest that it is also possible to see her decision to opt out of life as a radical feminine act, an ethical choice in its own right. Although the act in question here, the mother's suicide, coincides with the biologically female body in the novel, I use the term "feminine" not necessarily as referring to the biologically sexed body of the woman but to the supplement of the phallogocentric discourse and its definitions, following Lacan's discussion in "God and ~~Woman~~'s jouissance" (73).

It is important to note that, before the mother makes her final decision, the husband and the wife spend many nights "debating the pros and cons of self-destruction with the earnestness of philosophers chained to a madhouse wall" (McCarthy, 2006, 58). The allusion to

[4] See Berit Åström's article titled "Post-Feminist Fatherhood and the Marginalization of the Mother in Cormac McCarthy's *The Road*" for a comprehensive discussion of earlier critical analysis of *The Road*, mostly by male writers, focusing on the mother's inability to care for, love and show warmth towards her son, her lack of nurturing and survival skills

[5] Like Berit Åström, Naomi Morgenstern also interprets McCarthy's depiction of the mother in an unfavorable light, missing the ethical agency, and more importantly the statement inherent in her defiance of phallogocentricims and male symbolic order.

Plato's cave in this statement is obvious, and a criticism of philosophical idealism implicit in the term "madhouse wall". It is not the Platonic sun of Goodness that lies outside as they stare at the dim shadows on the wall but a gaping void that cannot be filled in with any such extended discussions, which only help postpone making a decision and confronting the reality of their condition. Therefore, she has neither faith in a discursive ideal nor the desire to construct a new one to live for. She embraces the nothingness unflinchingly: "As for me my only hope is for eternal nothingness and I hope it with all my heart", she says (McCarthy, 2006, p. 57). Hers, then, is a completely different ethical gesture: It is an act, in the philosophical sense of the word, and a feminine one for that matter, as it offers nothing new, no positive program, as opposed to the masculine performative, which involves a great founding gesture of a new order.[6] The decision of the boy to join the group of other people at the end is just such a founding gesture since it entails the only hope for a future, a potential to found a community, slim though the chances are. Whereas the mother's is the true poststructuralist ethical stance with its defiance of any symbolic meaning.

To conclude, it is the poststructuralist contention that there is no outside of the text, and Cormac McCarthy's novel seems to offer not alternative to this view. Then, confronted with this inevitable textualization, one choice is to opt out from the signifying chain as the mother did and defy life; the other, if life is to be affirmed and any social order is to formed, is to assume the responsibility of one's own narrative as the boy does. In a sense, the boy repeats the father's gesture of subscribing to a narrative which is both the father's and his – in its difference from the father's ethics. Thus, in *The Road*, the life affirming ethics of being based on care for the other prevails over the text as the only possible opening for a future. Nevertheless, it is the dead mother's ethics of abnegation that haunts the characters each time they return to their initial questions, revealing the fragility of any answer.

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[6] See Slavoj Zizek's *Enjoy your symptom*, particularly the section entitled "Why is suicide the only successful act?" in "Chapter 2: Why is woman a symptom of man?" for a succinct discussion of feminine act vs masculine performative.

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On the Theme of Nostalgia in Paolo Bacigalupi's Post-Apocalyptic Novel *The Windup Girl*

Paolo Bacigalupi'nin Post-Apokaliptik Romanı *Kurma Kız*'da Nostalji Teması Üzerine

Murat KABAK*

Abstract

After the massive outbreaks of violence and catastrophes at the dawn of the twentieth century, experiences of dislocation and dissonance, as well as their reflection in the human psyche, nostalgia, captivated the interest of various disciplines from literary studies to politics. Although viewed through various lenses, nostalgia as a state of a wistful affection for the past still permeates the present discourses. These studies on nostalgia overlap with a rising trend in the Western literary canon, the surge of derivative forms of utopia. Building on the contemporary interdisciplinary approaches on nostalgia and dystopian tradition, this paper investigates the individual's position in a dystopian setting with an emphasis on the experience of nostalgia in Paolo Bacigalupi's novel *The Windup Girl* (2009). This article aims to investigate the role of nostalgia in a post-apocalyptic dystopian setting with a focus on various experiences of nostalgia. I argue that Bacigalupi's novel is a nuanced exploration of the experience of nostalgia and a meditation on the connection between nostalgia and utopianism, due to its engagement with both individual and collective experiences of nostalgia.

Keywords: Dystopian tradition, nostalgia, Paolo Bacigalupi, *The Windup Girl*

Öz

Yirminci yüzyılın şafağında meydana gelen şiddet ve devasa yıkımların ardından insanların aidiyet ve ahenk hissiyatındaki çöküşün insan ruhuna işlediği nostalji duygusu, edebiyat çalışmalarından siyasete kadar çeşitli disiplinlerin ilgisini çekmiştir. Birçok farklı açıdan bakılmış olsa da nostalji, günümüz söylemlerinde hâlâ geçmişe yönelik hüzünlü bir özlem durumu olarak geçmektedir. Nostalji üzerine yapılan bu çalışmalar, Batı edebiyatı külliyatında gitgide genişleyen bir akım hâline gelmiş ve ütopya türevlerinden oluşan bir dalga yaratmıştır. Nostalji ve distopyacı gelenekteki disiplinlerarası çağdaş yaklaşımları temel alan bu makalenin amacı, Paolo Bacigalupi'nin romanı *The Windup Girl*'deki (2009) nostalji deneyiminin üzerinde durarak bireyin post-apokaliptik distopyacı bir ortamdaki yerini araştırmaktır. Bacigalupi'nin romanının, nostalji deneyiminin ayrıntılı bir keşfi olduğunu ve nostalji deneyimini hem bireysel hem de kolektif olarak ele almasından dolayı nostalji ve ütopyacılık arasındaki bağlantı üzerine bir tefekkür olduğunu ileri sürmekteyim.

Anahtar Kelimeler: Distopyacı gelenek, *Kurma Kız*, nostalji, Paolo Bacigalupi

Introduction

In her seminal work, *The Future of Nostalgia*, Svetlana Boym (2001) claims that: "The twentieth century began with a futuristic utopia and ended with nostalgia" (p. xiv). While Boym is referring to the rise and fall of the Soviet regime with its revolutionary vision and the post-Soviet nostalgia, this maxim also reveals the inherent connection between nostalgia and utopia. Both nostalgic mode of feeling and utopian impulse are the products of periods of rapid historical change. The main aim of this article is to investigate the role of nostalgia in a post-apocalyptic dystopian setting with a focus on various experiences of nostalgia in American novelist Paolo Bacigalupi's debut novel *The Windup Girl* (2009). I argue that Bacigalupi's novel is a nuanced exploration of the experience of nostalgia and a meditation on the connection between nostalgia and utopianism, due to its engagement with both individual and collective experiences of nostalgia. Before moving on to an analysis of the novel, a review of the existing scholarship is in order.

The concerns that were in circulation at the time of *The Windup Girl* was written, which are confusion, instability, and a sense of discontinuity not only give rise to a nostalgic sentiment but also influence the dystopian fiction. In the context of *The Windup Girl* (hereaf-

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ter *WG*), the political and ecological anxieties of the twenty-first century inform the dystopian visions of the novel. As Donnelly (2014) observes, some of the concerns of the early twenty-first century speculative fiction include the awareness of peak oil, genetically modified food production, the rampant neoliberalism, global terrorism, the awareness of global climate change (pp. 157-158). In line with this view, the existing scholarship, that is already limited in number, only addresses the novel's connection to the ecological and political problems of the twenty-first century. As a generic analysis of the novel, Donnelly's article situates McCarthy's *The Road* with Bacigalupi's *The Windup Girl* as the examples of a new of speculative fiction, critical dystopias. While Donnelly (2014) criticizes both novels for their inability of imagining a future beyond capitalism, he also emphasizes their utopian potential as critical dystopias (p. 164). The subgenre, first coined by Lyman Tower Sargent, and later developed by Baccolini and Moylan, designates the novels which emerged during the 1990s and foregrounded open-ended narrative possibilities and maintained the utopian impulse as a reaction to the canonical dystopian form (as cited in Donnelly, 2014, p. 158). King (2016), on the other hand, argues that Bacigalupi uses "the dystopian form to imagine the possibilities for an alternative, post-capitalist future for biogenetics" (p. 5). Lastly, Hageman's article focuses on how Bacigalupi interrogates the dynamics between global capitalism and ecological sustainability. Hageman (2012) reads the environmental catastrophe at the end of the novel as a hopeful future "formed collectively … by diverse subjectivities intimately and inextricably in contact with each other" (p. 300). While the studies written on the novel address various aspects of the novel from ecocritical, political, and ethical perspectives, their conclusions converge on the same point. That is how to analyze the reconciliation of the ecological and political anxieties at the end of the novel concerning the novel's imagination of an alternative future for humanity? In this article, I aim to answer the same question from a different perspective by focusing on the individual experience of nostalgia. This article aims to analyze how the novel problematizes the nostalgic attitude of various characters.

Set in the twenty-third century Thailand, Bacigalupi's novel follows the events in the aftermath of a catastrophe called "the Contraction" (2012, p. 62). Mega agricultural corporations dominate the food market through genetically modified organisms while the world is devastated by various manufactured plagues. The fossil fuel has depleted, and with global climate change, sea levels have risen. The novel's setting, Bangkok, "the City of Divine Beings" (Bacigalupi, 2012, p. 7), is the only city left unharmed by the devastation out of its "seawalls" and its isolationist regime. The antagonism between two ministries triggers the major narrative events, the Trade Ministry, which advocates the free market, and the Environment Ministry, which seeks to preserve the isolationist position of the Thai Kingdom. This antagonism serves as a narrative frame which converges the fates of a diverse cast of characters, which include an American agricultural company agent, Anderson Lake; a former businessman Hock Seng; a scientist who is helping the Thai Kingdom to develop their genetic stockpile, Gibbons; and the titular windup girl, Emiko. Through focalization, the readers observe the unfolding events from various points of view. Narrated through the perspectives of each character, *WG* is a showcase of contrasting nostalgic attitudes.

We observe three veins of nostalgia in the novel that are closely connected. Although there is no such distinction of characters in the novel, for our purposes, we may categorize the characters into three groups according to their nostalgic attitudes. The objects of their nostalgia vary in each group as their individual or collective nostalgic attitudes differ. The first group is composed of the Chinese businessman Hock Seng and the American industrial agent, Anderson Lake. Hock Seng's family is slaughtered by an Islamic faction called "the Green Headbands" (Bacigalupi, 2012, p. 21) in Malaya, and he is forced to take refuge in the Thai Kingdom. Hock Seng tries to recover his status as a wealthy man by stealing the factory blue-

prints and selling them to one of the competitors of Anderson Lake. He is despised as a "yellow card refugee" (Bacigalupi, 2012, p. 4) in Thailand, and he is traumatized by the memories of the massacre in Malaya: "Memories scratch and peck at him, swirling like black crows, hungry to take over his head. So many friends dead. So much family gone. Four years ago, he was a big name. Now? Nothing" (Bacigalupi, 2012, p. 31). As Hock Seng believes that "a smiling girl one day is a girl with a stone bashing in the brains of a baby the next" (Bacigalupi, 2012, p. 72), the extent of his paranoia leads him to pull a knife to a thirteen-year-old Thai girl, Mai (Bacigalupi, 2012, p. 162) who will be mentioned later in the article. His character is derived from one of Bacigalupi's early short stories, "Yellow Card Man" (2010) which is centered around a Chinese refugee who escaped from "the men with their green headbands and their slogans and wet wet blades" (p. 163). While devising a plan to steal the factory plans, Hock Seng recalls his life before the massacre which took his family:

> He misses his clipper fleet and the crews (And isn't it true that he hired even the brown people for his crews? Even had them as captains?) who sailed his Mishimoto clippers to the far side of the world … carrying tea strains resistant to genehack weevil and returning with expensive cognacs that had not been seen since the days of the Expansion. And in the evenings, he returned to his wives and ate well and worried only that a son was not diligent or that a daughter would find a good husband. (Bacigalupi, 2012, p. 69)

This is a very traditional and romanticized way of perceiving the past when "brown people" were 'treated kindly', and the role of the patriarch is to return his home and to enjoy the privileges of being the master of the household. This romanticized past where the social roles and positions are clearly defined draws a stark black and white contrast with Hock Seng's current reality as a despised refugee. Hock Seng's privileged status; however, is not limited to the social aspect, there is also the indication that the Hock Seng of this 'glorious past' had access to expensive and global commodities such as cognac which belonged to the pre-plague world of "Expansion". The mention of "expensive cognacs" and virus resistant tea strains in the middle of his recollection of his family should not escape our attention. It points out that prior to the Green Headband massacre in Malaya, Hock Seng was complicit to the crimes of the agricultural companies that both manufactured the plagues such as "genehack weevil" and produced the virus resistant products to dominate the global food market. Hock Seng, unable to reflect critically on his past and acknowledging his role in the catastrophes, is enchanted by these recollections. This type of nostalgia, for Davis (1979), is "simple nostalgia" which is "the unexamined belief that things were better (more beautiful) (healthier) (happier) (more civilized) (more exciting) then than now" (p. 18). This brief passage illustrates perfectly how Hock Seng's vision of the past and the material reality of his involvement in the approaching catastrophes are distorted by this type of nostalgia.

Resembling Hock Seng's yearning for a past that can never be regained, Anderson Lake's nostalgic attitude appears as an obsession with the golden age. As the advancements in genetically modified species lead to the destruction of the natural ecosystem in the novel, one of the major characters, Anderson Lake, is obsessed with obtaining the seedbank that the Thai Kingdom holds. While looking for clues for a genetic engineer named Gibbons' whereabouts, Anderson Lake looks at the old photographs from the Expansion period:

> [N]one of these pomelos, none of the yellow things … *lemons*. None of them. So many of these are simply gone.
>
> But the people in the photo don't know it. These dead men and women have no idea that they stand in front of the treasure of the ages, that they inhabit the Eden of the Grahamite Bible where pure souls go to live at the right hand of God. Where all the flavors of the world reside under the careful attentions of Noah and Saint Francis. (Bacigalupi, 2012, p. 64)

Lake's obsession with seizing the stockpile of genetic information is given a practical reason in the novel. Using his "kink-spring factory" as a cover for his corporate espionage for the agricultural company AgriGen, Lake tries to seize the genetically unharmed seeds of the Thai government, as well as to find a former AgriGen scientist who is hiding in the Thai Kingdom, Gibbons. Yet, this scene reveals that his obsession with attaining what has been lost is given a religious context. He equates these lost objects of desire with the garden of Eden. Thus, it is no coincidence that "the flavors of the world" are protected by Saint Francis, the patron saint of the environment, and Noah who preserved each animal species from the Great Flood in the Hebrew Bible. The preservation of the species in the Judeo-Christian belief corresponds to the Thai Kingdom's 'seedbank' which Anderson Lake is trying to seize. This photograph is a source of nostalgia for Lake because of its religious connotations. His attempts at obtaining the stockpile is a desire that is projected towards the future, as well as projected in the past. In other words, gaining the knowledge to reproduce the lost seeds would mean to create the prelapsarian unity for Anderson Lake, because his view is heavily informed by the religious group in the novel, the Grahamites. As Selisker (2015) points out, their understanding of nature is also nostalgic:

> With frequent reference to Eden and the Biblical flood, the Grahamites' desire to reclaim the natural becomes tantamount to a desire for time travel or global annihilation, since these are the only solutions for returning the world to a state of natural purity. (p. 504)

At this point, we should distinguish the attitudes adopted by Hock Seng and Anderson Lake from a simple nostalgic sentiment since both have unattainable, almost utopic desires. They do not merely cherish the good memories of the past, but they aim to reclaim what has been lost. Hock Seng's yearning is for a "resurrection for himself and his clan" (Bacigalupi, 2012, p. 32), while Lake is in search of "the Eden of the Grahamite Bible" (Bacigalupi, 2012, p. 64). In that respect, both Hock Seng and Lake's longings correspond to what Boym calls restorative nostalgia. From the personal experiences of Hock Seng and the obsession of Anderson Lake, we shall move on to the politics of nostalgia by focusing on the case of the White Shirts.

Boym's concept of restorative nostalgia as "a transhistorical reconstruction of the lost home" (2001, p. xviii) also fits the second group of characters from a collective perspective: The White Shirt captain Jaidee and his protégée Kanya. As Boym (2001) illustrates, the restorative type of nostalgia is complicit to the nationalist discourses because it feeds the conspiratorial view of such discourses:

> The conspiratorial worldview is based on a single transhistorical plot, a Manichaean battle of good and evil and the inevitable scapegoating of the mythical enemy. Ambivalence, the complexity of history and the specificity of modern circumstances is thus erased … "Home," imagine extremist conspiracy adherents, is forever under siege, requiring defense against the plotting enemy. (p. 43)

As we can observe from both the historical and the modern populist right-wing movements, such nationalist discourses are motivated by the restorative type of nostalgia which aims to restore the lost home. However, the return to this imagined home, or the origin, is always threatened by an external force, which is transubstantiated into a metaphysical evil, as Boym suggested. This type of nationalistic discourse in relation to restorative nostalgia is evident at the walls of the temple Wat Phra Seub:

> The screens on the temple walls portray scenes of the fall of Old Thailand: The *farang* releasing their plagues on earth, animals and plants collapsing as their food webs unravelled; his Royal Majesty King Rama XII mustering his final pitiful human forces, flanked by Hanuman and his monkey warriors. Images of Krut and Kirimukha and an army of half-human kala fighting back the rising seas and plagues. (Bacigalupi, 2012, pp. 142-143)

As the third person narrator describes these apocalyptic scenes, the war between the agricultural monopolies called *farang* (a European or a foreign in Thai), and the Old Thailand are given mythic qualities. While the outside forces threaten the territorial integrity of the Thais with manufactured plagues, the royal forces are accompanied by the divine power, such as Hanuman who is the destroyer of evil in Buddhism, to defend the motherland. The stakes are not limited to Thailand's security; however, its ecosystem is also in danger. The mythic enemy, *farang*, is also capable of poisoning the entire ecosystem. In this narrative, "the complexity of history", as Boym points out, is erased. The element that has not been raised in this apocalyptic scene's description is Thailand's regression from a capitalist state to an absolute monarchy. Even though the scenes portray "the fall of the Old Thailand", they are also a part of the official narrative of the Thai Kingdom, describing the transition from the old Thailand to a kingdom.

Now that the relationship between the restorative type of nostalgia and the Thai Kingdom's official ideology has been discussed, we shall return to the second group of characters in the novel and their nostalgic attitude. In the novel, the White Shirts is a group of special forces, commissioned by the Environment Ministry, whose aim is to preserve the genetic purity of the Thai Kingdom. While Jaidee is a captain and an adamant follower of the Environment Ministry, Kanya acts as a Trade Ministry agent. After Jaidee is executed by the Trade Ministry early in the novel, Kanya takes the mantle to lead the White Shirts, but she is haunted by the ghost of Jaidee: "[Kanya] catches the sight of Jaidee, standing at the edge of the ocean, watching the surf … Another spirit with no place to go" (Bacigalupi, 2012, p. 250). As Anderson Lake's nostalgic attitude is informed by the Judeo-Christian belief system, Kanya's attitude is shaped by Buddhism. She is haunted by the ghost of her former senior officer because she believes that Jaidee is unable to find peace. When her reluctant leadership after the loss of her mentor is combined with a guilty conscience over her betrayal to the Environment Ministry, Kanya begins questioning her role in the conflict. While she is assessing the situation which she is in, Kanya questions whether the crisis is a result of internal conflict within the Kingdom or an external force:

> She wonders if it was really better in the past, if there really was a golden age fueled by petroleum and technology. A time when every solution to a problem didn't engender another. She wants to curse those *farang* who came before (Bacigalupi, 2012, p. 211).

This brief passage should not be taken as a self-questioning on behalf of Kanya since it reflects the racist nationalist attitude fed from the restorative type of nostalgia. The golden age, conceived by Kanya, has two components, technology and fossil fuel, which both are the causes of the environmental catastrophes in the novel. Furthermore, this romanticized past is, like a machine, fueled by these sources. What disturbs this equilibrium, for Kanya, is the external threat.

The paranoid conspiracy theories of the White Shirts can be extended to yet another level. Hock Seng, who is running away from a fundamentalist group in Malaya, is caught up in another conflict between the capitalist expansionist powers of the agricultural monopolies and the nationalist faction in the Kingdom. The massacre perpetrated by the Islamist religious group called the Green Headbands is a commentary on the nationalist zeal of the White Shirts run by Kanya, as Hock Seng is the witness of the atrocities committed by both groups. The Islamist faction, which forced Hock Seng to take refuge in the Thai Kingdom, is also in pursuit of ethnic cleansing. Malaya, the Malaysia of the fictional universe of *WG* is a multi-ethnic and multi-religious country, while certain ethnic groups such as the Malayan Chinese were targeted by the massacre called "the Incident" (Bacigalupi, 2012, p. 13). The same approach is adopted by the White Shirts, whose abuses are evident in passages where Hock Seng wit-

nesses the coup attempt by the White Shirts: "The Environment Ministry sees yellow cards the same way it sees the other invasive species and plagues it manages. Given a choice, the white shirts would slaughter every yellow card Chinese" (Bacigalupi, 2012, p. 282). Also, in one of the previous chapters, Kanya contemplates on 'the Malayan problem':

> If the Environment Ministry had anything to say about it, all these yellow card refugees would be on the other side of the border. A Malayan problem. The problem of another sovereign country … But Her Royal Majesty the Child Queen is merciful, compassionate in a way Kanya is not. (Bacigalupi, 2012, p. 208)

While the former faction's atrocities are not given a background other than religious reasons, the latter is motivated by a nostalgic view of Old Thailand, which was free from the reins of economic dependency. Yet, the xenophobia permeating the official discourse of the White Shirts can be extended from illegal immigrant workers to illegal nonhuman immigrants. This is the point where the ultimate nostalgia is observed in the novel.

Emiko, the eponymous windup girl, is one of the members of these humanoid robots created by the Japanese company, Mishimoto. These humanoid beings are despised both by the Thais and the Grahamites "as a joke [or] an alien toy" (Bacigalupi, 2012, p. 36). A similarly hostile manner to the windups is also present in one of the early stories of Bacigalupi, "Yellow Card Man" (2010): "Mishimoto is full of windup import workers, they say. Full of illegal generipped bodies that walk and talk and totter about in their herky-jerky way — and take rice from real men's bowls" (Bacigalupi, 2010, p. 172). As the manual workers speculate on the "generipped bodies" that act like a human, their concern reflects the most basic fear of getting replaced by machines, which is a central theme to many of the turn of the century science-fiction. In this case; however, the replacement is even more terrifying to the laborers because the humanoid machines are replacing the human laborer. Thus, it should not come as a surprise that the White Shirts are also fiercely hostile to the windups. Yet, Kanya's reaction to one of the windups reveals a crucial element. When Kanya interrogates the manager of Mishimoto Company through the middle of the novel, she is, for the first time, confronted by the gaze of a windup. As Yashimoto, the manager of the company, speaks Japanese, his servant Hiroko translates his owner's words. While they discuss the reason why the Japanese created such obedient robots whom they call "the new people", it is not the content of the dialogue that is disturbing for Kanya, but the terrifying presence of a humanoid being: "Kanya keeps her impression impassive. It is difficult. The creature beside her is beautiful. Her skin is sleek, her movements surprisingly elegant. And she makes Kanya's skin crawl" (Bacigalupi, 2012, p. 297). As there is "no trace of emotion on [Hiroko's] face as she speaks with her owner's voice" (Bacigalupi, 2012, p. 298), the windup girl is without a voice of her own in this scene. She is a pair of eyes confronting Kanya. This confrontation comes right after Kanya speaks with Gibbons on the dichotomy of natural and unnatural, which will be mentioned shortly. This interaction cannot be simply read as the fear of the other because of the ambivalent reaction of Kanya. It is a certain kind of fascination combined with anxiety that is making her skin crawl. There is an alternative way of reading not only Kanya's hostility towards the windups but also the anti-posthumanist attitude adopted by other characters as well. The windup robots, or "the new people" in *WG* can be seen as Bhabha's "mimic men". The mimicry of the colonized subject is always a threat to the colonizer, just as the new people in *WG* is an attack upon Kanya's notion of identity. As the colonizer "is threatened by the displacing gaze of its disciplinary double" (Bhabha, 1984, p. 127), Kanya is confronted by the menacing gaze of the Other, which makes Kanya to retreat and assume a defensive position. The position of human is under siege of the new people, as the city of divine beings is under siege of agricultural monopolies trying to take over the genetic material of the Kingdom. Hiroko's presence, in other words, undermines the ontological stability of "human" that Kanya holds

on to. As opposed to the nostalgic reflexes of Hock Seng and Anderson Lake, in Kanya's case, nostalgia is not a cognitive process triggered by certain events or objects of importance. Instead, it is a drive that motivates the nationalistic discourse of the Kingdom, informing seemingly independent agents to act in certain ways. The anxiety that she feels when confronted with the gaze of the windup, which forces her to question the ontological distinction between human and nonhuman, provides yet another aspect to her complex nostalgic attitude.

After discussing the nostalgic reflexes of characters from personal to political, focusing on Emiko's personal experience of nostalgia seems counterintuitive since this approach takes a step back. However, as I will illustrate, the posthumanist alliance formed by Emiko and Gibbons provides a comment on both the wistful yearnings of Hock Seng and Anderson Lake and the regressive reaction of Kanya. Focusing on the political or environmental issues in *WG*, the existing scholarship fails to address the eponymous windup girl, Emiko's central role to the plot. Before analyzing Emiko's nostalgic attitude concerning the nostalgia experienced by other characters, mentioning Emiko's literary and real-life antecedents is in order. The word, robot, first coined by the Czech writer Karel Čapek, means slave in Czech. Indeed, Emiko is in the position of a slave in the novel. She survives a series of immense humiliations as a sex slave at the sex club she is working. As for the real-life influences for Emiko's creation, Riskin's article focuses on the origins of automata, or the self-operating machines, in the Enlightenment with a focus on "Digesting Duck" and "The Flute Player" androids created by the French inventor Jacques de Vaucanson. The flute-playing satyr attracted Diderot's attention, and this satyr was the first example of an "androïde" that is "a human figure performing human functions" (as cited in Riskin, 2003, p. 613). It also should not escape our attention that even the first android in history is defined in relation to the human figure and human action, albeit it has a nonhuman figure, a satyr. As opposed to Vaucanson's automaton, "the new people" are not merely the imitation of appearance or form. They have also biological functions, as Emiko expresses that her body is a "collection of cells and manipulated DNA" (Bacigalupi, 2012, p. 34).

Not only Hiroko's threatening gaze but also Emiko's presence draws attention to the anti-posthumanist perspective adopted by various characters in the novel. As Emiko distorts the boundaries between human and nonhuman, there are multiple references to Emiko as an animal. While some of the references point out her servile state, as in "an animal. Servile as a dog" (Bacigalupi, 2012, p. 176), the others refer to her feral, animalistic state. Her inability to reproduce is repeated throughout the novel that she is "a genetic dead end. Doomed to a single life cycle" (Bacigalupi, 2012, p. 114). Her role and her body are defined by her Japanese creators. As a slave in Thailand, she is stripped of her name, called only as the windup, and is not in control of her body. On the surface, Emiko's nostalgia is for a time and a place where she was treated almost like a human. Each scene of sexual torture is interrupted by the recollections of her past in Japan:

> *Look! She is almost human!*
>
> Gendo-sama used to say she was more than human. He used to stroke her black hair after they had made love and say that he thought it a pity New People were not more respected … But that had been in Kyoto, where New People were common, where they served well, and were sometimes well-respected. Not human, certainly, but also not the threat that the people of this savage basic culture make her out to be. (Bacigalupi, 2012, pp. 34-35)

Later on in the same chapter, as the customers at the sex club at her humiliation, she thinks to herself that: "she is nothing but a silly marionette creature now, all stutter-stop motion … with no trace of the stylized grace that her mistress Mizumi-sensei trained into her" (Bacigalupi, 2012, p. 37). Her condition as a survivor resembles Hock Seng's condition who

is also treated as a subhuman in the Thai Kingdom. Hock Seng and Emiko are both other to the Thais as well as to the Grahamites, and they yearn for an unattainable past. Yet, their difference lies in what Davis (1979) calls "reflective nostalgia" which is the attempt to reflect upon the significance of nostalgic recollection (p. 25). Her past where she was treated almost as a human is not compatible with her present condition; however, as opposed to Hock Seng, Emiko is able to critically reflect upon the significance of her recollections and the meaning of home: "Somewhere beyond the armies of war for shares of coal and jade and opium, her own tribe awaits her. She was never Japanese; she was only ever a windup. And now her true clan awaits her" (Bacigalupi, 2012, p. 102). Unlike Hock Seng, Emiko does not allow her recollections distorting the reality of her condition in Japan. She yearns for past but at the same time acknowledges her position in the eyes of her Japanese creators. Even though she is respected as a nonhuman being, she is still disposable: "She [Emiko] remembers how Gendo-sama took her and showered her with affection and then discarded her like a tamarind hull" (Bacigalupi, 2012, p. 252). Emiko does not allow her wistful yearning clouding her judgement. Instead of compensating her longing with her new patron, Anderson Lake, she is in search of a windup enclave populated by the runaway robots without owners, in other words, in search of a home where she can be free.

Closely connected to Emiko's critical evaluation of the relationship between the present and the past, the last character I will focus on is Gibbons. While Anderson Lake's nostalgic regard for nature is related to his belief that the pre-plague world was equal to the Arcadian existence, there is also a contrasting nostalgic attitude in the novel. The last approach is a critical one, especially critical on Lake's view. Gibbons, an aging genetic engineer who is helping the Thai Kingdom to preserve their genetic treasure, now lives the last days of his life surrounded by transsexual robots he created. As I illustrated, while the New People are shunned by the Thais and the Grahamites alike, Gibbons is the only character who shows hospitality to them. For Gibbons, the obsession with retrieving the lost fruits or the fixation with what is natural and unnatural are nothing but regressive reactions to change and progress. During a heated debate with Kanya, Gibbons draws attention to the absurdity of this dichotomy: "'The food web you talk about is nostalgia, nothing more. Nature.' … '*We* are nature. Our every tinkering is nature, our every biological striving. We are what we are, and the world is ours. We are its gods'" (Bacigalupi, 2012, p. 243). Gibbons' views show the interpretative side of nostalgia which Davis (1979) defines. In this respect, his view on the connection between nature and human contrasts Lake's beliefs. At the end of the novel, Gibbons finds Emiko among the ruins of the city and promises her with the ability to procreate. As King (2016) observes, the posthuman alliance between Gibbons and Emiko is "an ideological negation of the White Shirts and Kanya" (p. 12). However, even though Gibbons seems to be engaging in a critique of human being's relationship with nature, his discourse is very much aligned with the anthropocentric ideology that perceives human as "the paragon of animals" when he emphasizes the position of human as the god of nature. Moreover, he continues by promising the garden of Eden to Kanya: "If you would just let me, I could be your god and shape you to the Eden that beckons us" (Bacigalupi, 2012, p. 243). Even though he seems to be more conscious of the shortcomings of the White Shirt ideology or the anti-posthumanist approaches than the other characters, he also cannot overcome the paradoxes of his discourse which relapses into Judeo-Christian register. As the other characters rely on the symbols, objects, or recollections of the past in the hope of a return to a coherent time, they seek refuge in nostalgia. The only difference, in Gibbons' case, is that nostalgia is not directed towards the past but the future. His seemingly posthumanist attitude is poisoned by the messianic tone of his dialogue.

As Tannock (2006) pointed out the nostalgic processes of sadness of separation have been regarded with skepticism in the literature (pp. 454-455), while utopian writing is deemed as forward-looking. However, I argue that nostalgia and utopian fiction have an intrinsic connection due to their conception of the past, the present, and the future. There is a nostalgic aspect to utopian writing in the form of grief for the loss of Eden after 'the Fall'. On the other hand, there is a utopian vision in the experience of nostalgia in the form of the recreation of the prelapsarian unity on earth. In other words, the yearning for the lost home and the drive to recreate it on earth coincide in the experience of nostalgia in utopian fiction. As we have seen in Anderson Lake's discourse which he adapted from the Grahamites, there is this nostalgic utopian vision of recreating the human condition before the catastrophe. Nostalgia serves a practical purpose that gives certain characters a seemingly solid sense of existential security. It is, for them, a means to hold onto certain nationalist values, memories or objects of importance which connect them to secure ground. Yet, this reactionary state removes them from their current reality. In a sense, their obsession with a past that cannot be reclaimed is their tragic flaw. That leads us to our third point, reconciliation. If, nostalgic attitude is regressive and reactionary, what is the solution that *The Windup Girl* offer?

Victor Turner (1974/1987) argued that a temporary suspension or destruction of a formal social structure is required for a sense of *communitas* to be established (p. 251). *The Windup Girl,* in that respect, creates the prerequisite suspension of the social order by destroying the city at the end. Yet, we shall avoid the pitfall of reading the novel's end as the creation of a utopian community. Anderson Lake, or the foreign devil as Hock Seng calls him, dies because of what he unwittingly helped generate, a disease that spreads from his king-spring factory which he used as a cover for his espionage. In the same vein, Gibbons' utopian project depends on a recreation of the garden of Eden. On the other hand, Hock Seng, who is complicit to the crimes committed by the agricultural companies, has his defining moment when he amends his selfish ways by sacrificing his life to save a Thai girl, named Mai. Even though he experiences nostalgia in the first degree, as Davis calls it, Hock Seng's nostalgic reflection helps him to bestow meaning upon his present condition and considers Mai as his daughter. On the other hand, the ultimate nostalgia, which was hinted in Gibbons' words to Kanya, can be found in the human's adherence to millennia-old ontological categories by clearly defining the boundaries between the human and the nonhuman. Yet, Gibbons' discourse also should not be confused with a posthumanist one. He is very much transhumanist, as the following excerpt from his monologue to Kanya illustrates:

> You die now because you cling to the past. We should all be windups by now. It's easier to build a person impervious to blister rust than to protect an earlier version of human creature … You cling to some idea of a humanity evolved in concert with your environment over millennia, and which, you now, perversely, refuse to remain in lockstep with. (Bacigalupi, 2012, p. 243)

Gibbons never makes it clear whether he wants to improve the human condition or create a new one until the end of the novel. His view of human lingers between the strands of posthumanism and transhumanism. As Wolfe (2010) points out, in contrast to posthumanism as a philosophical moment of the decentering of the human, transhumanism is "an intensification of humanism" (p. xv) as it aims to perfect the human being by eliminating the human limitations. This ideal is motivated by the same thought already present in Kant's "What is Enlightenment?" (1784): "Enlightenment is man's leaving his self-caused immaturity … The motto of the enlightenment is therefore *Sapere aude*! [Dare to know!] Have courage to use your own intelligence!" (as cited in Wolfe, 2010, p. xiv). What motivates Gibbons' actions is his god complex. While he employs a transhumanist approach by promising the improvement of human species when addressing Kanya, the same discourse shifts into a posthumanist one at the end when Gibbons plays the role of god for Emiko. As it is evident in the paradoxes of

his own discourse, even Gibbons, who is the most critical of the conservative attitudes of the other characters, is not a viable model to rebuild the fictional world of *WG*.

In *Living in the End Times* (2010), Slavoj Žižek that the global capitalism is approaching a catastrophe and "the four riders of the apocalypse" are "the ecological crisis, the consequences of the biogenetic revolution, imbalances within the system itself … and the explosive growth of social divisions and exclusions" (p. x). *The Windup Girl*, published only a year before Žižek's book, addresses each rider in detail and it is not unambiguous on its treatment of its main concerns. One of the concerns that informed the novel is automation and technology, or more specifically, technology's use in biogenetic research. While King (2016) argues that *WG* provides "the possibilities for an alternative post-capitalist future for biogenetics" (p. 5), the reality of the situation in the novel is not as uncomplicated as King conceives. Early in the novel, there are mentions of animals called megodonts which are genetically engineered species of mammoth for heavy manual labor. While Fukuyama argued that with the advancement of capitalism, we reached 'the end of history' where no development is needed, Žižek is critical of this notion. As illustrated above, Bacigalupi's future society is also critical of such utopic vision that global capitalism or advanced research on biogenetics would deal with the problems of our present condition. On the contrary, as seen from the example of megodonts, biogenetic research is used as an instrument by capitalism to reinstate its power in a changing world. While the fictional world of *The Windup Girl* changes with global catastrophes and climate change, global capitalism also reconfigures itself into adapting into this new environment.

The Windup Girl is currently an understudied work of science-fiction, which is powerful in its implications for a future society which is haunted by the issues that are not altogether different from our present concerns. Sets in the twenty-third century, *The Windup Girl*'s nostalgic past is our present. As Anderson Lake yearns for an idyllic time where "the food web" has not yet been unravelled by the manufactured plagues and global climate change, the dangers are imminent, and we are approaching a catastrophe, as Žižek claims. Bacigalupi's novel neither provides with a blueprint for an ideal post-capitalist society nor all doom and gloom. It is a nuanced work that revolves around our predicament today. The novel's richness and multiple responses to the issues it presents resist neat classifications. Bacigalupi represents these different nostalgic attitudes without privileging one over the others. Hence, the multiplicity of voices creates a composite image of reconciling this dystopian future with an ambiguous one, leaving the reader to contemplate on the uses of nostalgia.

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Political Contextuality of Martin McDonagh's *Hangmen*: An Intervention in the Debate over Capital Punishment in Britain

Martin McDonagh'ın *Hangmen* Oyununun Politik Bağlamsallığı: İngiltere'de İdam Cezası Tartışmalarına Bir Müdahale

Özlem ÖZMEN*

Abstract

Martin McDonagh's *Hangmen* (2015) is a contextual play as the work derives its material from an actual historical event, the abolition of capital punishment in the 1960s, and presents this topic in 2015 soon after the debates of reintroducing death penalty in Britain. The play refers to two distinct socio-historical backgrounds, 1960s Britain as the context of the plot, and the twenty-first century as the context of the audience/reader. *Hangmen* takes place on a very specific date in history, the year in which hanging was suspended in Britain. The comical portrayal of what seems to be the last hanging case in the country makes it possible to problematise the integrity of the judicial system at the time. Presentation of the rivalry between two famous executioners in the country, Harry Allen and Albert Pierrepoint, also underlines the play's socio-political relation to a certain context. What is equally noteworthy about *Hangmen* is McDonagh's choice of this topic at a time in which the issue of capital punishment is raised again in Britain. Concerning recent arguments about the reintroduction of death penalty, it is observed that McDonagh also initiates a discussion about the legitimation of state violence through a depiction of the history of hanging. In light of this observation, the aim of this article is to discuss McDonagh's topical dark comedy as a political intervention in the debate over death penalty in Britain by mentioning the correlation between the play and appropriate case studies of several hanging offences in the history of Britain.

Keywords: Martin McDonagh, *Hangmen*, relational, contextual, capital punishment, death penalty.

Öz

Martin McDonagh'ın *Hangmen* (2015) adlı oyunu, konusunu 1960'larda idam cezasının kaldırılması gibi gerçek bir tarihî olaydan alması ve aynı konuyu 2015'te bu cezanın yeniden getirilmesi tartışmalarının ardından işlemesi bakımından tarihsel bağlamı olan bir oyundur. Oyun, konusunun geçtiği 1960'lar İngiltere'sine ve okuyucunun/seyircinin içinde bulunduğu yirmi birinci yüzyıla, yani birbirinden uzak iki farklı sosyal ve tarihî döneme gönderme yapmaktadır. *Hangmen*, İngiltere'nin geçmişinde çok belirli bir tarih olan idam cezasının kaldırıldığı yılda geçmektedir. Komik bir biçimde ülkedeki son idam cezası olarak gösterilen olay, bu dönemdeki adalet sisteminin doğruluğunu sorgulamayı mümkün kılmaktadır. Bu dönemde ülkenin meşhur iki infazcısı olan Harry Allen ve Albert Pierrepoint'in oyunda karakterler olarak kullanılması ve aralarındaki rekabetin gösterilmesi de yine oyunun belirli bir döneme gönderme yaptığını göstermektedir. Bu oyunla ilgili eşit derecede önemli olan bir diğer konu ise McDonagh'nın bu konuyu işlemeyi İngiltere'de idam cezasının yeniden getirilmesinin gündemde olduğu bir zamanda seçmiş olmasıdır. Son yıllarda ölüm cezasının yeniden getirilmesi konusundaki güncel tartışmalar düşünüldüğünde, Martin McDonagh, bu oyunuyla geçmişten bir olayı göstererek aynı zamanda devlet destekli şiddetin meşrulaştırılması konusunda bir tartışmaya girmektedir. Bu gözlem ışığında bu makalenin amacı, McDonagh'ın gündemle ilişkili olan bu kara mizahı ve İngiltere tarihindeki gerçek idam cezası vakaları arasındaki bağlantıyı konu edinerek *Hangmen* oyununu ülkedeki idam tartışmalarına siyasî bir müdahale olarak tartışmaktır.

Anahtar Kelimeler: Martin McDonagh, *Hangmen*, bağlamsal, idam cezası, ölüm cezası.

Introduction

As an Irish dramatist and screenwriter, Martin McDonagh is mostly known for representing Irish culture, Irish nation and Irish politics in his works. His works are popular for their dark humour, and their political content is not always in the foreground in scholarly discussion. His most recent play *Hangmen* (2015) challenges this notion as the play, this time, is not about Ireland but a very specific part of North England, Oldham, and it deals with capital punishment as a political issue. This work is, like most of his other plays, a comedy; however, almost farcical comedy elements of the play do not prevent it from being a political commentary on a serious issue in British history. McDonagh's plays are mostly comedies ingrained

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with too much violence. Therefore, it would be an injustice to consider them as pure comedies due to their equally important violent nature. He utilises comedy or elements of comedy for an entirely different purpose, to awaken the audience to the grim realities of their socio-cultural context, and to point out the everlasting presence of cruelty in their world. As such, comedy elements in *Hangmen* are functional in terms of criticising institutional violence and problematising the integrity of the judicial system. So far, the play has been discussed by scholars like Ondřej Pilný, José Lanters, and Joan FitzPatrick Dean. In two respective articles, Pilný compares *Hangmen* with McDonagh's previous works and claims that the play marks a deviation in the dramatist's style as it is based on real historical figures, and it deals with an important political issue till the end (2018, p. 91; 2017, p. 121). Drawing attention to the political underpinnings of the play in a similar vein, FitzPatrick Dean asserts that the play functions as a message play for the contemporary audience despite the playwright's intentions (2018, p. 101). This article shares a common ground with these studies as it underlines that the use of real historical figures as characters in the play is a different stylistic approach in McDonagh's drama, and furthermore discusses McDonagh's topical dark comedy as a political intervention in the debate over death penalty in Britain regarding its references to the unlawful hanging offences in the history of Britain. It this analysis, *Hangmen* is analysed as a social realist play which takes its material from the 1960s Britain and speaks to its own context. With this approach, the article aims to initiate a discussion concerning whether McDonagh's drama is moving toward a more overtly politicised direction than before.

Hangmen is a historical comedy dealing with the abolition of capital punishment in Britain. The play premiered at Royal Court Theatre in 2015 and soon was transferred to the West End to be staged at Wyndham's Theatre in 2016. The play received great acclaim by audiences and critics alike who were pleased to see that the danger of state violence as a current issue was addressed with a satirical treatment of what is portrayed to be a historical issue. Susannah Clapp notes in *The Guardian* that *Hangmen*, with its direct engagement with a crucial topic, marks a departure in McDonagh's drama career after twelve years of absence (2015, para. 2). Michael Billington emphasises the play's representation of the perspectives of famous executioners after their profession has become illegal (2015, para. 1). In *The Telegraph*, Dominic Cavendish also observes the change of McDonagh's style in this play and expresses that he expects the play to be rightfully transferred to the West End (2015, para. 7). Contrary to these positive remarks about McDonagh's play, Aleks Sierz criticises the play for its weak characterisation noting that Harry lacks motivation as the protagonist of the play and a famous executioner in the history of Britain (Pilný, 2018, p. 97). A common aspect of these reviews is their stress on the increased political tone of McDonagh's drama, which will be elaborated in this study.

At the start of the play, a fictional so-called criminal James Hennessy is executed by force by Harry Allen, a famous hangman in the 1960s. This scene portrays what is known as the last hanging case in the country. Following this execution, subsequent scenes demonstrate Harry Allen's pub which he runs as he has lost his job due to the abolition of death penalty in the country. The play's note about the futility of capital punishment is primarily given with Mooney, a character who comes to Harry's pub as a menacing person, and is accidentally killed by Harry who wants to punish him for allegedly kidnapping his daughter Shirley. As a common structural aspect of Martin McDonagh's plays, Mooney acts as a character appearing at the end of the play that is used to indicate the uselessness of violence to the audience. His accidental death marks an important moment in the play as the integrity of justice is scrutinised with his unlawful killing, and former hangman Harry, who always prides himself on carrying out justice, ironically turns into a criminal figure. The vanity of Mooney's death is

indicated with the arrival of Harry's daughter Shirley as it turns out that Mooney actually did not kidnap her, and he shouldn't have been killed. The irony in the ending is possibly the strongest element of dark humour in the play as the futility of punishing individuals is conveyed with this final killing. Considering this scene as a dark note on the uselessness of violence and blind adherence to ideals of justice, Mooney's accidental killing should not only be seen as an element of dark humour but a political comment on various actual public punishment cases in Britain that have been carried out wrongfully.

The inadvertent death of Mooney at the end of the play is as problematic as the initial execution of James Hennessy at the beginning. As Mooney's death is so sudden and random, the reliability of justice in James Hennessy's execution is also inevitably questioned. There is an emphasis in the play on the fact that these two characters are killed by Harry with the same "billyclub" (McDonagh, 2015, p. 13), which leads to handling these two cases comparatively. Hennessy is presented as the last executed man in the country while Mooney's death is presented as unlawful as it takes place after the abolition of hanging. The fact that both these men are killed by Harry with the same tool in a violent manner sparks the question of whether James Hennessy's death could also be unlawful as Mooney's rather than a service paid to the law as Harry asserts. The certainty of Mooney's death as an accident renders James Hennessy's case as a dubious one as it reveals that he is most probably hanged for no obvious crime but upon suspicion. Hennessy's death is suspicious as he was hanged for no obvious crime but upon speculation. It can only be assumed that he is charged with sexual abuse, however, there is no certain evidence for his involvement in the mentioned crime other than Harry's strong claim that he is a "classic woman-hating psychopath" (McDonagh, 2015, p. 39). As this issue is never revealed openly throughout the play, the absurdity of his rush killing is highlighted with Mooney's death. The play's demonstration of such dubious hanging cases makes it possible to consider the real controversial cases of execution carried out under the name of the criminal justice system. Although McDonagh's intention is not to convey a political message to the audience as he says "I really didn't want it to be a message play" (as cited in O'Hagan, 2015, para. 2), the use of real historical figures as characters in the play and allusions to a certain historical context help reveal its political undertones.

McDonagh's play is related to two historical contexts, the 1960s as the historical background of the characters in the play, and 2015 as the context of the audience. Political ideas of the play are actually resonant with both of these historical milieux. The play portrays the early 1960s in the first scene where James Hennessy is hanged and moves on to present the years following 1965 when hanging was abolished ending its four-century long practice. The abolition of death penalty has often been considered as part of other liberalising reforms in 1960s Britain. Along with some other reforms such as Sexual Offences Bill and Abortion Act in 1967, and the repelling of censorship in 1968, the abolition of death penalty is also considered as a product of the "permissive society" as Britain came to be known in those years (Lowe, 2017, p. 486). The play is not only political as it reflects this very specific moment in history but it particularly employs characters some of which are based on real-life figures for which Ondřej Pilný regards the play as "a turn in his [McDonagh's] career" (2018, p. 91). The two most important characters, the "hangmen" of the play are based on the two most popular executioners in British history, Albert Pierrepoint and Harry Allen whose name is transformed in the play into Harry Wade. Apart from these famous executioners, several other people are also mentioned in the play whose names have been involved in miscarriages of justice. Representation of real people who are somehow related to capital punishment or remembering some of the innocent people who have been wrongfully killed indicates that the play provides a commentary on the problematic aspects of justice in criminal law.

Considering the 1960s as the dominant context of the play, it needs to be noted that hanging was then a popular profession in Britain. There is a long list of popular hangmen in the history of Britain, and it is possible to learn about their profession from their diaries including former hangmen John Ellis' *Diary of a Hangmen* (1996), Syd Dernley and David Newman's *The Hangman's Tale* (1990), and the best-known exponent Albert Pierrepoint's *Executioner: Pierrepoint* (1990) (Campbell, 2015, p. 16). The popularity of these figures also continued with some movies talking about their stories. For example, Albert Pierrepoint's popularity increased with the 2005 movie titled *Pierrepoint: The Last Hangman*. Albert Pierrepoint's popularity was initially established as a "wartime executioner" (Fielding, 2008, p. iii) since it is known that he executed a lot of Nazi war criminals, a fact that is also mentioned in McDonagh's play. Subsequent movies and books talking about his life also contributed to his fame as the most famous executioner in the history of Britain. For Albert Pierrepoint, hanging was a family profession since his father and his uncle were also well-known hangmen. As Stephen Wade (2009) mentions the celebrity of the Pierrepoint family in his diary:

> The Pierrepoint dynasty of hangmen undoubtedly created a great deal of professionalism and pride in their work; Albert is the one from the family whose career has had the most prominence in the media and in biography, and one aspect of that long career that needs to be stressed is that he withstood a huge amount of pressure in all kinds of contexts, from the war crimes work to his responses give to commissions on capital punishment (p. 102).

Although Albert Pierrepoint is the number one hangman in British history, Martin McDonagh uses him as a side character in his play. His central character Harry Wade is based on the second-best hangman in the country, Harry Allen.[1]

Like Pierrepoint, Harry Allen was also a public figure.[2] McDonagh's depiction of Harry is close to the experiences of real-life executioner Harry Allen to a considerable extent. In line with his representation in the play, the reports suggest that Harry Allen, in real life, "always wore a black bow tie at executions and two of these were sold in November 2008 along with other items, including his diary" (Clark, 1995a). Even the pub setting in *Hangmen* is a projection of the executioner Harry's actual profession after the abolition of hanging in Britain. Interestingly enough, both these popular executioners, Albert Pierrepoint and Harry Allen, opened a pub following the abolition of death penalty. It is informed that "[l]ike Albert [whose pub was ironically called "Help the Poor Struggler"], Harry Allen was also a publican, keeping a pub called the Rope and Anchor in Farnworth on the outskirts of Bolton" (Clark, 1995a). Evidently, McDonagh's depiction of these two hangmen is based on historical research. Through a portrayal of these hangmen and allusions to the executed people in British history, the play questions whether being a hangman was really an honourable profession as was often thought, and whether the victims were rightfully judged.

The play's note on the uselessness of capital punishment is mostly observed with references to the cases of wrongfully executed people in the recent past. In his interview with Harry, journalist Clegg in the play mentions the real names of formerly executed people whose cases still retain their controversial nature. Research into the stories of these people reveals that all their cases are contestable and that most probably they were innocent of the crimes they were charged with. Among these names, a man called Derek Bentley was hanged in 1953 for the murder of a policeman despite the fact that he was not really guilty of the

[1] Actually, the character's full name is a mixture of two famous hangmen in history, Harry Allen and Stephen Wade.

[2] The fact that Harry Allen's wax effigy is displayed in the Chamber of Horrors at Madame Tussauds in London is a strong enough evidence to indicate his celebrity.

crime. As it is reported, the real responsible figure, Chris Craig "was spared because he was under age" (Campbell, 2015, p. 17), which resulted in Bentley's execution instead of him.[3] It is stated in Stewart McLaughlin's biography *Britain's Last Hangman* (2008) that Derek Bentley's hanging was the only one Harry Allen regretted, and Bentley's family secured him a posthumous pardon years later (Campbell, 2015, p. 17). Therefore, Clegg's reference to Derek Bentley functions as a reminder of one of the many cases of miscarriage of justice in the judicial system. Another reference to a controversial hanging case concerns mentally challenged Timothy Evans who was killed upon an ambiguous conviction that he killed his pregnant wife. Years after he was killed, it was revealed that the criminal was actually his neighbour called John Reginald Christie. As in the case of Derek Bentley, Timothy Evans was pardoned several years after his hanging. Another reference to an unlawful killing in the play is that of Ruth Ellis who was hanged upon killing her boyfriend who had been abusing her for long years. Ellis' case still remains a problematic and popular one.[4] Unlike Bentley and Evans, Ellis has not been cleared yet; however, it is certain that her case has widely aroused public attention against punishment by hanging in Britain. Apart from these people, Clegg also mentions the name of James Hennessy, the first executed character in the first scene of the play. There is a striking similarity between his name and that of a real criminal James Hanratty whose case remains one of the most controversial capital punishment cases in Britain. Convicted of murder and rape, Hanratty was hanged in 1962. Different from the other cases, Hanratty's innocence has never been proven; however, his punishment reflects the conflict between the abolitionists and retentionists at the time, and it also demonstrates how the left and the right political groups differed in their approach to the issue of capital punishment. Concerning Hanratty's case, it is stated that "[b]y the 1960's the death penalty was increasingly a political issue. The establishment and those on the right believed in it and were insistent on Hanratty's guilt, whereas the liberal left were convinced that he must be innocent" (Clark, 1995b).[5] Such references in McDonagh's play initiate a discussion concerning the futility of capital punishment by drawing attention to the stories of wrongfully executed people by state violence. Evidently, McDonagh uses this problematic issue as a backdrop to his plot and points to the need to find out whether James Hanratty was really guilty of the crime or not. However, he does not make a final remark about this issue as he leaves the case of his character Hennessy, who represents James Hanratty, unanswered in the play. The audience does not learn whether he was really guilty of the crime he was charged with at the beginning of the play. The dubiousness of his situation leads to question whether his death is only one of the examples of the unlawful killings of innocent people at the time. Juxtaposing the serious tone around the punishment of these victims with the funnily absurd attachment of the hangmen to their professions, McDonagh problematises the irrevocability of unfair capital punishment cases.

Besides these names already mentioned in the play, there were other hanging offences in the criminal history of Britain that need to be remembered to evaluate McDonagh's critical point. The last two men who were simultaneously executed in Britain were Gwynne Evans at Strangeways Prison in Manchester and Peter Allen at Walton gaol in Liverpool in 1964. These two men were convicted for murdering a van driver called John Alan West. It has never been revealed which one of these men was actually responsible for West's death, but both were held responsible and killed anyway. McDonagh's play does not include these two fig-

[3] This story might sound familiar for those who have seen the 1991 movie *Let Him Have It* (Campbell, 2015, p. 17).

[4] It was also adapted into a movie titled *Dance with a Stranger* (1985).

[5] The popularity and controversy of this occasion also led the incident to be reflected in the movie *Hanratty: The Whole Truth* in 2002.

ures; however, the portrayal of the last hanging case in the country, and allusions to some other miscarriages of justice also shed light on the controversy behind the execution of these two people. Regarding the case of these two men, Guardian writer, Caroline Davies suggests that "Evans, 24, and Allen, 21, were unlucky with their timing. Two months after they were executed Labour came to power, bringing a Commons vote to suspend capital punishment for five years in the 1965 Murder Act" (2014, para. 5). Apart from demonstrating the opposing views of the political parties to death penalty, this also indicates that these men were most probably hanged without a certain conviction. As a writer, Martin McDonagh is almost always interested in demonstrating the absurdity of violence and the futility of crime. Although it is not possible to form a connection between the characters Hennessy and Mooney in McDonagh's play with Evans and Allen, the suspicious nature of these cases allows questioning whether justice could explain the death of these people. Although McDonagh's play does not directly refer to these people, it is possible to draw a parallelism between his fictional portrayal of state violence and the lack of justice in these actual hanging cases. The examples provided in the play all problematise the humane aspect of the practice as to whether hanging was necessarily used to maintain order and acted as a deterrent to the rest of the society, or it was simply used as a justified way of social cleansing.

All these cases of capital punishment, mentioned or unmentioned in the play, led to a controversy among the public concerning the issue of abolition in the 1960s. Following the abolition of death penalty, while a large number of people still remained pro-hanging for a long time, a lot of people protested against the practice of capital punishment. As Neville Twitchell suggests, "[t]hough the trend was towards abolition, even by 1964-65 there was still a majority for hanging" (2009, p. 14). Two groups represented these opposing views at the time. National Campaign for the Abolition of Capital Punishment (NCACP) was established to change public opinion and to invite politicians to abolish hanging. Problematic aspects of capital punishment were addressed by such groups that advocated the idea that death penalty does not always guarantee justice and that it might lead to irremediable consequences. As Christie Davies explains this contrarian view, "there was and there is no really decisive proof that capital punishment was or is a greater deterrent to murder than all the possible alternative punishments" (2007, p. 44). In time, more people recognised death penalty as "the state's authority and monopoly . . . which extends to power over life and death of its citizens" (Seal, 2014, p. 9). On the political level, in 1969, Labour Prime Minister James Callaghan and Home Secretary William Ross also underlined the moral problem behind death penalty with these words: "We think that those who advocate capital punishment are under the onus of establishing that this barbarous penalty is a unique deterrent; but there is no conclusive evidence, either here or elsewhere, to support such a contention" (as cited in Wright, 2014, p. 8). Despite this rising rejection of capital punishment, some groups like the Sandys, on the other side, led the retentionists (Twitchell, 2009, p. 300) who supported the practice of capital punishment to maintain public security or because of their ideological adherence to authoritarianism. All characters in McDonagh's play are pro-hanging as especially observed in the attitudes of the two hangmen who proudly assume they serve justice and also in the response of the public members at Harry's pub who are ardently keen on hearing another execution story. In this respect, McDonagh does not represent the abolitionist view to display the amount of support for capital punishment and how it was mythologised by the public. Clearly, death penalty has often been an acceptable form of punishment, and changing public opinion against its practice has not always been that easy. As it is stated in the Gallup International Public Opinion Polls:

> As late as 1960, seventy-three percent of the public believed that abolishing the death penalty would increase the crime rate. When a five-year trial period for abolition drew to a close in 1968, a majority still supported capital punishment. A few years after abolition, in 1973, sixty-six percent still thought that death was an acceptable form of punishment (as cited in Tomlinson, 2006, pp. 21-22).

McDonagh's play does not represent real political figures but makes its stance clear on the oppositional side in the case of capital punishment by portraying how it was blindly supported by a large group of people. The play characterises the spirit of the time through a portrayal of the two rival hangmen Harry and Pierrepoint, and common folk that represents the retentionists and idealises executioners for carrying out the so-called justice. The main hangman Harry, for instance, does not seem to accept that "death penalty never worked as a deterrent" (McDonagh, 2015, p. 40) despite Clegg's efforts to make him accept the futility of capital punishment. When Clegg mentions the names of wrongfully executed people, Harry readily blames all such miscarriages of justice on the other hangman Pierrepoint. Presentation of the rivalry between the two ardent hangmen in McDonagh's play is an example of dark humour and functions as a criticism of blind ideological commitment. As it is revealed in the interview between Clegg and Harry, Harry has counted all the executions he has carried out as two hundred and thirty-three while Clegg provokes him by claiming that "Pierrepoint's runs into the six hundreds" (McDonagh, 2015, p. 38). It is seen both in historical records and McDonagh's play that Harry and Pierrepoint were against the abolition of hanging. According to the records, Albert Pierrepoint "took great pride in his work and calculated the drops most carefully - he is said never to have had a single bungled hanging" (Clark, 1995a). Projecting this real image, McDonagh's Harry Allen is also arrogant about his profession and he has become inured to violence, which is presented with his appetite for breakfast after hanging Hennessy, hence enhancing the dark humour of the play. Additionally, his cold-blooded and violent attitude in both hanging cases in the play also demonstrates his willingness to execute institutional violence. The fact that he uses violence towards his victims leads one to question his real motivation: Is he carrying out the criminal law, or does he take pleasure out of killing guilty people? This question gets even stronger as he mentions hanging as peculiarly English in his interview in the play. In a remarkably absurd statement, Harry suggests that among punishment practices, electric chair is from Arkansas and guillotine is French while he sees hanging as specifically proper for the English (McDonagh, 2015, p. 36). This association between hanging as a punishment and England as a nation begs for attention in terms of defining the comedy of the play as a political one. By portraying a character that sees hanging as a national heritage in need of protection, McDonagh points to the absurdity of ideological commitment.

McDonagh's criticism of blindly supporting death punishment is also observed in his portrayal of minor characters or "the cronies" as they are called in the play. The cronies are ever-present on the stage sitting at Harry's pub, overly keen on hearing stories of hanging, and voicing their support for capital punishment. An old man among these cronies named Arthur treats Harry Allen and Albert Pierrepoint as public heroes, which is a representation of the amount of support and admiration the hangmen received from the public at the time of the abolition. As the iconic status of hangmen among the commoners is observed in Arthur's own words: ". . . if hangman's gone off I might go. I don't even like the pints here, but they've a hangman" (McDonagh, 2015, p. 28). Along with the proud assertions of Harry about his profession, the cronies' blind support of capital punishment constitutes another dark comedy element of the play. Besides the two illogical hangmen, McDonagh also portrays the problematic aspects of capital punishment through a presentation of a group of people who glorify executioners in the country. Apparently, the attitude of Harry's customers also mirrors the real response of common people to the idea of capital punishment at the time. As it is reported in *Manchester Evening News,* "[real hangman] Harry had the regulars hanging on his every

word" in his pub (Cunliffe and Gwilliam, 2006, para. 8). Evidently, he was popular among the people of his town, and the public supported his profession. McDonagh represents this account with the curious attitude of the cronies as they sit at Harry's pub all the time and watch the comers and goers. This can be linked to Lawrence Friedman's concept of "lexitainment," which corresponds to viewing "legal process as theater and entertainment" (2000, p. 539). Instead of discussing the serious influences of this practice on human beings and its function in terms of the exercise of justice, the customers treat such matters as a form of entertainment. Friedman lists three aspects of how legal processes might be viewed by the public as didactic, instrumental, and as pure entertainment (2000, p. 539). From the attitudes of Harry's cronies in the play, it is seen that public hanging is far from acting as any deterrent factor among community members as most of them consider it as fun. McDonagh's presentation of ignorant commoners posits an alternative view that death penalty is more likely to be seen as a case of amusement by society than as a restraining force. This also indicates McDonagh's critical view of capital punishment whose practicality to eradicate crime is disputed in the play.

Political aspects of McDonagh's play could also be linked to the contemporary period as discussions of capital punishment started again in recent years. Interestingly enough, he chooses such a topic in 2015 when death penalty has long been abolished in Britain and there is almost no possibility of it being reintroduced. However, it should be noted that debates over capital punishment never really stopped in the country. According to Neville Twitchell's research, "[i]t is an issue that never goes away, no matter how much abolition seems now to have receded into the mists of time. It remains the most contentious of all of the 'peripheral' question of British politics" (2009, p. 9). Like its popularity, support for capital punishment also did not really cease in the country. It is known that following the abolition of death penalty until 1994, "[t]here were thirteen attempts to restore capital punishment" (Davies, 2007, p. 253) though they have all been either suspended or cancelled altogether. Despite the widely-accepted opinion that death penalty does not act as a deterrent or as retribution, criminal punishment has often been supported for severe crimes as in the cases of terrorists and child abusers. Patrick Lonergan claims that "[f]ifty years after capital punishment was abolished in the UK, survey after survey shows that a majority of voters here favour its re-introduction, especially for such offences as child abuse or terrorism" (2015, p. 19). At a time in which such crimes are at an uncontrollable increase, death penalty comes up as a popular topic for discussion among society members and politicians. The Conservatives have mostly been pro-hanging, and as recent as 2018 John Hayes, a Conservative MP "asked the justice secretary to 'make an assessment of the potential merits of bringing forward legislative proposals to reintroduce the death penalty to tackle violent crime'" (Kentish, 2018, para. 5). The increase in such crime rates also causes an increase in public support concerning the reintroduction of death penalty. In 2011, an Angus Reid Public Opinion poll found that "[a] majority of people in Great Britain would welcome the reinstatement of the death penalty, and more than half regard it as a more suitable punishment for murderers than life imprisonment" (Canseco, 2011, para. 1). The most recent discussion over the issue of capital punishment in British Parliament took place in 2013 when "[a] bill to allow for capital punishment for certain offences was introduced" (Capital Punishment Bill, 2013), which was eventually withdrawn. Concerning the recent arguments about the reintroduction of death penalty in the twenty-first century, McDonagh initiates a discussion about the legitimation of state violence through a depiction of the history of hanging. All cases of execution mentioned in *Hangmen* are either accidental or unlawful, and they all demonstrate the failure of the justice system. Therefore, McDonagh's play also provides a warning note to the contemporary society as it displays the former problematic uses of execution that are against human rights.

To conclude the argument about McDonagh's political involvement with his topical play *Hangmen*, it needs to be stated that this play poses a stronger political stance when considered in relation to the actual context concerning the issue of death sentence in Britain. This play sufficiently proves McDonagh's involvement with the political issues of his day and his past. Also, with the use of a small town in England as the setting of the play, McDonagh indicates his interest in more global affairs. Without leaving aside his style of comedy and peculiar presentation of violence, he makes a point about a serious issue, draws public attention to issues of capital punishment, legalisation of institutional violence and justice system. Apparently, the play manifests the vanity of killing people in the name of justice by way of historicisation and also makes a strong comment about the slippery ground on which human rights sit in the present.

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Representations of Married Women in the Works of Sevim Burak and Ursula K. Le Guin

Sevim Burak ve Ursula K. Le Guin'in Eserlerinde Evli Kadınların Temsili

Sultan KOMUT BAKINÇ*

Abstract

Women have been regarded as weak, emotional, caring and thought to be suitable for some jobs and not for the others; due to the biological differences, they have been regarded as the nurturers of the family, the care taker of house. The belief that it is women's duty to generate the future has made house the only place where she belongs and thus becoming a confined space for not only wives but also unmarried women. The oppression that most women suffer from since the very beginning originates mainly in families and further develops in patriarchal societies. This article revisits the works of Sevim Burak and Ursula K. Le Guin as two authors whose societal and cultural backgrounds, treatment of the novel genre, and narrative styles are completely different from one another. claims that due to their experience of womanhood in patriarchal societies, they explore similar themes in their works. They portray women characters who are systematically oppressed by dominant ideological apparatuses. In this context, this article argues that much as Burak and Le Guin differ in representing the oppression they experience in their peculiar ways, they both consider marriage as a form of individual oppression, which indicates that regardless of the cultural differences, experiences of women are similar in patriarchal societies so are the ways they are included in literature.

Keywords: Marriage, Oppression, Feminism, Commodification, Sevim Burak, Ursula K. Le Guin

Öz

Her daim kadınların karakter yapıları zayıf, duygusal ve müşfik olarak addedilmiş ve onların sadece belirli meslek gruplarında çalışabilecekleri düşünülmüştür. Biyolojik farklılıklar sebebiyle de evin ve ev halkının bakımı kadınlara yüklenmiştir. Geleceği inşa etmenin kadınların görevi olduğu inancı, evi kadınların ait olduğu tek mekan haline getirmiş ve böylece evler, evli veya bekar olmaları fark etmeksizin, tüm kadınlar için birer hücreye dönüşmüştür. Kadınların ilk zamanlardan itibaren muzdarip olduğu bu baskı ilk olarak aile içinde oluşmakta ve daha sonra ataerkil toplumlarda etkisini giderek arttırmaktadır. Bu makale, yazı üsluplarının yanı sıra yeni edebi türler de yaratmış; birbirine taban tabana zıt iki farklı topluma, dine ve geçmişe ait iki önemli yazar olan Sevim Burak ve Ursula K. Le Guin'in eserlerini yeniden ele almakta ve yazarların, ataerkil toplumlarda edindikleri kadın olma deneyiminden yola çıkarak benzer feminist konular üzerinde durduklarını iddia etmektedir. Yazarların çalışmalarında bireysel ve toplumsal güçler tarafından sistematik olarak baskı altına alınmış kadın karakterler ile karşılaşmaktayız. Bu bağlamda makale, Burak ve Le Guin'in bu baskıyı kendilerine özgü biçimlerde ifade etmelerine rağmen, her ikisinin de evliliği bir tür bireysel baskı olarak gördüğünü ve evliliğin kadınlara yaptığı baskının çalışmalarına benzer şekillerde yansıdığını iddia etmektedir. Bu durum, hangi toplumda olursa olsun, kadınların yaşadıkları deneyimlerin birbirine yakın olduğunu ve bu deneyimlerin edebiyata da bu şekilde yansıdığını kanıtlamaktadır.

Keywords: Evlilik, Baskı, Feminizm, Metalaştırma, Sevim Burak, Ursula K. Le Guin

Introduction

Women have been oppressed by patriarchal and sexist power structures, repressed by the formal and informal conventions of heteronormativity, stereotyped through gender roles and degraded and subjugated by the very language and literature they adopt. The commodification of women through marriage are the most common ways through which women are oppressed. This article is a means to compare two writers Ursula K. Le Guin in American Literature and Sevim Burak in Turkish Literature through their works in order to analyse how marriage is represented in their works. It puts forward the claim that despite the linguistic differences their works present and two authors having lived in different societies with contrasting religions, traditions and conventions, they formulate patriarchy in similar ways.

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Araştırma Makalesi.

Oppression

Pat Mainardi declares that "…the oldest form of oppression in history has been the oppression of 50 percent of the population by the other 50 percent" (Mainardi, 2007, p. 293). Not only men oppress women, but also patriarchal institutions and society itself exert power on women. Women have been regarded as the nurturers of the family, the care taker of house along with the members of it. The idea that it is women's duty to generate the future has made the house the only place where she belongs. The house, in this way, becomes a cell for women. Sara Ahmed discusses narratives of women's vulnerability as a factor that confines them within home She says:

> They not only construct 'the outside' as inherently dangerous, but they also posit home as being safe. So women, if they are to have access to feminine respectability, must either stay at home (femininity as domestication), or be careful in how they move and appear in public (femininity as a constrained mobility). (Ahmed, 2004, p. 70)

As a result, women are forced to stay in their houses and be dutiful. Even if they leave their safe places, they have to be cautious about their manners in the public space. Oppression of women originates mainly in family and it further develops in patriarchal society, we can analyse forms of oppression in Sevim Burak and Ursula K. Le Guin's selected works under two categories; individual forces of oppression and collective forces of oppression.

Individual forces of oppression are the ones that most women experience in their own houses behind closed doors. In this form, oppressors are generally family members, relatives or partners of women. That is, oppression comes from an immediate person and thus it is more personal. A woman is firstly oppressed by other individual/s close to her, becomes the victim of collective forces of oppression during her integration into society. Individual forces of oppression in the works of Burak and Le Guin can be observed in the examples of representations of daughters and wives. On the other hand, collective forces of oppression are the ones that oppress women and restrain their lives not only by the individuals around them, but the whole society, institutions and mind sets that they produce. Thus, in this kind of oppression, even though there are individuals who perform the specific action, it is not only the person who performs the action but also the mind set which makes the performer perform the action.

The commodification of women is a well-known form of collective forces of oppression. Commodity means "an object or process produced for the purpose of exchange or sale" (Buchanan, 2010, p. 92). The commodification of women is referred to and studied by many scholars from different perspectives (Acero, 2009; Widdows, 2009; De Leon, 2000). To be clear, what is meant by the commodification of women, however, is the exploitation, subordination and objectification of women. Portrayed as the commodities of men, women are thought to be the mothers of the future generation and as objects of desire Luce Irigaray expresses such a perception indicates exploitation. She writes:

> [A]ll the social regimes of "History" are based upon the exploitation of one "class" of producers, namely, women whose reproductive use value (reproductive of children and of the labor force) and whose constitution as exchange value underwrite the symbolic order as such, without any compensation in kind going to them for that 'work'. (Irigaray,1985, p.173)

The fiction of Burak and Le Guin displays that marriage is used as a means of commodification; women are treated as objects that can be bought and sold through which the family gains profit: they can either change their positions in the society by getting a familial relationship with a high class society or exchange their daughters with money or property such as land, gold etc.

Marriage and Commodification

Burak and Le Guin formulate marriage as a form of both individual and collective forces of oppression and illustrate the very similar ways through which marriage oppresses women; how women are constructed as wives and have been confined in their houses and how they are commodified through marriage.

The most significant metaphor for marriage in Burak's stories is the metaphor of cage. Burak uses the cage metaphor in order to make evident that women are trapped in their houses or small environments as a result of their marriages. It can be claimed that, for Burak, being married turns out to be some sort of captivity in the end. For instance, her story, "Puss-in-the-Corner" (Köşe Kapmaca), is based on the letters of two women, Cavidan and Gönül. In this story, we have two female characters who change places at the end of the story. Gönül is a model working at a model house and Cavidan is a regular customer who looks very sophisticated and rich, especially to Gönül who looks up to and even is jealous of her.The story goes on with Cavidan's letter in which we learn everything from her point of view and understand that Cavidan had a tricky game in order to get Gönül's job; her each action was planned in detail and at the end she achieved her goal. She explains that all the clothes she wore were very cheap and bought from bazaar, not from Paris and she is not a wealthy woman she just played with them and finally made Gönül leave job and became the model to the place. With this little game of hers, she is the one who wins, not Gönül.. As can be understood, after complex relations, these women exchange roles and Cavidan starts to work at the position that was previously held by Gönül. On the other hand, Gönül becomes a lover to Cavidan's ex-boyfriend Mümtaz. It is realized that the whole exchange has been the plan of Cavidan from the very beginning. The author makes a criticism about marriage as well as being a housewife using Cavidan's letter as a tool. She writes: "You are a creature living in dreams and who was born to love and be loved. You might be a tender housewife. Do not get me wrong, other housewives, indeed, have less qualifications than you do" (Koçakoğlu, 2013, p.67). [1]This comment is an indication that Burak criticizes housewives who rely on their husbands and become their loyal, willing *slaves*. Cavidan makes it clear that Gönül can get married to Mùmtaz, her ex-boyfriend. The word choice that Burak uses also proves that she is in fact against marriage. In her letter, she writes that: "Yes, your golden cage is ready and do not hesitate to go inside! God bless you and make you happy. Dear child" (Koçakoğlu, 2013, p.68). Burak uses the cage metaphor for marriage to show directly that marriage undeniably limits and furthermore ends one's freedom. She describes the cage as "golden" inasmuch as in patriarchal societies marriage is hailed as the most important step in one's life and it promises happiness for most people. At the end of the story, Cavidan is portrayed as an independent and clever woman who is as free as a bird, unlike Gönül, who is destined to be confined in a cage.

Marriage is always aligned with the house, the place where women are confined as a result of physical and/or psychological confinement. In the story "The Big Bird", a woman is portrayed mostly in her house. The narrator tells that: "She opened the doors of her house/ Untied the braid of her hair" (Burak, 2011, p.41). The quote creates an ambiguity because getting out of the house or going into it changes the meaning of the text completely. The author does not specify whether the woman opens the door to get in to her confined space or to get out to public space, where she is more independent. Yet, the second line might be a hint to show that she is going out when we consider her braid as a symbol of captivity. Hence, open-

[1] Sevim Burak's early stories were not included in her short story collections. They have later been compiled and included Bediha Koçakoğlu's book "Big Sin; Sevim Burak with Her Unknown Stories". As a result, instead of Sevim Burak, Koçakoğlu's book is referenced in this article.

ing the doors and untying the braid might allegorically be the first step towards freedom. Seher Özkök explains the same two lines as well. She also believes that the house is the only place that the woman in the story exists and she leaves this place (Özkök, 2014, p. 80).

Similarly, in "The House with Mother-of-Pearl" ("Sedef Kakmalı Ev") Burak criticizes relationships which are not institutionalized, yet still demonstrate the characteristics of marriage. Nurperi is a young woman who lives with Mr. Ziya since she was given to the family at age of fifteen. The relationship between them is not made explicit by the author but it is implied that she is not just a caretaker but they have a sexual relationship. That is, the woman is not only mentally but also physically exploited by Mr. Ziya. Kane and Sanchez suggest women's economic dependence on men becomes a more brutal form of oppression in some cases and they add that these are "typical components of marriage and family" (Kane and Sanchez, 1994, p.1080). Burak, likewise, portrays Nurperi as a woman who has spent all her life to an old man with the hope of being able to inherit the house when the man dies. Yet, she cannot help questioning her actions, as a matter of fact, all her life: "Why has she been feeding, cleaning, shaving an old man for forty years? She still does not know why she has been doing some things and not the others." ("Burnt Palaces" 12). We know that she has spent all these years alone seeing as she "couldn't talk to Mr. Ziya." ("Burnt Palaces" 12); he was always talking about himself. "He spoke silently and uttered the words one by one. As the years passed, he would want whatever he sees outside. He always wanted." ("Burnt Palaces" 12) Mr. Ziya is depicted as a selfish person who just cares about his needs, his comfort and his ego. Asim Bezirci claims that he is an impotent man; and he believes that as a result they do not have children (Bezirci, 1965, p. 45). Ziya's impotence is a possibility given that Mr. Ziya does not like the male cat at home. "He was watching the cat from morning to evening. He wanted that the cat did not climb trees, walk around or pee but sit by the window just like him. Finally, he sent the cat to butcher and had his testicles cut" ("Burnt Palaces" 13). Finally, having the cat's testicles cut, Mr. Ziya achieves his goal and the cat becomes a lazy and in a way useless character at home and does not pose any danger to Mr. Ziya, which allows Ziya to secure his position as a man, a master, the superior at home. Salah Birsel, however, claims that this cat is Nurperi's secret lover (Birsel, 1992, p. 256).

Nurperi's body and emotions are exploited, her relationship with other people even with her cat are restricted and she has been left lonely and miserable in her confined space. Nurperi's dependence is a temporary one; one that she hopes it will finish one day. She does not internalize this dependence or submission voluntarily, but she has to accept it. Pam Morris states that: "Young women are not financially dependent, their whole upbringing inculcates submission and dependence" (Morris, 2005, p.306). As a result of her submission, Nurperi's life becomes so unbearable that she has to create a dream world. In this overlap between dreams and reality, Nurperi is portrayed in a scene in which her oppressor's funeral is arranged. The narrator mentions about this funeral so often throughout the story that we understand Ziya's death is the only solution, her only dream. Burak uses a kite as a symbol for her desire to be free and first draws an analogy between the coffin and a kite and later herself and the kite; that is, the coffin becomes a kite for her. She writes: "She thought about the resemblance between coffin and kite, kite and herself and other things that resemble each other; finally she could draw resemblance between everything. Thinking and thinking, she reached at the most obsolete parts of her life" (Burak, 2011, p.11). A kite, as we know it, might represent freedom because it flies, but it also represents dependence inasmuch as it has a strip that is held by someone. As a result, much as she knows she will feel independent with the death of Ziya, she will still feel confined because of the traces of her past.

Rıza Soylu asserts that in Burak's stories one important theme is "…the oppressed, unhappy women. She always writes about unhappy women." Soylu gives Nurperi as an example of a woman whose life "starts and ends in the kitchen" (Soylu, 2015, p.187). At the end of the story, or at the end of her dreams, Nurperi cuts her hair and sticks it to the dark bottom of a pan in the kitchen, where she has spent her forty years, cooking, cleaning, pleasing, that is, being a slave to Ziya. This ending might also be considered Nurperi's illumination inasmuch as she finally knows that there is no gain in this painful path. Through this character, Burak displays women's economic and interpersonal dependence to men and to what extent a woman's life becomes miserable as a result of this relationship. Rather than solely creating a dependent character, after pointing to the relationship, she makes us walk through Nurperi's inner life, her dreams and fears along with her experiences. Thus, she uses *écriture feminine* doctrines in her writing and shows what's hidden through the character's experience.

On the other hand, most women in Le Guin's fiction experience marriage in different ways; depending on the world the author creates, marriage can be frustrating, restrictive, oppressive and exploitative, but in her idealized worlds, marriage is not a traditional institution. According to Lisa Hammond Rashly "Le Guin embodies gender as a provocative process, constructing selves vested in female bodies and identities, but at the same time, refusing what she terms "sexualist reductionism" (Wave, 285); that is, reducing those bodies to their sex and gender. In these performances, Le Guin challenges her readers' and her own understanding of both gender and genre, an ongoing feminist process…" (Rashly, 2007, p.23)

In her novels *The Left Hand of Darkness* and *The Dispossessed,* Le Guin creates two different worlds where sex, gender, gender roles and patriarchy are questioned. Le Guin mentions in her article "Is Gender Necessary? Redux." that writing this "feminist" book (The Left Hand of Darkness) was an experiment for her. She asserts "The experience is performed, the question is asked, in the mind. Einstein's elevator, Schrödinger's cat, my Gethenians, are a simply way of thinking. They are questions, not answers; a process, not a statis" (Le Guin, 1987, p.159). Le Guin clearly states that creating these idealized worlds, she was trying to do an experiment which could show us the possibility of a world without genders. Those were the years when gender was questioned and theorized and Le Guin was doing the same experiment with her imagination. She believes one of the important functions of science fiction is "this kind of question-asking; reversals of a habitual way of thinking" (Le Guin, 1987, p. 159). Accordingly, in *The Left Hand of Darkness*, she presents us a world which destroys all the assumed, usual way of thinking, way of life. One of the goals of feminine writing is "to deconstruct the patriarchy always of conceiving the world, women have to get rid of binary oppositions in language" (Pekşen, 2005, p. 9). Because male/female difference is the most basic binary, the new language must be bisexual and "open to both sexes"(Pekşen, 2005, p. 9).Thus, Le Guin's novels can be regarded as the examples of feminine writing.

In *The Left Hand of Darkness*, for instance, Le Guin creates a world of androgynous people whose relationship with each other is mostly non-sexual. These people experience a period which is called as kemmering and in this period they "develop both male and female sexual and reproductive organs." (Rashly, 2007, p. 23) A couple can vow to each other and they can always be together in their kemmering periods. Though the period seems to be form of marriage, a vow does not oppress women or men; it is just a sign of mutual love and respect. Ong Tot Oppong, a woman investigator who goes to Gethen to gain information about these androgynous people, their life and culture, asserts in her notes about the Gethenians that "The furthest extreme from this practice is the custom of vowing kemmering (Karh.oskyommer), which is to all intents and purposes monogamous marriage. It has no legal status, but socially and ethically is an ancient and vigorous institution" (Le Guin, 2000, p. 120). Vowing kemmering is, indeed, like a marriage without its legal status. However, be-

cause the people are androgynous and have a kemmering once a month for a few days, they come together in their kemmering period. Except for this period, they are fully free and independent. Here it is important to emphasize that vowing kemmering is a mutually arranged tradition and pleases just the couple, not the society or families, as on Earth. While reading the novel, as readers, we think about the possibility of a world similar to the one she created; a world where females and males are equal and not judged by their sexes and there are no gender roles, no sexism, no need to feminism.

In another novel *The Dispossessed*, Le Guin compares and contrasts two worlds, one is the utopian Anarres; the other is Urras which represents the Earth. In the storyline, anarchist people from Urras leave the earthlike planet with a woman leader Odo so as to establish a new life and they move to the moon Anarres; thus, their life must be something that they couldn't experience in the earthlike Urras. The protagonist of the novel is Shevek from Anarres, who wants to cease the problems between the two worlds and establish a relationship through a science project. Le Guin shows us how these two worlds differ in several issues concerning women's position in the society, including marriage. For instance, we learn from Shevek that they do not have marriage as an institution but there are couples who would like to be together and may have a child together. We also learn that Odo, who is the spiritual leader and reformer of Anarres, condemns marriage as an institution. On Anarres, people's partnership is not an institution, no one owns the other; there is no legal status or social force to be together. Le Guin writes that:

> He knew from Odo's writings that two hundred years ago the main Urrasti sexual institutions had been "marriage," a partnership authorized and enforced by legal and economic sanctions, and "prostitution," which seemed merely to be a wider term, copulation in the economic mode. Odo had condemned them both, and yet Odo had been "married." And anyhow the institutions might have changed greatly in two hundred years. (Le Guin, 2003, p.18)

During his visit to Urras, Shevek has a chance to see the differences between his world and Urras. The main difference is that women and men are equal in Anarres; however, in Urras, women are portrayed as inferior to men, they are objectified. Marriage, as a collective force of oppression is unusual for Shevek. When he is asked whether he has a wife in Anarres, he says "no." When he finally understands what they mean, he explains that they do not use the words husband and wife. He states:

> "Oh-yes. A partner, our children. Excuse me, I was thinking of something else. A 'wife,' you see, I think of that as something that exists only on Urras."
> "What's a 'partner'?" She glanced up mischievously into his face.
> "I think you would say a wife or husband." (Le Guin, 2003, p.199/200)

Words are important; using the words 'wife' and 'husband' is the first step to discriminate man and woman in a marriage and impose that they are different. When a woman has a title or a status of *wife*, her position in the society changes; she loses her freedom and is forced to bear responsibilities as a married woman. As a result, in Le Guin's idealized world, the words *wife* and *husband* are not in use. Instead, they use *partner* which clearly demonstrates that two people are equal, have similar responsibilities, work together to achieve, to build something, namely, love.

Shevek's position as a visitor, a stranger in the society enables him to observe, to understand, to perceive and to interpret the society and more importantly compare it with his. At the same time, people around him learn about a utopian world, in which people are not positioned and valued according to their sex. One important representative of Urrasti women is Vea through whom we learn about women's reaction towards a patriarchal society. Vea is the wife of one of Shevek's hosts during his time on Urras. Having had a discussion with a man

about women's inferior position in the society, Shevek wants to discuss the issue with a married woman from Urras so as to understand how women feel about their position. The dialogue between them shows that Vea has internalized submission just like most married women in the real world.

> "I want to know, is an Urrasti woman content to be always inferior?"
> "Inferior to whom?"
> "To men."
> "Oh—that! What makes you think I am?"
> "It seems that everything your society does is done by men. The industry, arts, management, government, decisions. And all your life you bear your father's name and the husband's name. The men go to school and you do not go to school; they are all the teachers, and judges, and police, and government, are not they? do you let them control everything? Why do not you do what you like?"
> "But we do. Women do exactly as they like. And they don't have to get their hands dirty, or wear brass helmets, or stand about shouting in the Directorate, to do it."
> "But what is it that you do?"
> "Why, run the men, of course! And you know, it's perfectly safe to tell them that, because they never believe it. They say, 'Haw haw, funny little woman!' and pat your head and stalk off with their medals jangling, perfectly self-content."
> "And you too are self-content?"
> "Indeed I am."
> "I don't believe it."
>
> (*The Dispossessed, 2003,* p.280/1)

The argument Shevek puts forward is very evident and understandable. He summarizes everything that women experience in a male centered society by focusing on issue of professions, adding the very important issue of surname, as well. However, Vea, a perfect representative of internalized submission, defends herself and other women saying that to run the men is their responsibility, in a sense, their profession. The dialogue also proves that though Vea is an example of dependence and submission, she claims to be self-content because of her conceptual submissiveness. By means of Vea, Le Guin displays how women have been taught to be happy and consent with the conditions they have to endure. In Anarres, on the other hand, women are self-sufficient and independent. By reinventing the very same institutions, Le Guin shows the reader the possibility of another life in which women are not constrained by marriage, do not find themselves confined in cages, and lead their lives without submission, subordination or exploitation.

Commodification

Commodification of women is not stated directly in the works of Burak, rather she implies it through different examples. As mentioned earlier, in "The House with Mother-of-Pearl" (Sedef Kakmalı Ev), Nurperi is an example of commodified women. She is given to Mr. Ziya at a very young age. In the text, it is not given clearly but implied that there is a sexual relationship between Mr. Ziya and Nurperi. The beginning of her commodification, that is, how she begins to live in this house is not stated in the story, but we know that Nurperi is oppressed by Mr. Ziya in different ways. Most unfortunately, in time, Nurperi internalizes submission and her commodification becomes a choice even if it is not voluntarily. She impatiently waits for Mr. Ziya's death so that she might inherit the house they live in.

Similarly, the main character of "The Victory of the Squatter House", (Gecekondunun Zaferi) Melike is a woman who is commodified by her parents. Melike's mother is the oppressor because she wants her daughter to get married to a rich older man who can take care of her and the family even though Melike has a boyfriend. Burak depicts Melike as a very sad, unhappy girl in a gloomy atmosphere whose mother believes marriage will solve all the problems she has. She even tells this openly to her daughter: "You will be saved if you marry Mr.

Nazmi" (Koçakoğlu, 2013, p. 82). The girl does not want to marry him; on the other hand, she is in a dilemma about the issue. She has boyfriend Tahir with whom she prefers to live in a squatter house rather than living in a cozy house with another man. In this very example, Melike's commodification through marriage is desired by her own mother. The mother wants her daughter to get married to a rich building contractor although she does not love him. Her body and emotions alike are to be exchanged for profit the rich man might provide. The profit which the family hopes to get is not specified in the text, it may not be something concrete; yet, through this marriage, they might have a chance to position themselves in a higher place in the society.

As a result, we can claim that in the given works of Burak married women are represented as weak, depressed and confined in spaces as a result of marriage. Moreover, they are objectified and commodified, both their bodies and emotions are exploited by the collective forms of oppression.

Le Guin, however, shows the commodification of women more clearly and directly. In *The Wild Girls*, in particular, marriage is portrayed as a principal form of commodification. In the story, Le Guin creates a world where class matters much more than anything else. As mentioned earlier, two girls from the lowest class (Dirt people) are enslaved by a man. It is a patriarchal and capitalist society and one way of accumulating capital is to go hunting for a new commodity, in this case, a young woman. In the society, women's body and beauty are the most important commodities they have; if they stay virgin until they get married, they can have important candidates of marriage, namely, buyers. Bela, as a member of middle class society, goes slave hunting with his friends and enslaves two girls; Modh and Mal, one becomes his wife and the other is exchanged for profit. Throughout the story, we learn that women are considered as a meta and marriage is the exchange of this specific commodity (the woman) for money, field or precious stones. In Marxist terms, the exchange-value is the capital the owner pays for the woman and the use- value of a woman must be defined in relation to her physical condition such as beauty and virginity. When Bela first enslaves the girls, he talks to them:

> "You're going to live in heaven on earth," he said. "A lot of food. Big, rich huts to live in. And you do not have to carry your house around on your back across the world! You'll see. Are you virgins?"
> After a while they nodded.
> "Stay that way if you can," he said. "Then you can marry gods. Big, rich husbands! These men are gods" (Le Guin, 2002, p. 8).

As demonstrated by the dialogue above, if the women are virgin, they are worth a fortune, they can get married to filthy rich men, "to the Gods". Luce Irigaray, in a similar way, asserts that a virgin woman is pure exchange value. She writes:

> She is nothing but the possibility, the place, the sign of relations among men. In and of herself, she does not exist: she is a simple envelope veiling what is really at stake in social exchange. In this sense, her natural body disappears into its representative function. Red blood remains on the mother's side, but it has no price, as such, in the social order; woman, for her part, as medium of exchange, is no longer anything but semblance. The ritualized passage from woman to mother is accomplished by the violation of an envelope: the hymen, which has taken on the value of taboo, the taboo of virginity. Once deflowered, woman is relegated to the status of use value, to her entrapment in private property; she is removed from exchange among men (Irigaray, 1985, p. 186).

It must be added that if the enslaved girls are too young to get married, they are brought up according to the owner's needs and desires and when they are fully decorated with the man's desires, they become their own wives. When Modh uses her charm to attract Bela and succeeds, the marriage is happily accepted because as stated by Nata, a member of the family: "They all liked her, and she would cost the House of Belen nothing" (Le Guin, 2002,

p.15). That night the women in the household kept her safe and "would not let anybody have her virginity, which was her value as a bride" (Le Guin, 2002, p.15). Families who exchange not only their slaves but also their daughters wait for the perfect time the exchange comes off. In the novella, Bela looks for the money, which he will get from his sister Tudju's marriage seeing as they have paid a lot of money for another girl, Nata. Not surprisingly, they pay money when they want to get married to a girl from another house, too. It is a pattern; it is the tradition. We read that the family was "expecting to make a good profit in food-supply or clothing from Tudju's marriage" (Le Guin, 2002, p.12).

We learn that when the younger girl, Mal becomes thirteen years old, she has a ceremony and in that ceremony Ralo ten Bal, a member of upper class, sees the girl. As the narrator suggests; "She was marriageable now, and these Crown men might pay to marry her rather than merely use her. She was very pretty, and might bring back a little wealth to the Belens" (Le Guin, 2002, p.15). Le Guin even uses the term "bride- bargain" so as to show women's position as commodities. As in all marriages, the exchange- value becomes the main problem and as a result of getting an incredibly high offer, Mal is sold as a commodity at the age of thirteen. In *The Wild Girls,* to conclude, Ursula K. Le Guin shows how women are accepted as commodities and exchanged for money. Even though the atmosphere she creates is not "earth", we see a patriarchal society, in which women have almost no words to say about their own lives; marriages are arranged for them; they are exchanged for money like commodities. By portraying the girls as the commodities, Le Guin makes most women's real life experiences visible to the readers. Readers start to empathize with characters; they question their own conditions and lives.

Conclusion

In conclusion, marriage, as an individual force of oppression, is explored in both Le Guin and Burak's fiction in different ways. Burak predominantly shows marriage as an institution which oppresses women. In her stories, this oppression exists in two ways; before marriage women struggle to find the ideal husband for them and there is always a tension between themselves and their families and during marriage, when women are confined in their houses become unhappy, miserable, lonely housewives, feel weak under the obligations of marriage, look for ways to escape it. Cages are also used as a metaphor by Burak to point out women's captivity in confined spaces. Le Guin, on the other hand, explores marriage in her fiction with the exclusion of institutionalized marriage. In *The Dispossessed* and *The Left Hand of Darkness,* it is not marriage that brings people together, but it is mutual love and understanding. The commitment is, thus, not to the institution but to the other person. As a consequence, marriage does not exist as an oppressive force for the people inhabiting these idealized worlds. This does not mean that marriage is portrayed as not being an oppressive force; rather, by showing idealized worlds, Le Guin implies the constraints of marriage in real life.

As for commodification, both Burak and Le Guin point out commodification of women as a form of oppression. This form of oppression is a collective force on women which makes their life miserable not by some individuals around them but by the majority of society. Women are considered as objects to be bought and sold for the benefit of the family or for the sake of women themselves. Thus, their virginity becomes an issue. They are objectified to fulfil men's sexual desires, assumed to be the stocks, capitals in the hands of men. Patriarchy, as a matter of fact, is a system that protects men, and by so doing, encourages men to commodify women as they wish. This kind of commodification of women as a form of collective oppression is used as an important theme in Burak and Le Guin's works.

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Dual Narratives and Multiple Points of View in Ali Smith's *How To Be Both*

Ali Smith'in *How To Be Both* Romanında İkili Anlatı ve Çoğul Bakış Açıları

Fatma Zeynep Bilge*

Abstract

Ali Smith's *How to Be Both* (2014) provides the reader with a unique reading experience through two interconnected narratives. The novel has two separate editions with the same words and the same cover; the only difference between these editions is the order of the sections it contains. Hence, the text challenges the reader's comprehension and perception. Fluidity and simultaneity, which are indicated in the title of the novel is the focal point of this study. Throughout the novel, fiction and non-fiction, past and present, art and life, living human beings and ghosts, creation and destruction, eyes and camera intertwine. The aim of this article is to examine the narrative devices employed in this novel, whilst displaying the presentation of the characters in these interwoven stories. While discussing the structure of the novel as well as the relationship between the main characters (one of which is a Renaissance painter, whereas the other is a modern adolescent girl), theories on seeing, gaze, visibility and perception - with reference to Michel Foucault, Maurice Merleau-Ponty and John Berger - are employed. This study examines the relationship between seeing and the mind, the communication between perception and prejudice, and the reflection of concepts such as point of view and perspective in visual arts and literature. The analysis of certain incidents, characters and notions via close reading of the text makes it possible to consider concepts such as seeing, comprehension and point of view in light of both Renaissance and contemporary theories.

Keywords: Ali Smith, *How to Be Both*, contemporary novel, seeing, perception, point of view

Öz

Ali Smith'in 2014 tarihli *How to Be Both* adlı romanı iç içe geçmiş iki anlatı aracılığı ile okura benzersiz bir okuma deneyimi sunmakta. Aynı sözcükler ve aynı kapak tasarımıyla yayınlanan ancak bölümlerin sırasının farklı sunulduğu iki ayrı baskısı bulunan roman, bu yönüyle okurun algısıyla oynamakta. Roman boyunca kurmaca ile gerçek, geçmiş ile şimdi, sanat ile yaşam, yaşayan insanlar ile hayaletler, yaratma ile yıkım, gözler ile kameralar iç içe geçmekte. Romanın adında da görülen ve tüm metne egemen olan akışkanlık ve eş zamanlılık, bu çalışmanın odak noktasını oluşturmakta. Bu makalenin amacı, birbirinin içine geçmiş bu anlatılardaki karakterlerin resmediliş biçimlerini incelerken, bu deneysel romanda kullanılan anlatı yöntemlerini de tartışmaktır. Biri Rönesans dönemi ressamı, diğeri günümüzde yaşayan genç bir kız olan iki ana karakterin birbirleriyle ilişkilerinin irdelenmesiyle beraber romanın yapısının incelenmesi sürecinde Michel Foucault, Maurice Merleau-Ponty ve John Berger gibi kuramcılara gönderme yapılarak görme, bakış, görünürlük ve algılama kuramlarına başvurulmaktadır. Bu bağlamda, bu çalışma görmenin beden ve zihinle ilişkisini, algının ön yargıyla iletişimini ve bakış açısı ile perspektif gibi kavramların resim ve edebiyattaki yansımalarını Smith'in romanından örnekler aracılığı ile tartışmaktadır. Romanda yer alan kimi olay, karakter ve olgunun yakın okuma tekniğiyle çözümlenmesi, metnin yapısına ve içeriğine hakim olan görme, algılama ve bakış açısı gibi kavramların hem Rönesans hem günümüz kuramları ışığında düşünülmesini mümkün kılmaktadır.

Anahtar sözcükler: Ali Smith, *How to Be Both*, *İkisi Birden*, çağdaş roman, görme, algılama, bakış açısı

Introduction

Ali Smith's awarded novel *How to Be Both* (2014) introduces both a challenging and a rewarding reading experience. The novel not only presents two stories with two main characters portrayed within two intertwined stories but also there are two different editions of the book: Both versions have the same cover, consisting of the same words but the order of the sections it contains are interchanged. Which edition a reader encounters at a bookshop or a library is utterly coincidental. Due to this experimental publishing strategy, the reader's perception of the text and the characters is entirely dependent on the version he or she reads. Since the novel is divided into two sections and both are entitled "one," Ali Smith manages to prevent one section to prevail over the other by affirming an apparent statement on relativity.

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In this respect, the relationship between the two parts becomes even more complicated. [1]As a consequence of the interwoven nature of the novel, points of view play a crucial role both in terms of the readers' attitude towards the novel and the connection between the characters. The dual narrative within the text provokes a comprehensive discussion on the function of art as well as the meaning of life and death. The story of George (whose real name is Georgia but who prefers to be called George) is a third person narrative, through which the reader observes a teenager trying to come to terms with her grief over the sudden death of her mother. The narrative is full of recollections, where the reader gets to know George's mother Carol through George's memories. Apart from her emotional role throughout the novel, Carol is significant in uniting both narratives and characters with her interest in the works of the Renaissance painter Francesco del Cossa. The other section of the novel is a first person narrative, told by Franc*h*esco's ghost, who not only follows George after her visit to the National Museum in London but also communicates with the reader about her own life and art through numerous flashbacks. Since Franc*h*esco is based on a real Renaissance painter with the same name, Smith adds the letter "h" to the name Francesco (turning Francesco into Franc*h*esco) in order to emphasize that this particular character is fictitious.[2]

As the title and the construction of the text suggest, this is a novel about simultaneity. The idea of "being both" can be traced in the totality of the book because fluidity becomes the nucleus of Smith's text: The novel is both first and third person narrative; the text is presented in both orders; Franchesco is both male and female; the novel concerns with both history and fiction; George is both George and Georgie – a similar case to Franchesco's gender on a symbolic level; being a ghost, Franchesco is both present and absent; George focuses on both details and the broad view; George's mother Carol is both an intellectual with degrees in art history and women's studies and a feminist Internet guerrilla[3]; the story takes place both in the past and the present (and even the future at the end of George's section); both remembering and forgetting play a crucial role in the lives of the two main characters; last but not least, Helena's multinational familial background affirms the presence of both nationalities at the same time. Furthermore, "both" is one of the most frequently used pronouns in the novel, especially in George's section. Throughout these overlapping narratives, both main characters are presented as the subjects in their own sections and they become objects in the other's narrative. Consequently, the structure of the novel is often likened to a DNA spiral, where two different lines intertwine with one another.

In this context, one of the predominant themes that emphasize fluidity in Smith's novel is gender: Firstly, apart from very few instances, Georgia is called George in the totality of the text. When Franchesco's spirit first sees her from the back, she thinks that George is a boy. Moreover, it is significant that, all through the novel, the recognition of Franchesco and Georgia's gender (and even that of Helena to a certain extent since she is mostly referred to as H) seems to be postponed as long as possible[4]. Secondly, in Smith's writing, Franchesco del

[1] This article is written in accordance with my personal reading experience of the novel. In both of my readings, George's story came first, and then I met Franchesco. Hence, the article explores Franchesco's narrative (and her life) with pre-knowledge gathered from George's section. Since it is not possible to un-read and un-learn, the order of the sections determines the reading experience as well as our perception of each character.

[2] Throughout this article, the real, historical male artist is referred to as del Cossa and "he", whereas his fictitious female counterpart is referred to as Franchesco and "she".

[3] It is no coincidence that Carol's surname, Martineau, is reminiscent of the nineteenth century female activist Harriet Martineau.

[4] In addition to Smith's deliberate intention, in languages which lack gendered personal pronouns (such as Turkish), it is almost impossible to assume that George is actually a girl. This additional ambiguity such translations provide is substantial in challenging the prejudices concerning gender roles.

Cossa reveals that he is actually a woman, who, accepting her father's offer, decides to cross-dress in order to be freely educated, and, hence manages to become an artist. When the vagueness of the sexual identities of the main characters is taken into consideration, eyes, seeing, perception and prejudice become foregrounded, suggesting that not only the physical act of seeing but also comprehension and perception are essential concepts within the totality of the novel.

In *How to Be Both*, Franchesco – like the historical figure, del Cossa – is known for her frescoes. In one of her very few interviews, Smith admits that a picture of one of del Cossa's frescoes in an art magazine triggers the main idea of this novel:

> A fresco is a work built in a wall – so much so that if you take it off the wall you have taken a part of the wall of.
>
> When the famous frescoes in Florence were damaged by flooding in the 1960s, the restorers found underneath the originals designs that were sometimes different.
>
> It struck me as extraordinary that we can be looking at a surface and think we can see everything but actually there's something below it – and we can't see it. (Masters, 2015)

Therefore, with an emphasis on the nature of frescoes, seeing, perception and comprehension challenge concepts such as point of view, truth and reality. This idea is further deliberated in a flashback dialogue between George and her mother Carol about the frescoes that are discovered underneath some damaged frescoes:

> But which came first? her mother says […] The picture underneath or the picture on the surface?
>
> The picture below came first, George says. Because it was done first.
>
> But the first thing we see, her mother said, and most times the only thing we see, is the one on the surface. So does that mean it comes first after all? And does that mean the other picture, if we don't know about it, may as well not exist? (Smith, 2015, p.103)

This dialogue summarizes the idea behind the structure of the novel. Historically and chronologically speaking the Renaissance artist Franchesco's story comes first, but the particular edition this article is based upon presents George's story prior to Franchesco's. In other words, in this relevant edition, Franchesco's narrative becomes the fresco underneath the fresco. However, it is also noteworthy that, as far as the general framework of the novel is concerned, Franchesco's narrative takes place after George's (although she recalls her childhood and earlier life through numerous flashbacks), since her spirit first sees and decides to follow George after the events that take place by the end of George's section. Hence, when the total framework of the novel is taken into consideration, Franchesco's story comes both before and after that of George. From this point of view, the two halves of the novel "create the effect of two detailed portraits drawn on sheets of translucent paper laid one atop the other […] As a result, one portrait or the other functions as an under-drawing for the second" (Daigle, 2016). It can also be argued that the construction of the novel is in accordance with Smith's statement that "we [appear to] live our lives in sequence, but we don't really" (Masters, 2015). In this respect, Lewis' argument on Smtih's writing reflects the relativity of time:

> Smith's spectrality can also challenge our conceptions of time and history, since she understands "the present as history in the making, happening now" (Warner ix), and this temporal dynamic converges with her interest in the spectral. (Lewis, 2019, p. 136)

Reading Franchesco's account after George's story makes it probable to suggest that what appears as Franchesco's first person narrative is in fact the result of George and Hele-

na's – who is often referred to as H[5] - creative writing. In George's section, the reader learns that George and H think about their school project on del Cossa's life. While discussing how a Renaissance man would speak, George asks "Wouldn't it be better if we just imagine him talking the way *we* do?" (Smith, 2015, p. 138) This question is often highlighted by various reviewers of the book because Franchesco's narrative is decorated with examples of contemporary lingo and colloquial language such as 'cause' instead of 'because'. From this point of view, it is possible to claim that George (alongside H) is the substantial creator of Franchesco's narrative. A similar example is the first word used by Franchesco in her narrative, "Ho", which is offered by H, while she and George are discussing how del Cossa would speak:

> He'd speak like from another time, H says. He'd say things like ho, or gadzooks, or egad.
>
> I don't think they knew about the word ho, I mean about what it means in rap songs, in Italy in the whenever it was, George says.
>
> […]
>
> Ho h oho, H says. Lots of ho's in Shakespeare. Heigh-ho, green holly. Most friendship is feigning, most loving mere folly. (Smith, 2015, pp. 137-8)

George and H's above quoted conversation about language and the aforementioned details in Franchesco's speech are indicative of the assumption that Franchesco's narrative is the end product of George and H's imagination. This argument can be supported with Carol's words as well: "Imagine it. You're an artist" (Smith, 2015, p. 3). Accordingly, this novel, both through its depiction of the subject matter and the characters' relation to reality, recognizes the indisputable relationship between history and fiction or imagination[6]. This relationship is one of the reasons why,

> H has decided that they could do the empathy/sympathy exercise about this painter precisely because there's so little known about him. This means they can make a great deal of it up and not be marked wrong because nobody will know either way. (Smith, 2015, p. 137)

Although it can be regarded as a form of cheating for the school project, what George and H do is creating fiction instead of an objective, historical biography, which is utterly similar to Smith's approach in creating Franchesco. The only character within the novel, who narrates her own story – in other words, who is given a voice of her own – is Franchesco. No matter if she is created by George and H or not, this fifteenth century artist is the only character who can directly address the reader. It is worth mentioning that, apart from her life story, the essential distinguishable characteristic of Franchesco's narrative is her frequent use of colons. When Franchesco talks about her present experiences in George's world, she separates her ideas with the colon, which became utterly popular in the 1600s (a century after del Cossa's death). The colon had a substantial function in Gregorian chants as *punctus elevatas* (which means "the elevated point" in Latin), which suggests change of tone[7]. When it was first used as a punctuation mark, its grammatical function was closely related to making syntactic pauses. Ben Jonson, in his influential *The English Grammar*, argues that "a period is the distinction of a sentence, though perfect in itself, yet joined to another, being marked with two pricks. (:)" (Jonson, 1756, p. 288). However, the use of the colon in the modern world is mostly limited to introducing quotations, explanations, rules, titles or lists. Hence, a colon is

[5] If this argument is accepted, then it would not be farfetched to suggest that the additional letter "h" in Franc*h*esco's name is a reference to Helena.

[6] At this point, one must acknowledge the organic similarity and connection between story and history, which is even present in the term hi*story* itself.

[7] The colon's function as an indicator of change of tone is undoubtedly consonent with the narrative structure of *How to Be Both*, which contains various tones of voice simultaneousy.

not one of the most frequently used punctuation marks one would find in a contemporary narrative.

Franchesco's extensive use of colons as well as her massive practice of stream of consciousness is the fundamental difference between the two parts of the novel. According to Claire Daigne,

> speaking in first person, Franchesco voices a stream of consciousness that's more like a river […] It requires an active reader, grappling with bouts of disorientation. […] In contrast, George's third person narrative is straightforward. It is "readerly," more conventionally told and with far less display of formal finesse" (Daigle, 2016).

This difference can be considered to be a consequence of the norms and conventions related to language and communication of the eras these two characters belong to. Moreover, the narrator Franchesco is no longer alive, suggesting that, being a disembodied spirit, she is free from boundaries such as time, location, grammar and so on. Freedom is entirely reflected in the way she communicates her thoughts, observations and memories to the reader. Furthermore, Franchesco's first person narrative limits and directs the perception of the readers, while allowing them to experience the story alongside the narrator and to associate themselves with the main character. Although George's third person narrative is "readerly" as Daigle argues, the third person narrative distances the readers from the characters by positioning them merely as observers (a role attributed to Franchesco's ghost within the text).

Language and narrative techniques are not the only tools Smith uses in emphasizing the significance of different perceptions and points of view. In a similar way, eyes and, hence, seeing is thoroughly important in terms of the storyline and the structure of the novel. First of all, the text presents a fictitious biography of a Renaissance painter, who is defined through the way she sees and portrays the world by the nature of her occupation. Secondly, both parts, that are entitled "one," are represented with images related to seeing: the image associated with George's story is a surveillance camera, whereas Franchesco's narrative is symbolized with the eye – which is a detail from one of del Cossa's paintings entitled "Saint Lucy." In this painting, del Cossa depicts Saint Lucy, whose name means light, and who is the patron saint of the blind. She is generally pictured holding a pair of eyes, which is often understood to be her own eyes. In del Cossa's painting, however, she is holding a plucked sprig, and the two buds of this sprig are portrayed as brown eyes. Franchesco, in her narrative, explains why she painted Saint Lucy in this particular way:

> she had eyes on a sprig in her hand, eyes opening at the end of the sprig like flowers will, cause the great Alberti writes that *the eye is like a bud*, which made me think of eyes opening like plantwork, cause St Lucia is the saint of eyes and light and is usually seen blind or eyeless and many painters give her eyes but not in her face, instead they put them on a platter or set them in the palm of her hand – but I let her keep all her eyes, I did not want to deprive her of any. (Smith, 2015, p. 346)

On the one hand, this statement indicates the importance Franchesco attaches to eyes and seeing. On the other hand, by saying "I let her keep all her eyes," she acknowledges the omnipotence of the artist. The power that is attributed to the artist allows her to reshape and reconstruct everything according to her intentions and point of view. Besides, the function of del Cosa's (and Franchesco's in Smith's fictitious universe) portrayal of Saint Lucy's eyes as the symbol of Franchesco's section is significant in drawing a correlation between the artist's disembodied spirit and the act of seeing[8]. Furthermore, the phonetic resemblance between the words "eye" and "I" is utterly in accordance with Smith's attitude towards her fictitious characters. Within the general framework of the text, Smith lets her characters keep all their "I"s

[8] It is also significant that not only the picture of Saint Lucy, but also numerous religious tales concerning seeing, blindness and eyes are mentioned throughout Franchesco's narrative.

with a solid emphasis on simultaneity and fluidity. George and Georgie, Francesco and Franchesco, male and female, dead and alive are allowed to coexist in the novel, which is reminiscent of Franchesco's attitude towards Saint Lucy's eyes.

In Smith's novel, Franchesco's works around the world appear as artistic objects of desire, through which not only the subject matters of her paintings but also the Renaissance world is presented to the onlookers. Both the real and the fictitious artist's fortitude is derived from the ability to see and to recreate what he or she sees on the canvas or on the walls using imagination and creativity. In Maurice Merleau-Ponty's words[9],

> The painter, any painter, *while he is painting*, practices a magical theory of vision. He is obliged to admit that objects before him pass into him or else that, according to Malebranche's sarcastic dilemma, the mind goes out through the eyes to wonder among objects; for he never ceases adjusting his clairvoyance to them. (Merleau-Ponty, 1964, p. 166)

The role of the mind in seeing is one of the predominant themes is Merleau-Ponty's theory of vision. While referring to Merleau-Ponty's *La Phénoménologie de la perception* in his discussions on the eye and the gaze, Lacan points out that

> the regulation of form, which is governed, not only by the subject's eye, but by his expectations, his movement, his grip, his muscular and visceral emotion – in short, his constitutive presence, directed in what is called his total intentionality. (Lacan, 1998, p. 71)

In this context, each character's relation to the eye, the gaze and the power of the vision becomes highly significant in Smith's novel. In her own narrative, Franchesco becomes the eye observing what she calls the Purgatory – aka the twenty-first century London[10]. The way she is portrayed in the novel as a soul without a body is thoroughly in accordance with the fact that there is almost no information about the life of the real del Cossa. The exact year of his birth or the time and reason of his death are all open to speculation (which, of course, makes it easier for Smith to reimagine him as a woman and to decorate her life with specific fictitious details). Hence, not only Smith but also the fictitious characters within the book have the opportunity to objectify the actual Renaissance artist, who was once able to objectify everything and everyone around himself. This duality can also be regarded as a reflection of the relativity of the gaze. The traditional, patriarchal binary opposition, which locates the female as the gazed and the male as the gazer, is challenged by the suggestion that Franchesco is a cross-dressed woman. The power the gaze attributes to the male is shifted, when Franchesco is cross-dressed as a man, and recreates her own identity.

Similar to the change in Franchesco's relation to the gaze, the nature of the seeing apparatuses evolve in time. Del Cossa's observing eye as the fundamental tool of his art is succeeded by the surveillance camera symbolizing George's section[11]. George's mother, who believes that she has been monitored by the government, because of her online activities, thinks that her mysterious friend Lisa is in fact a spy. Being monitored with surveillance cameras or individual eyes (such as that of Lisa's) can be discussed through Foucault's view on panopticism. Derived from the term "panopticon," a specific type of prison architecture designed by Jeremy Bentham in the eighteenth century, "Panoptic power is the effect achieved

[9] It is, however, worth mentioning that Merleau-Ponty, who is known to be one of the pioneers arguing against Cartesianism, "rejects the term 'perception' because of its connotation of consciousness, and he replaces the term with the terms 'the visible' and 'the invisible'" (Crossley, 1993, p. 401).

[10] Trying to make sense of the things she sees in the twenty-first century London, Franchesco thinks that the smart phones and tablets people hold in their hands are some kind of holy icons they pray. Hence, she thinks perhaps she has been "placed in a specific painters' purgatorium" (Smith, 2015, p. 230).

[11] It is also worth mentioning that, observing that people capture images using different tools (i.e. cameras, smart phones, tablets etc.), Franchesco thinks that perhaps "all the people of this place are painters going about their world with the painting tools of their time" (Smith, 2015, p. 230).

through the realization that one is subjected to the gaze" (Crossley, 1993, p. 403). Bentham's design, which has never been fully realized, presents a circular structure, where the guards are positioned in the middle so that the prisoners could be under constant surveillance in their surrounding cells. Through his theory panopticism, Foucoult suggests that in the modern era, "power functions, in part, by making people visible," (Crossley, 1993, p. 401) and this is predominantly maintained with surveillance cameras and similar observing or recording systems. Hence, the reference to Carol's assumption that her friend Lisa is spying on her, videos of the abused young girl George insists on watching (simply to come to terms with her own pain by witnessing the young girl's pain as George explains to her father[12]), as well as the presence of surveillance cameras around the world, suggest that people are visible at all times – even stronger than what Bentham intended to achieve with the panopticon.

Surveillance is presented as an intricate concept in the totality of the text. At the end of George's section, while she is looking at one of del Cossa's paintings at the National Gallery, London, George sees her mother's mysterious friend Lisa and decides to follow her. Simultaneously, Franchesco feels attached to George and decides to pursue her. From that moment on, the act of seeing and being seen are intermingled, which is another reference to the relativity of the gaze. George spies on Lisa by following her to where she lives and draws eyes on the wall opposite to her house. That exact moment in the novel, which also becomes the end of George's section and the beginning of Franchesco's first person narrative in the edition that this article analyses, is significant in emphasizing the binary nature of the act of seeing: Once an object, one can easily become the subject of this act.

Apart from these physical references to eyes and seeing, points of view and perception are thoroughly substantial throughout the novel, since "the novel's primary theme [involves] many modes of vision and the pleasures and pains of seeing and being seen" (Daigle, 2016). Moreover, it is noteworthy that

> cultural and historical situation, precedents and preconceptions, and concepts like "art" shape how we look at the world. These factors mean that looking is never a simple, uncompromised act; rather the look operates within a complex matrix of visual and verbal relations. (Weaver, 2018, p. 530)

This argument is predominantly based on John Berger's theory on seeing, which is utterly important in the relationship between the narrative structure of the novel and the function of seeing in the storyline. According to Berger, images contain deeper meanings beyond what they represent on the surface and these multi-layered meanings reflect differences in perception and ideologies. First of all, publishing *How to Be Both* in two different editions invites different points of view. Each reader's perception of the text and the characters is shaped according to the version he/she reads. Moreover, by presenting the same incidents and notions through the perspective of utterly different characters, namely a Renaissance artist and a modern adolescent girl, Smith underscores plurality against uniformity. Smith's emphasis on plurality is significant since the Renaissance promotes one-point perspective, which eliminates multiple points of view by presenting a single vanishing point in order to create the illusion of depth to a painting. Furthermore, "in the Renaissance an isolated eye did not refer to the sensory organ as such; it was an emblem that 'detached' the gaze from a body that was doing the gazing. The eye represents a person gazing and indicates this activity" (Belting, 2011, p. 211). The Renaissance understanding of the eye is symbolically exemplified through

[12] When her father learns George's daily routine, and argues that she can do nothing to help the girl by watching the video, George simply says "I've got eyes" (Smith, 2015, p. 39). Her insistence on watching these videos and her emphasis on the fact that she has eyes and she can see, are signs of the importance the novel attaches to the relationship between seeing and comprehending.

the ghost of Franchesco, who does not have a physical body but only appears as a gaze throughout her narrative. Similarly, in George's world, the gaze without the body is emphasized through surveillance cameras and videos.

As Lewis emphasizes,

> seeing can […] seem synonymous with *knowing*, knowing deeply and intimately, in an act of recognition dependent on both sight and insight. This way of conceptualizing sight is rooted in the epistemology of vision in the Italian Renaissance. (Lewis, 2019, p. 135)

In a novel, which celebrates fluidity and simultaneity, knowing one's self and others through seeing, becomes a challenge on its own. As Weaver suggests, "Smith's stress on the culturally emplaced and multi-referential nature of appearance argues for a relationship between identity and image that is far from stable" (Weaver, 2018, p. 541). Consequently, Smith's *How to Be Both* deconstructs concepts such as identity, gender, seeing and narrative both structurally and contextually. Franchesco and George's perception of one another as well as the world in general (i.e. what Franchesco thinks of technological devices in the modern world…etc.) can be explained with Berger's argument that "the way we see things is affected by what we know or what we believe" (Berger, 1972, p. 8). Berger's argument is not only applicable to the storyline and the characters' positions in their fictitious worlds but also to the reading experience Smith's novel presents. The readers' pre-knowledge about George or Franchesco (depending on the edition they read) alters the way they see and comprehend the characters and the novel as a whole. Moreover, Franchesco's occupation and George's never-ending attempts in making sense of everything around herself, locate seeing and, hence point of view in the centre. By presenting dual narratives suggesting multiple points of view, Smith's novel challenges linearity, uniformity and one-point perspective.

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Let us "Bear Very Much Reality:" T. S. Eliot's Outsider in "Burnt Norton"

"Çok Fazla Gerçeği Taşıyalım:" T. S. Eliot'ın 'Burnt Norton' Şiirindeki Yabancı

Gülşah GÖÇMEN*

Abstract

"Burnt Norton" (1935), the first section of T. S. Eliot's *Four Quartets* (1942), mirrors the poet's inquisitive approach towards the complexity of human condition in the modern age, particularly focusing on the central concepts of life, time, death, or eternity. Engaged in an existentialist exploration of such notions, Eliot designs the *Quartets* as an analogical musical composition. "Burnt Norton," as the leading movement of the whole piece, becomes the first notes in Eliot's poetic musicality in his entire work, with its variance in tone and poetic form and a rhythmical obsession with certain themes such as life, time, infinity, or memory. This paper aims to analyze such modernist pursuits voiced in the poem by treating its persona as a "Stranger," or a typical quester of existentialist philosophy. As an English philosopher/author, Colin Wilson contributes to the development of the continental philosophy of existentialism, specifically identifying major characteristics of the Outsider figure. Wilson's analytical work, *The Outsider* (1956) serves as a theoretical frame to characterize the speaker of the poem as an Outsider in this paper. It argues that the speaker of the *Quartets*, as primarily reflected in "Burnt Norton," presents similar central existentialist crises of simultaneously searching for the ways to explore reality or denying its possibility. He questions how much reality a human being "bears" without any meaningful attempt to understand it, and invites the reader to recognize their own unfit answers that deny their position as Outsiders in modern life.

Key words: T. S. Eliot, modernism, "Burnt Norton," Outsider, existentialism, Colin Wilson, *The Outsider*

Öz

T.S. Eliot'ın *Dört Kuartet* (1942) eserinin ilk bölümü olan "Burnt Norton" (1935), özellikle hayat, zaman, ölüm veya sonsuzluk gibi temel kavramlara odaklanarak, şairin modern çağdaki insan hâlinin karmaşıklığına yönelik sorgulayıcı yaklaşımını yansıtır. Bu gibi kavramları varoluşsalcı bir incelemeye tâbi tutan Eliot, *Kuartet*'ı analojik bir müzikal kompozisyon olarak tasarlar. Ton ve şiirsel formundaki çeşitlilik ile yaşam, zaman, sonsuzluk veya hafıza gibi konulara olan ritmik takıntısıyla "Burnt Norton," bu kompozisyonun ilk parçası olarak, Eliot'ın tüm eserde görülen şiirsel müzikalitesinin ilk notalarını oluşturur. Bu makalenin amacı, şiirin konuşan kişisini varoluşsal felsefenin tipik maceracısı olan bir Yabancı olarak kabul edip, şiirde dile getirilen söz konusu modernist arayışları incelemektir. İngiliz filozof/yazar Colin Wilson, özellikle Yabancı figürünün temel özelliklerini belirleyerek kıtasal varoluşsal felsefesinin gelişimine katkıda bulunur. Bu makalede, Wilson'ın analitik eseri *Yabancı* (1956) şiirin konuşan kişisini bir Yabancı olarak karakterize etmek için kuramsal bir çerçeve oluşturur. Öncelikle "Burnt Norton" şiirinde görüldüğü üzere, *Kuartet*'ın konuşan kişisinin gerçeği keşfetmek ya da bunun olasılığını reddetmek gibi benzer temel varoluşsal sancıları vardır. Dizelerde bir insanın gerçeği anlamak için herhangi bir anlamlı çabası olmaksızın o gerçeğe ne kadar "katlanacağını" sorgular ve okuyucuya birer Yabancı olarak modern yaşamdaki yerlerini reddettiren kendi eksik cevaplarını bulmak için çağrıda bulunur.

Anahtar Kelimeler: T. S. Eliot, modernizm, "Burnt Norton," Yabancı, varoluşçuluk, Colin Wilson, *Yabancı*

Introduction

T.S. Eliot's *Four Quartets* consists of four individual poems, "Burnt Norton" (1935), "East Coker" (1940), "The Dry Salvages" (1941), and finally "Little Gidding" (1942), written at different times and published together by Eliot later in 1942. Exploring "the possibilities of musical development in the idea of sequence without entirely giving up on narrative" (Hart, 2007, p. 188), Eliot presents in the *Quartets* the complex nature of human reality through his inquisitive approach to the central concepts of life, time, eternity, or death. Though it is possible to observe such a philosophical search in Eliot's earlier works, as in his ground-breaking work, *The Waste Land*, what Eliot introduces in the *Quartets* is not "merely a repetition of old ideas and themes" (Dwivedi, 2002, p. 157), but "it is a new discovery, [...] a fresh exploration in poetic imagery and diction, [as well as] a fresh probe into the patterns of rhythm and theme" (Dwivedi, 2002, p. 157). The title of the poem is based on the musical terminology:

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"Quartet" means a set of four voices or instruments. Each part of the poem, in this sense, represents a different poetic voice, or a different aspect of Eliot's poetic search within this analogy, which underlines the wholeness of the poem's effect through difference or variation. As Sarker (2008) explains, though each part is written individually, "[t]he four Parts of *Four Quartets* are not independent poems, because of all the four Parts make a definitive pattern which is the unity of the poem" (p. 124). Eliot also divides each part into five sections or movements, which is interpreted by Schneider (1975) and many other critics as a deliberate choice in order to echo "the parts of *The Waste Land*" (p. 172). Therefore, although Eliot in the *Quartets* seems to focus on common themes within a similar form to *The Waste Land*, and it is quite acceptable to draw certain parallelisms between these two masterpieces, *Four Quartets* is generally regarded as "his ripest, most complex and most complete in expression of 'the experience of believing a dogma'; of the moments of intuitive apprehension of its truth, and of the relation of these to a view of history and to the general living of life" (Drew, 1950, p. 178).

Four Quartets is deeply concerned with the "conceptual terms such as 'end,' 'beginning,' 'motion,' 'stillness,' and 'meaning'" (Perkins, 1987, p. 28), which draws us closer to an existentialist questioning. In his biographical work on T.S. Eliot, Peter Ackroyd (1993) makes it explicit that *Four Quartets*, "in spite of the poem's air of formal deliberation, and the sense of which it appears to offer gnomic statements or injunctions" (p. 230) still defies any "paraphrasable 'content'" (p. 230). In other words, each part invokes certain questions in relation to human reality, especially, its dependence on the inconceivable nature of time, which can be interpreted as philosophical quests into the world through the use of poetic diction. Each movement of the *Quartets* follows a different pattern to undertake their existentialist quest into "a process of exploration, both *along* the movements of time, and *inward* into the stillness of 'consciousness'" (p. 179) as Elizabeth Drew (1950) rightly observes. Similarly, George Williamson (1998) proposes,

> On the personal side, *Four Quartets* might be regarded as a "series of images of migration" which explore "time present and time past" only to collapse their meaning; or, more generally, as a series of images of history by which time is explored until it reveals the circular journey of man. The ultimate discovery is that if man enters the garden of the past and follows his history, he arrives at the garden from which he set out (p. 208).

The vicious circle of human life, presented in the *Quartets* from its specific relation to the concept of time itself, is then based on an existentialist search, which seems to lose its linearity within Eliot's representation.[1] "Known as a great lyric reflecting history, time and other philosophical concerns as well as personal feelings," argues Haldar (2005), "*Four Quartets* basically explores movement by movement and Quartet by Quartet, a point of intersection of "timelessness with time," which Eliot drew initially from his own life" (p. 94).

"Burnt Norton"[2], the first section of T. S. Eliot's *Four Quartets* (1942), mirrors the poet's inquisitive approach towards the complexity of human condition in the modern age, particularly focusing on the central concepts of life, time, death, or eternity with its variance

[1] Modernist literature has long been regarded as "an ideal medium for the transcription of traumatic experience" mainly because of its "emphasis on interiority, memory, psychological verisimilitude, and personal isolation, and its development of fragmented, non-linear plots" (Moran, 2007, p. 3). In this sense, Eliot's use of temporal disorder in the modernist poem *Burnt Norton* can be considered as "the poetics of temporal veering in trauma representation" (Sarıkaya-Şen, 2018, p. 1047).

[2] However, it is well-known that Eliot did not start "Burnt Norton," intending an individual poem, but, as Helen Gardner (1958) states, "[it] began from 'bits left-over from *Murder in the Cathedral*, which he thought 'too good to waste'" (p. 572).

in tone and poetic form and a rhythmical obsession with existentialist themes. This article analyzes Eliot's modernist pursuits voiced in the poem by treating its persona as an "Outsider," or a typical quester of existentialist philosophy. With this aim, it particularly discusses how English philosopher/author Colin Wilson contributed to the identification of major characteristics of the Outsider figure, by which he served the development of the continental philosophy of new existentialism. Through his detailed analysis of various literary, cultural, artistic examples of the Outsider figure, Wilson reveals that this particular existentialist anti-hero has dominated the imagination of the late nineteenth and early twentieth-century writers in Europe. He combines all these characteristics associated with the Outsider of the existentialist philosophy and shows their reflections in his analytical work, *The Outsider* (1982), which serves as the theoretical frame for this article to characterize the speaker of the poem as an Outsider. It reveals that the speaker of the *Quartets*, as primarily reflected in "Burnt Norton,"[3] presents similar central existentialist crises of simultaneously searching for the ways both to explore reality and deny its possibility. T. S. Eliot questions how much reality a human being "bears" without any meaningful attempt to understand it, and invites the readers to recognize their own unfit answers that deny their position as Outsiders in modern life.

Affiliated as friends, T. S. Eliot and Colin Wilson share similar existentialist visions and tackle with the problem of being an Outsider throughout their lives. According to Wilson (1982), the primary step to define someone as an Outsider is related to his or her own realization and identification as such. So, he claims, "the Outsider's first business is self-knowledge" (Wilson, 1982, p. 71). But, such self-knowledge only leads them to go back where they started, or into another pandemonium. Both Eliot and Wilson, in this sense, accept that their position in the world is not that of the centre but of the Outsider. As Wilson (1982) further observes, the Outsider is "a man who has awakened to chaos" (p. 15). However, Wilson claims, the Outsider might not have any reason "to believe that chaos is positive," or it is "the germ of life" (p. 15). He speaks of chaos more in the sense of *tohu bohu* in the Kabbala, which accepts that it is an orderly state in the first place as "the egg is the chaos of the bird", but he continues, "in spite of this, the truth must be told, chaos must be faced" (p. 15). So, the Outsider needs to embrace the chaos as an outcome of his own realization that he is not an ordinary person but a stranger in his society. Eliot's position in the *Quartets* as well as in *The Waste Land* displays an affinity with the existentialist paradox of the Outsider who needs to start chaos at the expense of creating another void that lacks any sense of reality. Eliot sophisticates his vision by combining it with Buddhist and Hindu elements such as references to the *Bhagavad Gita*, the sacred Hindu scripture, and more specifically the Four Dharma Seals of existence of Buddhism.[4] In her article, "Not One, Not Two: Eliot and Buddhism," Christina Hauck (2009) explains how Eliot's notion of reality is deeply influenced by the Four Dharma Seals of existence as such:

> *Four Quartets* seems permeated from beginning to end with Eliot's awareness of the Four Seals of Existence, expressing impermanence ("In my beginning is my end"), extreme suffering ("Where is there an end of it, the soundless wailing"), assertions of non-self ("You are not the same people who left that station/ Or who will at any termius") and (possibly) *shunyata* [emptiness or void] ("the still point of the turning world") (p. 47).

[3] The title of the poem is the name of an actual manor house with a garden in Gloucestershire, which Eliot visited in the summers of 1934 with "his American friend, Emily Hale" (Ackroyd, 1993, p. 229). The autobiographical relevance of this particular landscape is concealed in the poem, offering a more suggestive symbolism through the image of the rose-garden. That's why, Grover Smith (1996) calls "Burnt Norton," a poetic revisit, or "a vision within poetic vision" (p. 92).

[4] In the third movement, "The Dry Salvages," Eliot refers to Lord Krishna as the eternal embodiment of god, echoing Christian idea of God incarnated in human body to universalize his concept of timelessness of time.

These fundamental truths of Buddhism seem to reflect Eliot's ideas about the impermanence of being, the weight of reality humans have to bear in this world, questioning the notion of the self, or the "the still point" in the flux of time, which brings us once again closer to the Outsider's existentialist position.

From the very first lines of "Burnt Norton" onwards, Eliot's persona reflects on "Time present and time past" (2002, p. 189) which might be "both present in time future" (2002, p. 189). Thus, the audience are given an opportunity to consider their reality from an alternative conception of time and history within "a multisided perception of reality as though through a prism in which each side reveals the whole of the prism" (Srivastava, 1977, p. 99). What is reality? How can we know what is real and what is not? The speaker first attempts to try reason as a means of rendering reality meaningful and he refers to Logos or God as the two epitaphs from the Greek philosopher Heraclitus introduced at the beginning show: "Although the Word (logos) is common to all, most men live as if they had each a private wisdom of his own," and "The way up and the way down are one and the one." The first epitaph emphasizes the crucial status of logos, reason, or meaning within a religious perspective, God or the Word of God in shaping human lives. On the other hand, the latter underlines the contradictory nature of reality, presenting it as a unity of oppositions. Through the epitaphs, the poem sets its primary concern for the modern individual's existentialist struggle, that of questioning the meaning of life and the epistemological possibility about such reality. Heraclitus's dynamic view of time and his belief in logos as the key moderator in life is here appropriated by Eliot (2002) with explicit references that embrace time as "the still point of the turning world" (p. 194). Wilson's Outsider is similarly defined by such an inquisitive tendency to search for the logos in life, consequently to deny the possibility of finding it, and taking a solemn position about life.

"Burnt Norton," generally regarded as "the best poetic portion of *Four Quartets*" (Sarker, 2008, p. 132), engages religious and philosophical insights from the very opening lines that target at developing rhetorical questions rather than arguments concerning modern man's existence in the world. Reminding us of the idea that the *Quartets* are basically religious poems, Elizabeth Drew (1950) further suggests,

> the poet is not persuading us to believe anything, he is revealing the fact what it feels like to believe his religion. And to believe it not intellectually but with the whole personality. He is creating in language the steps of thought and feeling, and the moments of sudden apprehension, in and through which he has felt the conflicting oppositions of the worlds of nature and of 'spirit'; of time and the timeless; of the personal and the social; of inner and outer actualities; of life and death, to be 'conquered and reconciled in the central symbol of Incarnation, although that remains only 'half-guessed, half understood' (p. 178).

The religious orientation of the poem is presented not as a way to direct people into Christian doctrines but to depict such religious sensation as a potential to answer existentialist questions of the speaker. The poem rather portrays the futility of such concepts as time, reality, truth, or stability in life: "If all time is eternally present/ All time is unredeemable" (Eliot, 2002, p. 189). He arrives at "a world of speculation" (Eliot, 2002, p. 189), in which the co-existence of the present, past, and future instantly becomes an obstacle for the persona to conceive reality. The world of speculation that the persona arrives is the utmost destination that an Outsider would eventually hope to find himself in. Last but not the least, he resorts to memory as another dead-end effort, and remembers a passage that is not taken, towards the door that has never been opened into "the rose-garden" (Eliot, 2002, p. 189). This is not an ordinary rose-garden since the persona specifically speaks of it as *the* rose-garden, which is inhabited by "other echoes" (Eliot, 2002, p. 189). He also continues his contemplation as if presenting a dialogue, and the hypothetical journey seems to be taken not only by the speaker but also by

other company or the readers. Then, he hears the sound of a bird- a thrush- urging them to enter into the garden, heaven, or "[i]nto our first world" (Eliot, 2002, p. 190). The following lines might imply the state of the human beings before the Fall: "There they were, dignified, invisible,/ Moving without pressure, over the dead leaves,/ In the autumn heat, through the vibrant air" (Eliot, 2002, p. 190). Among the roses, they look down into "the drained pool" (Eliot, 2002, p. 190) despite the passing cloud. This pool, "filled with water out of sunlight" (Eliot, 2002, p. 190), can signify in this respect the world, itself, where "[...] human kind/ Cannot bear very much reality" (Eliot, 2002, p. 190). This reality is repeated again in the concluding lines of the first part: "Time past and time future/ What might have been and what has been/ Point to one end, which is always present" (Eliot, 2002, p. 190). This is what the persona rightly identifies in relation to the desolate condition of human beings, as Wilson's new existentialist Outsider also confirms with his qualities that "carry the same stigma of futility" (1982, p. 118).

The same despair can be observed throughout the second part of the poem, in which the persona focuses on "Garlic and sapphires in the mud" (Eliot, 2002, p. 190) together with all other oppositions that "[p]ursue their pattern as before/ But reconciled among the stars" (Eliot, 2002, p. 191). In his observations that mostly reveal him the oppositions, disconnections, or interruptions about reality, the speaker tries to come up with a meaningful explanation for life. All these add up to what he identifies as the complex unifying effect of the intersection of time and timelessness, leaving the speaker in the position of a stranger since he is capable of committing to both views. The following lines well explain this idea:

> At the still point of the turning world. Neither flesh nor
>
> fleshless;
>
> Neither from not towards; at the still point, there the dance
>
> is,
>
> But neither arrest nor movement. And do not call it fixity,
>
> Where past and future are gathered. Neither movement
>
> from nor towards,
>
> Neither ascend nor decline. Except for the still point, the still
>
> point,
>
> There would be no dance, and there is only the dance.
>
> I can only say, *there* we have been: but I cannot say where. (Eliot, 2002, p. 191)

The speaker's hesitation in tone increases in these lines to such an extent that he cannot be sure whether his existence belonged to a place or not. His perception of time, unlike the traditional understanding of it as progressive, linear, or causal, demands no existentialist position from human beings. Wilson (1982) contends that people who are at peace with their illusionary faith in "a mechanical civilization that runs in grooves like a gramophone record, precluding freedom" (p. 47) do not question time at all. However, Eliot's speaker here composes such notes –to use Eliot's musical terminology– and creates an alternative voice that explores the Outsider's vision of life. His Outsider persona then reflects a structure of time in his reference to "the still point" which is at perpetual motion, tuning in more with a Bergsonian concept of time as he states, "To be conscious is not to be in time" (Eliot, 2002, p. 192), and concludes the second section by the line, "Only through time time is conquered" (Eliot, 2002, p. 192). Bergson's *durée rèele* cannot be conceived as a measurement or unit, but it is the indivisible continuity, just like the fleeting time concept of Eliot. This notion of time invoked by the

speaker is one of the major distinctions that he has as an Outsider and that makes him question his own existence in relation to such a fluid concept of time.

The third part, on the other hand, brings into the scene the city of London (the Unreal City of *The Waste Land*) "a place of disaffection" (Eliot, 2002, p. 192) with its "gloomy hills," (Eliot, 2002, p. 192). The Outsider persona's experience among modern men or "unhealthy souls" (Eliot, 2002, p. 192) is marked by the process of "[e]mptying the sensual with deprivation/ Cleansing affection from the temporal" (Eliot, 2002, p. 192). They become eventually "[d]istracted from distraction by distraction" (Eliot, 2002, p. 192) and "[f]illed with fancies and empty of meaning" (Eliot, 2002, p. 193). These lines might be the best lyrical representations of what Wilson would identify as how the Outsider feels as "the hole-in-corner man" (1982, p. 11). Eliot achieves this with reference to London, which is in its twittering light, presented as a spiritual purgatory where the Outsider suffers from his liminality. The following lines take the journey into the lower depths of hell, or "[i]nto the world of perpetual solitude" (Eliot, 2002, p. 193):

> World not world, but that which is not world,
>
> Internal darkness, deprivation
>
> And destitution of all property,
>
> Desiccation of the world of sense,
>
> Evacuation of the world of fancy,
>
> Inoperancy of the world of spirit;
>
> This is the one way, and the other
>
> Is the same, not in movement
>
> But abstention from movement; while the world moves
>
> In appetency, on its metalled ways
>
> Of time past and time future. (Eliot, 2002, p. 193)

The Outsider persona attempts to give meaning to his life through various faculties, all of which fail him to conceive it as meaningful. He cannot clearly see any difference among them as they lead to the same path in the end. The way down is characterized by the destruction of "the world of sense" (Eliot, 2002, p. 193), "the world of fancy" (Eliot, 2002, p. 193), and "the world of spirit" (Eliot, 2002, p. 193). However, it comprises human reality together with the way up, which cannot be differentiated from the other since they are in constant change or flux, leading the speaker with "something nauseating, anti-life" (Wilson, 1982, p. 47). This is how both Eliot's persona and Wilson's Outsider become an errand of existentialism particularly through identifying life as anti-life.

The fourth part, respectively the shortest one, reveals the speaker's doubts whether his existence will continue tomorrow or not as he wonders "Will the sunflower turn to us, will the clematis/ Stray down, bend to us; tendril and spray/ Clutch and cling?" (Eliot, 2002, pp. 193-194). He is not certain whether the physical reality around him will still exist the next day as he compares his own existence to theirs. It is evident that his are rhetorical questions and never meant to be answered by either the speaker or the reader, but they are rather raised for both. This mysterious but concise section is regarded by George Knox (1951) as "the concentrated effort to reach more than "hints and guesses of the reality at "the still centre of the turning world," more than the sudden flash of light on the kingfisher's fleeting wing" (p. 312). So, this section itself becomes a still centre for the on-going depictions of life and anti-life images that interweave the whole poem. Building on what Knox expresses, it is possible to maintain

that the Outsider speaker in the poem involves both himself and the reader with an existentialist search about life and reality with no affirmation about finding the answers.

The speaker's concern with both the fluidity and futility of life is more explicitly voiced in the fifth and last section of the poem as he continues: "Words move, music moves/ Only in time; but that which is only living/Can only die" (Eliot, 2002, p. 194). In this death-in-life atmosphere, which is the everyday reality for the Outsider, as expressed by Wilson (1982, p. 70), the speaker of the poem this time relies on the power of "the form, the pattern" (Eliot, 2002, p. 194), through which he thinks permanency can be achieved. Is it possible to create a pattern for our reality that would help us be carried away with the illusion of it? At this point, he uses the example of "a Chinese jar" (Eliot, 2002, p. 194), which embodies his understanding of time. Chinese jar is both in motion -due to its illustrations- and in stillness -due to its material-, unifying these two contradictory notions in its nature. This is very similar to the concept of time for an Outsider as the speaker continues this particular simile with such lines: "Or say that the end precedes the beginning,/And the end and the beginning were always there/Before the beginning and after the end" (Eliot, 2002, p. 194). We fail to recognize the beginning and end of time as human beings although we incline to form patterns to use it. As George Williamson (1998) points out, in this part, "[t]he problem of unchanging unity is pursued with the violin, again attempting to rise above the limitations of time, where 'all is always now'" (p. 216). Therefore, in order to challenge the limits of time, an artist or a composer must be involved in the wholeness of time since "[w]ords strain,/ Crack and sometimes break, under the burden,/ Under the tension, slip, slide, perish" (Eliot, 2002, p. 194). Nevertheless, there is "the Word," which is the ultimate, transcendent, and timeless artistic production for the speaker. It is the pattern that gives artistic expression the ability to transcend time and become timeless although we cannot be certain whether it is attainable for the Outsider speaker of the poem or not, since at the end of the poem, the persona returns "to the beginning of the meditation" (Spanos, 2009, p. 243), "the hidden laughter/ Of children" (Eliot, 2002, p. 195), which was told about by the thrush in the first part.

To conclude, the persona of the *Quartets*, as particularly exemplified in the first section "Burnt Norton," presents his existentialist concerns with variance in tone changing from meditative to gloomy or from stanzaic form to free verse, even within a play of the length of the lines to create a distinct musicality in the poem. Eliot's Outsider speaker in this poem embodies all the steps that are necessary to identify him as a stranger in his society: his futile attempts to make meaning of life through reason, time, religion, or order, his denial/acceptance of the epistemological status of reality, being, and nothingness, his deep suffering following this denial and acceptance, his circular journey that ends where he started, and his solemn solitude that he only reveals through his verse. As a typical Outsider of the modern world, he cannot bear very much reality in this unreal city as he keeps his lyrical monologue on and on.

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Neo-Victorian Materialisms in John Fowles's *The Collector*
John Fowles'un *Koleksiyoncu* Romanında Neo-Viktorya Dönemi Materyalist Yaklaşımı

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Abstract

While John Fowles's (1926-2005) *The French Lieutenant's Woman* (1969) is studied frequently as a neo-Victorian novel, his first published novel, *The Collector* (1963), is ignored in the critical analyses of neo-Victorian studies. This is mostly due to the fact that *The Collector* is neither a re-writing of a Victorian novel nor sets in the nineteenth century. However, a critical reading of the novel demonstrates how Fowles explicitly manifests the continuation of the Victorian materialist obsession in this particular novel. In other words, albeit the contemporary setting of the novel and the critical appreciation of it as a feminist fiction, the protagonist, Clegg's obsession with the material objects echoes Victorian cultural materialisation in a way that leads him to collect butterflies and women. Drawing an analogy between these two collections, it is mostly argued by the critics that Fowles discusses the issues on gender in this particular novel. From a different perspective, it will be argued in this study that Fowles actually illustrates the obsession with the material objects with respect to both the dead butterfly collection and also to the commodification of the female body as the material object. From this vantage point, the aim of this study is to analyse *The Collector* as a neo-Victorian novel revisiting the material culture of the Victorian period and the repercussions of the traumatic relation between the human and the object in the twentieth century.

Keywords: Neo-Victorian studies, John Fowles, *The Collector*, Victorian materialisation.

Öz

John Fowles'un (1926-2005) *Fransız Teğmenin Kadını* (1969) adlı romanı neo-Viktorya dönemi romanı olarak sıkça çalışılıyorken, ilk romanı olan *Koleksiyoncu* (1963) neo-Viktorya dönemi çalışmaları alanında genellikle göz ardı edilmiştir. Bunun nedeni *Koleksiyoncu* romanının bir Viktorya dönemi romanının yeniden yazımı olmaması ve de 19. yüzyılda geçmemesidir. Buna rağmen, romanın eleştirel bir gözle okunması Fowles'un bu romanda Viktorya dönemi materyalist takıntılarını gözle görünür bir biçimde ortaya koyduğunu göstermiştir. Diğer bir deyişle, romanın çağdaş ortamına ve feminist bir kurgu olarak eleştirilmesine rağmen, ana karakter, Clegg'in maddi nesnelere takıntısı Viktorya dönemi kültürel nesne bağımlılığını, kelebekleri ve kadınları toplamasına yol açacak şekilde, yansıtıyor. Bu iki koleksiyon arasında bir analoji çizerek, eleştirmenler çoğunlukla Fowles'un bu romanda cinsiyet meselelerini tartıştığını öne sürüyor. Farklı bir perspektiften bakmak gerekirse, bu çalışmada, Fowles'un aslında hem ölü kelebek koleksiyonuna hem de kadın bedeninin maddi nesne olarak metalaştırılmasına ilişkin maddi nesnelere olan takıntıları ele aldığı savunulacaktır. Bu noktadan yola çıkarak, bu çalışmanın amacı, *Koleksiyoncu* romanını, Viktorya dönemindeki materyal kültüre ve bunun yirminci yüzyıldaki travmatik etkilerine bakarak bir neo-Viktorya dönemi romanı olarak incelemektir.

Anahtar Kelimeler: Neo-Viktorya Dönemi Çalışmaları, John Fowles, *Koleksiyoncu*, Viktorya Dönemi Materyalist Yaklaşımı

Introduction

While John Fowles's (1926-2005) *The French Lieutenant's Woman* (1969) is studied frequently as a neo-Victorian novel, his first published novel, *The Collector* (1963), is ignored in the critical analyses of neo-Victorian studies. This is mostly due to the fact that *The Collector* is neither a re-writing of a Victorian novel nor sets in the nineteenth century. Yet, an analysis of the novel from the critical perspective drawn by neo-Victorian studies reveals that, in this particular novel, Fowles employs the characteristics of the Victorian fictional writings and adapts them to a twentieth-century setting. Evolving from both romantic love stories and gothic fictions of the nineteenth century, *The Collector* stands in that limbo point between the nineteenth and the twentieth century with respect to its portrayal of material obsession. Moreover, by creating such an obsession in the twentieth century, Fowles sheds light upon the con-

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temporary problems of material obsession including the commodification of the female. According to Thomas C. Foster, Fowles, in this particular novel, also pinpoints the conditions of the twentieth-century "New People" who are "the materialistic, upwardly mobile members of the working and lower classes who are destroying the culture and the landscape, who are happy with their cars and televisions, and who are taking over from the formerly stable privileged classes" (1994, p. 21). From this vantage point, the aim of this paper is to analyse *The Collector* as a neo-Victorian novel revisiting the material culture of the Victorian period and the repercussions of the traumatic relation between the human and the material object.

It is important to indicate that neo-Victorian studies is a relatively new field that is dedicated to the analyses of texts revisiting the issues of the Victorian period in new contexts. Put differently, a neo-Victorian work reinterprets and rewrites the political, social and economic agenda of the century in order to shed light upon the contemporary events. The reason for this kind of turning back to past is due to the changing dynamism of the Victorian period and its effects on the forthcoming centuries as explained by Marie-Luise Kohlke:

> Increasingly, the period is configured as a temporal convergence of multiple historical traumas still awaiting appropriate commemoration and full working-through. These include both the pervasive traumas of social ills, such as disease, crime, and sexual exploitation, and the more spectacular traumas of violent civil unrest, international conflicts, and trade wars that punctuated the nineteenth century. (2008, p. 7)

As can be observed in Kohlke's explanation, the Victorian period is marked as a liminal time in history in which the changing atmosphere, together with the social, political and economic unrest, is experienced by the people of the age due to the developments in the industry and growing imperialism. Additionally, it can be argued that the period reflects a point in history in regard to the traumas of the people not only in that period but also afterwards. Accordingly, Christine Krueger proposes that the 9/11 attacks in the United States

> brought into popular consciousness the long and largely Victorian – history of the 'great game' of empire […] and did more than any cultural critic could have [done] to impress upon us the urgent need to address our role as heirs of continuous historical process.
>
> Even without these traumatic reminders of the legacy of Victorian empire, fascination with Victorian culture could certainly have been noted as a sign of our times. (2002, p. xi)

Krueger emphasises both the growing awareness about national identity on a political level and also the undeniable fascination with Victorian culture on a social level by claiming that the people of the twentieth century are post-Victorians (2002, p. xi). In the same vein with both Kohlke and Krueger, Dinah Birch emphasises the need to return to Victorian in order to understand the contemporary problems that are believed to be rooted in the Victorian period (as cited in Llewellyn, 2008, pp. 164-5). Therefore, Neo-Victorian writing can be regarded as a didactic project that "is actively involved in consciousness-raising and witness-bearing" (Kohlke, 2008, p. 9). That is to say that the Victorian period is regarded as a turning point in the history in that it leaves its marks surviving in the twenty-first century. Therefore, turning back to the Victorian means turning back to the roots of recent problems, rediscover and regenerate them in a new fashion; as Mark Llewellyn argues: "[T]he neo-Victorian text writes back to something in the nineteenth century, it does so in a manner that often aims to re-fresh and re-vitalise the importance of that earlier text to the here and now" (2008, pp. 170-1). Moreover, by recalling the gothic fame of the century, Llewellyn attracts the attention to the fact that "as we move further away from the Victorian, the ideas of the period come to haunt us more deeply and in unexpected ways" (2008, p. 172). Capitalising on this need to go back to the Victorians, this paper digs into the roots of the contemporary obsession with the material in the Victorian period.

It is surely beyond doubt that the change in the Victorian period cannot only be explained by the ill conditions of the age but also with the growth of the aesthetic taste in the people of the time, which paves the way for a number of literary works to be published on the interest of the material. Accordingly, Mark Blackwell observes that the Victorian age has "a thing about things" (2007, p. 9). It should be noticed that the main reasons for this variety of things are technological achievements and mass market productions. This period sees the inventions of many small objects which are positioned in the centre of the life of the Victorians who love their things and fill their homes with objects which are either decorations or collections under the influence of Aesthetic Movement. As pointed out by John Plotz, Victorians are famous for "the accumulation and harmonious arrangement of possessions; [in other words] home decoration" (2008, p. 1). With the critical turn towards the material and its fugitive meaning rather than the allegorical, the Victorian social life and the fictions that show this life in a realistic manner begin to be looked at in detail. That is why anyone who studies a Victorian novel cannot ignore the centrality of the things that the lives of the characters are shaped around. Accordingly, Victorian novelists include material objects in their works and deal with the undeniable "objectness" of these objects beyond their allegorical status, as well. Elaine Freedgood argues that "[t]he mid-Victorian novel is a particularly rich site for tracing the fugitive meanings of apparently nonsymbolic objects" (2006, p. 4). The objects in Victorian fiction are portrayed in detail, which extends their visibility and their reality behind the allegorical symbols. Yet, there is a very thin line between seeing things as allegories and seeing them as they are. Differentiating an allegorist from a collector, Walter Benjamin explains how a collector sees the material object:

> The allegorist is, as it were, the polar opposite of the collector. He has given up the attempt to elucidate things through research into their properties and relations. He dislodges things from their context and, from the outset, relies on his profundity to illuminate their meaning. The collector, by contrast, brings together what belongs together; by keeping in mind their affinities and their succession in time, he can eventually furnish information about his objects. (as cited in Freedgood, 2006, pp. 2-3)

Thus, Victorian novels should be studied from the eyes of a collector who sees the materiality of them and brings them together because of "their affinities and their succession in time" (as cited in Freedgood, 2006, p. 2). By referring to this difference, Freedgood points out that "to see the object as it is" can be accomplished by "avoid[ing] the temptations of allegory and follow instead the protocols of collector" (2006, p. 3). Keeping this in mind, Fowles's *The Collector* portrays a character who is engaged in collecting things as they are rather than reading their allegorical meanings and a character traumatised by his relationship with the material. Focusing on this interpretation of the novel, it is assumed that Fowles creates an analogy between the Victorian and the twentieth-century materialities.

The Collector holds a particular place in the author's career in that his understanding of realism changes from a conventional perspective to "alternative modes of interpreting" since the story is told from the perspectives of two different characters (Phillips Buchberger, 2012, pp. 144-5). While Clegg is an uneducated working-class male with lower-class taste in art, Miranda is an art student from a middle-class background. Therefore, Perry Nodelman claims that there is a variation in narrative and also variation in characterisation in *The Collector* (1987, p. 333). However, it can be observed through the psychological analysis of the diaries of each character that there is actually no variation in the characterisation of the novel. That is to argue that Clegg and Miranda share similar traumatic experiences caused by society even though they are depicted as having different personalities. Disregarding their class and gender, both of them are characterised as having the same views of constructed gender roles. Both Clegg and Miranda are the victims of society, the imposed roles and set codes prevailing in their environment. From this perspective, it can be argued that the

conventional readings of the novel focusing on only the victimisation of the female seem to ignore the traumatic case of Clegg and also the aesthetic claim in the story. Yet, the emphasised point in this paper is not to deny the gender issue consisting much of the novel but to note that the female is not the only victim in this novel. In addition to that, the death of the female protagonist at the end of the novel is just a reflection of Clegg's vulgar taste on art and aesthetics rather than the mere representation of male violence.

Taken at its broadest, *The Collector* is the story of a traumatised character, Clegg and his obsession with the dead material objects. Due to this obsession, Clegg kills and collects butterflies in their most innocent and beautiful forms, which later paves the way for his collecting young girls, keeping them in a cell of his house and finally killing them in their most innocent and beautiful forms. While the issue of male domination and female entrapment in the novel become the main focus of most studies so far, this study is intended to take a different perspective by analysing murdering and collecting from an aesthetic eye, which contributes to the study of material obsession in humans. From the critical stance this work stands, Clegg is also a victim of a highly materialised society, which results in his obsession with the dead objects. His traumatic experiences of the early phase of his life are reflected in his obsession with the death objects as the title indicates:

> *The Collector* is dominated by the theme of having, possessing, or in short collecting. Fowles's treatment of this question, however, assimilates it to a larger one, that of the contrast between masculine and feminine ways of thinking. Fowles sees collecting as a specifically masculine aberration. For him, one aspect of the opposition between the sexes can be summed up as the contrast between having and being. (Loveday, 1985, p. 24)

Simon Loveday's explanation of the title proposes that the main theme in the novel is the act of collecting and the act of being, which are constructed in the genders of the characters. That is to argue that while Clegg is the collector, the butterflies and Miranda are the collected beings. However, the point ignored by Loveday is that such a juxtaposition is not based only on their genders since Clegg does not have any aim of sexual assault. Clegg's obsessed nature stems not only from his gender, as suggested by Loveday but also from his inferiority complexes regarding the social class he belongs to. Accordingly, his views on art and aesthetics are also shaped according to the class, which makes him the "creator of debased anti-art" (Cooper, 1991, p. 25). Therefore, whether degraded or not, Clegg's collection of butterflies functions as an aesthetic object or home decoration similar to those in the Victorian age rather than the manifestation of his masculine power. In the same vein with Victorian novels, Fowles emphasises an obsession with the material object and the traumatic background which precedes it.

The reason for Clegg's obsession stems from his traumatic experiences of the past as Loveday comments on the first chapter of the novel told by Clegg: "Its hints of privilege, of class resentment, and of jealous possessiveness, prepare us for the part these factors will play in the book as a whole" (1985, p. 13). He comes from a working-class background and, most importantly, he both lacks a family and a mother figure in his life, which is interpreted as an "Oedipus Complex"[**] as demonstrated in his relationship with Miranda after the kidnap. As a matter of fact, Miranda is the embodiment of everything he lacks in life as noted by Foster: "She is beautiful, talented, well-off financially, popular, confident. Indeed, it is the collection of these traits which makes her initially attractive to him, because she is such a rarity in his

[**] This twentieth-century theory is named after the famous Greek tragedy *Oedipus, the King* (c. 429 BC) by Sophocles (c. 497-406 BC). In the play, the king Oedipus kills his father and marries his mother. Basing his argument on Oedipus's fate, Sigmund Freud puts forward that the male child has always this intuition to hate his father since the father poses a threat to the son's power by possessing the mother (2008, p. 202).

world" (Fowles, 2004, p. 26). Therefore, by kidnapping and possessing Miranda, Clegg believes that he manages to compensate the lacks in his world. He compares himself to the higher-class people and tries to compensate his weaknesses through the money he wins in the pools because, as he states, money equates power for him (Fowles, 2004, p. 24). In point of fact, he justifies his antagonistic act through money asserting that this is what everybody would do if only they had money (Fowles, 2004, p. 24). It is only after he has money that he finds the strength in himself to be near Miranda and to kidnap her. Therefore, while the lack of education and wealth are compensated with the collection of butterflies and the money he wins in the early phase of his life, later he attempts to compensate the lack of the family and the mother through the family portrayal with Miranda he draws in his mind: "I used to have daydreams about her, I used to think of stories where I met her, did things she admired, married her and all that" (Fowles, 2004, p. 10). The time he spends with Miranda in the novel unravels the fact that Miranda functions as a mother figure in his life as she admits: "I got up, we were lying on the sofa, and knelt by him and told him not to worry. Mothered him" (Fowles, 2004, p. 242). This lack of love in his life leads Clegg to associate love with possessing and having and he ends up to believe that he loves what he possesses. Therefore, he attempts to gain Miranda's love by possessing her: "What she never understood was that with me it was having. Having her was enough. Nothing needed doing. I just wanted to have her, and safe at last" (Fowles, 2004, p. 95). As she puts in her diaries, Miranda herself understands the fact that Clegg does not want to assault her sexually or kill her, but he just wants to keep her, possess her but nothing else. Therefore, both butterflies as the living entities and Miranda as a lover lose their meanings and change their functions in order to stand as material possessions in Clegg's world.

Clegg's obsession with the material entities is first revealed through his interest in butterfly species as he collects butterflies since his childhood as a hobby. Even though the butterflies are dead, the collection has many claims about Clegg not in an allegorical meaning but in their fugitive reality. The butterflies become everything Clegg lacks in his childhood, such as a loving family, parents and love. On the other hand, they are the substitute for the lack of education in Clegg, since he believes his collection gives him a kind of feeling of authority in the world of art. Although he thinks that his collection of butterflies is loved by Miranda, his vulgar taste in art and aesthetic is slapped in his face by Miranda who associates collecting with killing:

> 'I hate scientists,' she said. 'I hate people who collect things, and classify things and give them names and then forget all about them. That's what people are always doing in art. They call a painter an impressionist or a cubist or something and then they put him in a drawer and don't see him as a living individual painter any more.' […] 'They are dead.' She gave a funny look sideways. 'Not these particularly. All photos. When you draw something it lives and when you photograph it it dies.' (Fowles, 2004, p. 55)

Ostensibly, Miranda's views on art which praises liveliness differ from those of Clegg who appreciates the beauty of the death. However, she forgets that what Clegg values is not the liveliness of the things in its literal meaning, but the beauty of the possession and his ability or power of collecting them. In other words, what matters for Clegg is not the function of the butterflies, but the fugitive meanings, as Freedgood explained (2006, p. 4). Even though they lose their function as the animals and the beauty of nature, the collection stands as it is, as a thing that asserts its agency in his life. From a different perspective, Loveday describes this as a paradox of collecting:

> Fowles brings out the special paradox of collecting. The collector seeks to possess things of value; yet the value of what he seeks resides precisely in the fact that it was free and alive. In the things the collector covets, what can be possessed is not what is valuable. (1985, p. 24)

Furthermore, focusing on the meaning of the word "butterfly" in Greek as "soul," Loveday concludes that Clegg kills the souls of the beauty and imprisons them in an objectified state (1985, pp. 24-5). Hence, it can be observed that Loveday ascribes value and beauty to the liveliness and freedom. Yet, while the collection loses its beauty and value in a conventional way, it exists as a material possession for Clegg. The word "soul" loses its meaning for the butterflies, but the butterflies are now valued and possessed as dead, soulless material entities.

Furthermore, as he has the money he needs, Clegg's obsession turns into collecting women instead of butterflies. The objectification and dehumanisation of the female protagonist are one of the frequently dealt issues in this novel in that the problematic and unconventional feminism of the author is questioned by the critics. The female characters created by Fowles are passive and under the control of male power, even though he himself claims that "[m]y female characters tend to dominate the male. I see man as a kind of artifice, and woman as a kind of reality" (as cited in Miller, 1994, p. 4)**.** In stark contrast to Fowles's claim, Miranda is a woman who would like to be dominated by a man, yet, her refusal of Clegg stems from Clegg's weaknesses and social inferiority. Instead, Miranda would like to feel the domination of a powerful and educated man like George Paston (G.P.). Foster comparatively analyses the choice of Miranda claiming that

> [t]his is more than just sexual snobbery; rather, it represents a sense that for a relationship to work the man must be at least as strong as the woman and that being stronger is all right for him. Her [Miranda's] willingness to be dominated introduces a strong element of sadomasochism into her relationship with G.P. […] her disgust with Clegg sometimes stems from his refusal to act strong, particularly in light of his role as her jailer. (1994, p. 35)

Thus, Miranda is not a strong feminist character raising her voice against the male domination, but a woman who tries to be accepted by the society by marrying an already accepted male figure. On the other hand, Michelle Phillips Buchberger labels Fowles's feminism as "pseudo-feminism" because "he perpetuates the idea of woman as 'other'" (2012, p. 133). From a different approach, Mahmoud Salami resembles the relationship between Clegg and Miranda to the one between the Occident and the Orient: "Miranda is socially produced, constructed as demonized 'other,' misrepresented, oppressed, segregated, and written as inferior to Clegg in his male discourse" (1992, p. 59). Thus, the female character of the novel is frequently studied as the weak and the other, similar to the representations of the women in the Victorian period. Making an analogy between the woman and the animal in this particular novel, Fowles seems to indulge in these arguments although he claims to create powerful images of women in his novels as stated above.

At the beginning of the novel, Clegg observes Miranda just as he observes the butterflies and he says "I marked it in my observation diary" (Fowles, 2004, p. 9). It is clear that Clegg never sees Miranda as a woman and a human being but just an object of his dreams where there is nothing nasty and nothing sexual. The fact that Clegg's image of Miranda out of the sexual context ostensibly refers to the objectification of Miranda in a new context, in other words, in a Victorian context in which the concept of "Angel in the House"[††] prevails. Accordingly, Karen M. Lever states that "the Fowles protagonist […] suffers from that infamous Victorian problem, the Madonna/whore complex. He separates love and sex, dividing into two types to match" (1976, p. 90). That is to argue that, just like his butterflies, Clegg also categorises women according to their behaviours as whores or as angels. In these categorisations, Miranda is classified as an angel in the beginning "with her hair in a long pigtail"

[††] The concept is based on a narrative poem first published in 1854 by Coventry Patmore (1823-1896) with the same title. The poem emphasises the ideal womanhood and motherhood in the Victorian period by representing the woman as the angel.

(Fowles, 2004, p. 9). Thus, the image of Miranda in Clegg's mind is drawn as an innocent school girl, an angel in the house. However, when his expectations do not match what he sees in real Miranda, he classifies her as a whore and justifies his indirect act of killing through this classification. Therefore, dehumanisation of Miranda is first observed in Clegg's image and his idea of keeping her as one of the butterflies in his collection. He never sees her as a human being but a beauty that he must possess:

> Seeing her always made me feel like I was catching a rarity, going up to it very careful, heart-in-mouth as they say. A Pale Clouded Yellow, for instance. I always thought of her like that, I means words like elusive and sporadic, and very refined – not like the other ones, even the pretty ones. More for the real connoisseur. (Fowles, 2004, p. 9)

The image of Miranda as a rare beauty in the world paves the way for Clegg to kidnap and keep her. Recollecting the paradox of collecting stated above, Loveday makes a similar comment also for Miranda: "You cannot collect people; and if you succeed in doing so, then what you have got will not in any worthwhile sense be a person" (Loveday, 1985, p. 25). Miranda stops being a human and a woman for Clegg but she turns into a being which gains her meaning in a new context with the butterflies. Comparing herself to the butterflies, Miranda also realises that

> I know what I am to him. A butterfly he has always wanted to catch. I remember (the very first time I met him) G.P. saying that collectors were the worst animals of all. He meant art collectors, of course. I didn't really understand, I thought he was just trying to shock Caroline—and me. But of course, he is right. They are anti-life, anti-art, anti-everything. (Fowles, 2004, p. 123)

Therefore, associating Miranda with the animals or the other, both Clegg and Fowles dehumanise and reduce the woman in the position of an object, which echoes the Victorian understanding of woman as the innocent angel. However, the difference in Fowles's work lies in the conceptualisation of women as an artistic object. While reducing Miranda in an objectified state, Clegg does not want to assault or kill her but just wants to practice his art and suppress his obsession for keeping things. In other words, he would like to keep her as a home decoration.

On the other hand, Clegg's obsession with taking photographs is another tool for him to dehumanise the lively things. He wants to see Miranda passive and in need of protection, and that is why he takes her photos, cuts her face and masturbates while looking at the photos, which gives him complete authority over her. Interpreting Clegg's camera as a phallic object since he is sexually impotent, Pamela Cooper focuses on Clegg's exercise of power through photography (1991, p. 24). According to Cooper, both collecting and photography are pornographic activities which kill organic beings and turn them into passive objects:

> Remembering the double meaning of the word 'take' for Clegg, this suggests that in *The Collector* the urge to photograph is both sexual and aggressive, the desire to punish and kill through violation. Thus the static debased images of Miranda created during her illness represent a spiritual death suffered before her physical death occurs. The camera becomes an erotic instrument for Clegg. (1991, p. 28)

Through photography and pornography afterwards, Clegg kills Miranda and leads her to be transformed into a thing rather than a human being. He destroys the vitality of the human by taking photographs and makes it an artistic image, depersonalises them by cutting the faces of Miranda. By comparing Clegg's two obsession, William Palmer argues that "[c]ollecting, photography, and pornography—in Fowles's novel all three motifs represent different kinds of killing and all are different kinds of perversion of the life-art relationship" (1974, p. 40). Following this comment, Foster also makes a connection between these three motifs stating that all of them turn living beings into things "over which Clegg can assert his dominance" (1994, p. 34). In a way, the Victorian act of collecting and keeping things for their own sake

are replaced by photography which is an act also associated with collecting in this novel. Yet, it would be wrong to claim that the only function of these three motifs is to kill because they also regenerate and revitalise the living things in new art forms. That is to argue that both butterflies and women lose their initial status and meanings for Clegg as the lively animal and human but acquire new forms in new contexts as artistic beings.

To conclude, rather than the feminist readings of the novel, this study is intended to focus on the concept of material obsession from a Victorian perspective. It can be argued that Clegg's obsession caused by his traumatic past to the material things and his hoarding mentality echo Victorian understanding of materiality. On the other hand, while recollecting Victorian materialism and material culture, Fowles also touches upon the material obsession in the twentieth century, which is reflected in the objectification of women. Even though his work lacks the feminist approaches of the time it is written in, it can be argued that going back to the Victorian womanhood, Fowles sheds light upon the continuation of women commodification in a dark tone. In hindsight, *The Collector* can be interpreted as a neo-Victorian novel with respect to the obsessions of the character with the material and his creations of the material through killing the lively beings and regenerating them in new fashions as an indication of his aesthetic taste.

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Against 'others' feet': Reassessing Nationalism in Sidney and Spenser

'Başkalarının Ölçülerine' Karşı: Sidney ve Spenser'da Milliyetçiliği Yeniden Değerlendirmek

Murat ÖĞÜTCÜ*

Abstract

The critical tradition positions Sir Philip Sidney and Edmund Spenser among the pioneers of the nationalistic movement in Early Modern England. From a historical point of view, this has been the result of the promotion of Britishness by 19th and 20th century literary critics through their construction of national poets in the literary canon. Yet, the idea of nation in the Early Modern Period was a multi-layered phenomenon in which religion, sectarianism, race, geography, and social rank were of significance. International and intranational relationships could be felt on a daily basis on the streets of the relatively cosmopolitan London that was populated by the English, the Dutch, and the French, which were further divided into Protestants, Catholics, Puritans, and many more groups in the 16th century. What is more, intellectual discussions about the promotion of the English tongue on literary and non-literary levels were far from the homogeny which our present understanding of nationalism implies. Rather, literary and non-literary intellectual discussions were the result of the negotiations of imitation, translation, appropriation, and experimentation. Hence, nationalism should be re-historicised from its 19th and 20th century concepts to the 16th century to understand to what extent Sidney and Spenser were proud of and promoted their national identities in their works. Accordingly, this article will attempt to discuss nationalism in Sidney and Spenser's works with a primary focus on their poetry.

Keywords: Early Modern Period, Nationalism, Sir Philip Sidney, Edmund Spenser

Öz

Eleştiri geleneği, Sir Philip Sidney ve Edmund Spenser'ı Erken Modern Dönem İngiltere'deki milliyetçi hareketin öncüleri arasında konumlandırır. Tarihsel bir bakış açısıyla, bu görüş, 19. ve 20. yüzyıl edebiyat eleştirmenlerinin İngilizliği yüceltme amacıyla edebiyat kanonundaki ulusal şair kavramını oluşturmalarının bir sonucudur. Oysa Erken Modern Dönem'de millet fikri, dinin, mezhebin, ırkın, coğrafyanın ve sosyal sınıfın önem taşıdığı çok katmanlı bir olguydu. Ulusal ve uluslararası ilişkiler, İngilizler, Hollandalılar, Fransızlar, ve bunları daha da alt gruplara bölen Protestanlar, Katolikler, Püritenler ve daha birçok grup tarafından doldurulmuş olan nispeten kozmopolit 16. yüzyıl Londra sokaklarında günlük olarak hissedilebilirdi. Dahası, İngilizcenin edebi ve edebi olmayan düzeylerde yüceltilmesi ile ilgili entelektüel tartışmalar, bugünkü milliyetçilik anlayışımızın ima ettiği homojenlikten uzaktı. Aksine, edebi ve edebi olmayan entelektüel tartışmalar, taklit, çeviri, uyarlama ve denemelerden oluşan fikir alış verişlerinin sonucuydu. Bu nedenle, milliyetçilik, Sidney ve Spenser'ın çalışmalarında ulusal kimlikleriyle ne kadar gurur duyduklarını ve yüceltmek istediklerini anlamak için 19. ve 20. yüzyıl konseptlerinden 16. yüzyıldaki milliyetçilik anlayışı doğrultusunda tarihsel çerçevede yeniden konumlandırılmalıdır. Buna göre, bu çalışmada Sidney ve Spenser'ın eserleri, başta şiirleri olmak üzere, milliyetçilik kavramından hareketle incelenecektir.

Anahtar Kelimeler: Erken Modern Dönem, Milliyetçilik, Sir Philip Sidney, Edmund Spenser

Introduction

The critical tradition positions Sir Philip Sidney (1554-1586) and Edmund Spenser (1552-1599) among the pioneers of the nationalistic movement in Early Modern England. From a historical point of view, this has been furthered by two reasons. The first one is related with Sidney's martyrdom for the Protestant cause in continental Europe in 1586. Sidney's untimely death and his endeavours to produce English poetry have been equated and commemorated by various poets and critics. Contemporaries like Spenser likened Sidney to a "Gentle Shepheard" who was killed while hunting in a "brutiſh nation" (Spenser, 1617, p. B1^{v}); later poets/critics like Wordsworth also elevated him into a poet-hero and placed him among the "defenders" of nationalism and national literature (Wordsworth, 1974, p. 373). Based on this equation of Sidney with nationalism, the promotion of Britishness by 19th and 20th century literary critics through their construction of national male poets in the literary

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Araştırma Makalesi.

canon (Groak, 2001, pp. 23-26) was another reason why Sidney and partially because of him Spenser have been considered national poets. This was because Sidney and Spenser created a "breakout" in "national poetry" (Cheney, 2011, p. 1), which was related with the contemporary rise in nationalism and the formation of proto-nation states in Europe in the Early Modern Period (Waller, 2003, pp. 17-20).

Yet, the idea of nation in the Early Modern Period was a multi-layered phenomenon that incorporated socio-political, economic and spatial markers of difference. What is more, intellectual discussions about the promotion of the English tongue on literary and non-literary levels were far from the homogeny which our present understanding of nationalism implies. Rather, literary and non-literary intellectual discussions were the result of the negotiations of imitation, translation, appropriation, and experimentation. Hence, nationalism should be re-historicised from its 19th and 20th century concepts to the 16th century to understand to what extent Sidney and Spenser were proud of and promoted their national identities in their works. Accordingly, this article will attempt to discuss, construct and deconstruct nationalism in Sidney[1] and Spenser's[2] works with a primary focus on their poetry.

Early Modern English Nationalism

Humanism revived classical sources and changed the standard medieval concept of man as a fallen creature to that of one who has an idiosyncratic intellectual potential to progress and become later even "a *kind* of god" (Ficino, 1977, p. 388). Shattering the fetters of the unified and universal Latin Church doctrines, the vulgar tongues in Europe developed discussions and methods for the advancement of intellectualism. Initial continental discussions were followed by those in England, in which classical sources, including works by Plato, Aristotle, Cicero and Seneca, were used to form the prescripts of contemporary conduct books, as can be seen in the examples of Castiglione's *The Courtier* (1528), Elyot's *The Governour* (1531), Ascham's *The Schoolmaster* (1570), and many more. By studying Latin and English grammar, rhetoric, history, and other disciplines in grammar schools or universities, this progressive education was crucial in the "*self-fashioning*" (Greenblatt, 2005, p. 1) of an English gentleman who trained both his mind and body according to classical standards.

The idealistic endeavour of the Early Modern English education was to create a self that could identify itself with perfection and differentiate itself from degradation. The double aims to reach perfection and differentiation naturally boosted nationalistic fervour in England. Yet, it also underlined cultural, ethnic and linguistic differences within the country. Contrary to our present day ideas about nationalism as a unifying phenomenon, religion, sectarianism, race, customs, geography, bloodlines and social rank were among the important fragmentary markers of differentiation and springboards for national pride or vanity in Early Modern England. The rise of the fourth estate, steady population growth despite the frequency of natural disasters, the forced migration of continental and English Protestants and Catholics because of sectarian conflicts, and the opportunities brought by mobilisation necessitated many people in the Early Modern Period to move from towns into cities and other countries, which created cosmopolitan communities (Levin and Watkins, 2009, pp. 12-13). As a direct result of these, international and intranational relationships could be felt on a daily basis on the streets of the relatively cosmopolitan London that was populated by several generations of the English, the Dutch, or the French, which were further divided into Protestants, Catholics, Puritans, and

[1] In parenthetical references, Sidney's poetry will be abbreviated as follows: *Astrophil and Stella* (*AS*). References will be to sonnet number and line numbers.

[2] In parenthetical references, Spenser's poetry will be abbreviated as follows: *Shepheardes Calendar* (*SC*), *Amoretti (A)*, and *Faerie Queen* (*FQ*). References will be to sonnet number or canto number and line numbers. The respective eclogue of the *Shepheardes Calendar* will be referred in the parenthetical references.

many more groups in the 16th century. While the exact numbers of Anglicans, recusant Catholics and the many varieties of Dissenters broadly termed as Puritans can be only estimated within the total number of 200,000 people living in London towards the year 1600 (Finlay, 1981, p. 9), the number of people who were considered foreign in London can be relatively distinguished. According to a 1581 census, a total of 3,909 "strangers" were officially recorded living in London, "of whom 1,149 attended the French Church, 66 the Italian, 1,043 the English, 1,364 the Dutch, and 287" who "were of no Church" (Cunningham, 1897, p. 150). The number of officially recorded strangers increased in 1618 to 10,000 (Cunningham, 1897, p. 155), which made London a shared community of diverse groups. Yet, despite the fact that the English, the Dutch, the French, and many other ethnic groups – whether they were Protestants, Catholics, or Puritans – lived in the same locality, what was native or alien would be a matter of the time span spent there by each group or individual and their integration into the Anglican English culture, which in itself was only a few generations old. As a result, what was and what was not English was a contested issue whose definition was still in the making.

Sidney and Spenser's "Nationalistic" Poetics

Sidney was among the first poets to comprehend and theorise the importance of literature as a vehicle towards a definition of Englishness. Sidney emphasises the importance of the creation of a national poetic convention, a literary nationalism (Umunç, 1995, p. 113) through his inspiring words to "'look in [one's] heart and write'" (*AS* 1.14). Sidney promotes a national understanding not only of the function of the poet and but also of poetry. Particularly, Sidney's *Astrophil and Stella* (1582, 1591), a sonnet cycle that bears close outward resemblances to Petrarch's *Canzoniere*, is regarded as a pioneering work "achieving a synthesis which suited the taste of the Elizabethan reader" (Seber, 1995, p. 118) who could no longer solely be satiated with the asexual prescripts of Petrarchism based on Neoplatonic ideals.

For Sidney, the English poet should no longer make solely use of "others' feet," which "seemed but strangers in […] [one's] way" (*AS* 1.11), but rather formulate national conventions through national inspirations. Through Astrophil, Sidney voices his concerns against the use of "strange similes" (*AS* 3.7), that is, continental poetic conventions such as Petrarchism. Astrophil points out the absurdities to use stock phrases – like those that allude to classical mythology, such as the Muses, classical literature, such as Pindar, and earthly riches, such as those of "Ind or Afric" (*AS* 3.1-11) – just for the sake of allusion. Similarly, Astrophil occasionally belittles Petrarchan oxymorons (*AS* 6.1-11, 15.1-11, 41.1-6) as these are considered to be artificial stimuli for poetic inspiration. Rather, "Stella's face" (*AS* 3.12, 15.12-14), being the English inspiration for the English poet should be sufficient for him to produce good poetry and "speak what [he feels]" (*AS* 6.12).

As Astrophil further informs us, although he claims that he does not write to be a famous poet, he cannot withhold himself from writing because he is inspired by Stella herself (*AS* 90.1-14). Stella's love is not only the generative force behind the sonnet cycle, but expressing his love for her is part of Astrophil's (national) identity: "Thine eyes my pride, thy lips mine history" (*AS* 90.3). This turns Stella into a personification of nationalistic love, which is also reflected earlier when Astrophil refers to English history to give an English example of ideal love upon which he can build his understanding of love. Astrophil likens himself to the English king Edward IV who married the English commoner Elizabeth Woodville instead of his French betrothed and created an international diplomatic crisis (Loades, 1974, pp. 86-89). Just like Edward IV, Astorphil would "lose his crown, rather than fail his love" (*AS* 75.14) and choose his English love/beloved over anything else in the world.[3] Consequent-

[3] However, within this Anglicised understanding of love, Sidney does not shun from positioning England within the rest of the world. Referring to the Turkish invasion of continental Europe, the Polish invasion of Moscow,

ly, Sidney underscores the importance of using native conventions and stimuli for the construction of English poetry.

What is more, through Sidney's deconstruction of the characteristics of the lover, the sonnet form and the perception of Petrarchism are further "Englished" (Marotti, 1982, p. 398). In his sonnet cycle, Sidney is rather concerned with the "sensuous" aspect of "love" (Seber, 1995, p. 118), which is much in contrast with Castiglione's continental notion of the reasonable lover. According to Castiglione, the importance to control physical drives by reason is elaborated as follows:

> [W]han the soule is not nowe so much wayed downe with the bodyly burdein, and whan the naturall burning asswageth and draweth to a warmeth, if thei be inflamed with beawty, and to it bend their coveting guided by reasonable choise, they be not deceived, and posses beawtye perfectly, and therefor through the possessing of it, alwaies goodnes ensueth to them: bicause beauty is good and consequently the true love of it is most good and holy, and evermore bringeth furth good frutes in the soules of them, that with the bridle of reason restraine the yll disposition of sense, the which old men can much sooner do then yong. (Castiglione, 1577, pp. NN3^{v}-NN4^{r})

It seems that because Astrophil belongs to the group of "yong" people, he prefers the "flesh" to the control of "virtue" (*AS* 4.1, 4.13) and, thus, wants to be "sinful" (*AS* 14.14) rather than delimit his understanding of love within the Petrarchist conception of one-sided love. For instance, Astrophil reveals his preference for the flesh which even moves into a sort of fetishism when he praises but clandestinely envies the "Highway" on which Stella walks because it "kiss[es]" "Stella's feet" (*AS* 84.13-14). Yet, Astrophil's strong will to "taste" of Stella through "kiss[ing]" or even "bit[ing] her," or lying on her "lap" are constantly cut short by her coldness (*AS* 59.11, 82.11-14). Her coldness is represented through the "iron doors" that "keep [him] from use," which also serve as a dirty allusion to Stella's genitalia that is kept closed to Astrophil (*AS* 108.11). Her rejections, however, do not prevent Astrophil from going further in his sinful behaviour. Towards the end of the sonnet cycle in Song 2, for example, Sidney expresses how Astrophil steals a "kisse" from his sleeping Stella and laments afterwards "for no more taking" (*AS* Song 2.21-4, 2.28). But as Castiglione informs us, "reasonable love is more happye then sensuall" (Castiglione, 1577, p. OO4^{r}) which foreshadows Astrophil's doomed fate as a forsaken lover. Although Astrophil ends up as a miserable lover who pays for his sensuousness and cannot reach *discordia concors* by mingling carnal desires with divine intellect, Sidney seems to achieve an "originality" (Seber, 1995, p. 125) regarding how the idiosyncratic characteristics of the English lover could be formulated, which would encourage other English poets as a generative force.

One of these poets was Edmund Spenser in whose sonnet cycle *Amoretti* (1595) we see a similar yet different subversion of the continental conventions of Petrarchism in order to reflect English points of view. Here, Petrarchism, with its emphasis on the separateness of the lover from the angel-like and asexual beloved (Pearson, 1966, p. 164), is replaced by a happy ending and marriage, if we read the sonnet cycle along with his wedding poem *Epithalamion*. The beloved is not an abstraction but a flesh and blood lady who walks with the poet on the beach and whom we can hear when she chides the poet/lover (*A* 75.1-14). This is much in

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the French civil war, the Dutch war, the Irish war, and intrigues within the Scottish court (*AS* 30.1-11), Sidney, through Astrophil, comments on international affairs and maintains that his nationalism is not an insular one. Creating a pseudo-historiographic mythology of how love reached his heart, love is described to be born in Greece, driven out by the Turk, frozen in Northern Europe, having reached Stella's shining face for comfort but driven out again by her coldness into the poet's warm heart (*AS* 8.1-14). Reflecting Astrophil's frustration with Stella further through the use of international comparisons, "like" a "slave-born Muscovite / I call it praise to suffer tyranny" (*AS* 2.10-11), Sidney shows that although English nationalistic poetry should abstain from using "strange" poetic conventions, it should not be ignorant of what happens in "strange" parts surrounding England.

contrast to continental conventions to silence the beloved in order to foreground her unattainableness. Likewise, in Spenser, contrary to asexual Petrarchism, the consummation of love is not seen as a sin but rather as a divine ordinance, a "lesson which the Lord us taught" (*A* 68.14). Spenser's erotic celebration of the beloved with floral imagery (*A* 64.1-14) renders him a happy lover, rather than a wretched poet, who uses poetry as a writerly catharsis to purge the sorrows of love. Consequently, it can be argued that both Sidney and Spenser bring idealistic poetic conventions of continental literature to a down-to-earth, almost realistic, level.

Nevertheless, the sonnet form is not the sole form and way through which Sidney and Spenser are considered to have attempted to promote a national English literature. Having formed a group of literati under the pseudonym *Areopagus*, which included figures like Spenser, Harvey, and Dyer, Sidney tried to form a school for the advancement of English literature (Smith, 2014, pp. 38-39), and he might have given further examples of English literature of his own if he had not died at an early age in battle.

As one of the members of this informal club, Spenser follows the Virgilian example in his nationalistically oriented career for the advancement of the English tongue. In particular, he starts with the "Oateen reeds" of the pastoral and then moves to the "trumpets sterne" of the epic (*FQ* 1.Proem.4) to "sing of bloody Mars" (*SC*, "October" 39). Spenser tries to produce original literature and sets it especially in the English landscape to assert national dignity. Particularly, Spenser situates his pastoral in England referring to English shepherd names, such as Colin, Hobbinol, Cuddie and Piers, and English flowers, such as "purple Cullambine," "Gelliflowers," "Daffodownfillies," "Cowslips," "Kingcups," "Lillies," "Pawnce" and the like (*SC*, "Aprill" 136-144). As he mentions in his dedicatory epistle to his *Shepheardes Calender*, Spenser wants to give the "English tongue" its dignity by rescuing it from being the "hodgepodge of al other speeches" (Spenser, 1943b, p. 9).

Likewise, the production of his epic *Faerie Qveene* (1590, 1596), the first national epic in English (McCabe, 2002, p. 15), has been regarded as a manifesto of the capability of the English language for high literature. Accordingly, although unfinished, each of the completed six books of the *Faerie Qveene* represents a certain idealised characteristic of the legendary King Arthur's life before he became king. Holiness in Book I, Temperance in Book II, Chastity in Book III, Friendship in Book IV, Justice in Book V and Courtesy in Book VI were used to reflect the ideals of national identity in national literature. Through these idealised characteristics, the epic poem intentionally aims at creating a "national mythography" (Woodcock, 2004, p. 5) in a period marked by the rise of "nationalism" (Brooks-Davies, 1977, p. 1; King, 2004, p. 141; Woodcock, 2004, p. 31; Bennet, 1942, p. 54). Considering Chaucer as an inspiring father figure and orthographic model for his nostalgically oriented spelling in his epic endeavour, Spenser tries to recreate an ideally pure and pseudo-historically well-established English atmosphere in his poetry. Thus, in an English mythological realm of elves, and creating characters who reflect the virtues of English Knights – like Una, the Redcrosse Knight and Britomart – as representatives of an Anglican Protestant national culture against monsters, wizards, and enchantresses – like Error, Duessa, Orgoglio, or the Dragon – which represent continental threats of Catholicism, Spenser tries to promote a nationalism that feeds itself from native Anglo-Saxon, Arthurian, and Protestant sources against foreign literary and intellectual threats of the continent. Consequently, it can be argued that both Sidney and Spenser perceive literature as a way to show national dignity.

Nevertheless, this rise in nationalism reflected in literature was only possible with the encouragement given by patrons to their patronees, which could be seen in Sidney's and Raleigh's encouragement of Spenser; Spenser dedicated his *Shepheardes Calender* to Sidney, and through Raleigh, he presented his *Faerie Qveene* to Elizabeth I. Here, gifts from patrons,

such as getting an official position, were in reality the continuation of the feudal master and servant relationship (Lamson, 1956, pp. 5-6), which had the potential to limit artistic creativity to the tastes of each respective patron. Yet, poets were aware of this as Elizabethan courtiers used, for instance, the Petrarchan diction intentionally while presenting their works to Elizabeth I to get her favour. Thereby, artistry was used as a means to seek gain according to one's social "ambition" (Marotti, 1982, p. 399). For example, through Colin in the "Aprill Eclogue," Spenser shows Elizabeth I, the patron as a "goddess" and himself as her "shepherd," her patronee, who has to serve her in order to sustain his life (*SC*, "Aprill" 96-99). Elizabeth I is put on the position of a Petrarchan lady, the "Great Lady of the Greatest Isle" (*FQ* 1.Proem.30), who controls and inspires those who love her. Hence, it could be argued that the rise of nationalism was correlated with the hoped-for support of the Elizabethan regime.

The Problematics of Sidney and Spenser's "Nationalistic" Poetics

However, although critics have considered Sidney and Spenser as pioneers of national English literature and integral parts of the canon, Sidney and Spenser's reductive ideas of an Anglican Protestant and elitist nationalism were received neither by the majority of the population that consisted of all walks of life[4] nor by the Elizabethan regime. Estate divisions and differences in political points-of-view on domestic and international politics[5] prevented Sidney and Spenser's poetry and prose from reaching and shaping a national audience in their own time in the way they anticipated.

Despite the importance given to national products of literature by both composers and financial supporters, the actual production of literature in the English tongue received a mixed reaction by these so-called nationalistic pioneers. As Helgerson has highlighted the irony of Early Modern poets including Sidney and Spenser, these national poets "deliberately, even wilfully, neglect[ed] the literary traditions of the vernacular languages" and were "seeking inspiration elsewhere, in the literatures of ancient Greece and Rome and of modern Italy" (Helgerson, 2005, p. 20).

Interestingly enough, in spite of the fact that Sidney overtly criticises the bookishness of Petrarchan imitation (*AS* 6.1-11, 15.1-11, 41.1-6), in his sonnet cycle he makes extensive use of it. This is naturally necessitated because Sidney uses the sonnet form which was essentially considered by Early Modern literati to be Petrarchan in origin (Distiller, 2008, pp. 43-46). Although Sidney argues that classical or Petrarchan diction is insufficient to reflect Stella's beauty (*AS* 3.1-11, 6.1-12, 13.1-14, 15.12-14), his pushing of these Petrarchan conventions into the periphery in his poetry only highlights them.

Varying in degree, Sidney's use of Petrarchan diction can be seen especially in metaphors, conceits, oxymorons and paradoxes, hyperboles, and exclamations. For instance, Stella's "eyes" are likened to "spheres of beauty" and "fair planets" (*AS* 42.1, 103.4), and her "red cheeks" are similar to "roses," "crimson," and "vermilion" (*AS* 101.1-5). Similarly, Petrarchan diction is seen in Sidney's use of conceits, such as when he likens Stella's "bed" to a beach on which Astrophil's "sighs" create "storms" (*AS* 98.1-4); or when he refers to Stella's

[4] The Late Elizabethan society was a deferential one in which estate divisions, professions, gender, status and age determined the relationships among individuals which, to name a few, consisted of apprentices, servants, freemen, gentry, merchants, clergymen, courtiers and noblemen. For further information see Shepard, A. (2003). *Meanings of manhood in early modern England.* Oxford and New York: Oxford University Press. See, especially, pages 1-3 and 10-11.

[5] For a detailed analyisis on the differences on domestic and international politics, especially regarding whether England should act as a patron of European Protestantism, see Öğütcü, M. (2017). *Julius Caesar:* Tyrannicide made unpopular. *Parergon* 34(1), 109-128. See, especially, pages 111, 117-119, and 123-124.

"sickness" and hopes that her pale face is rather a sign of her love-sickness comparing it to a "paper" onto which "beauty's reddest ink Venus for him doth stir" (*AS* 101.1-14, 102.12-14); or when he laments how the winds can touch Stella's "golden hair" while she moves on the River Thames (*AS* 103.1-14). Likewise, rather than just relying on or creating English conventions, Sidney makes use of Petrarchan oxymorons and paradoxes to reflect the contrast between his aspirations and the realities he finds. For example, Stella is "just in cruelty" (*AS* 42.6) insomuch that "Venus hath learned chastity" from Stella's coldness (*AS* 42.4); at the same time, Stella's coldness makes Astrophil "feel the flames of hottest summer day" while he lives "in blackest winter night (*AS* 89.13-14). His "sighs, dear sighs," become "indeed true friends" for Astrophil (*AS* 95.1), which, however, are "no sorrow […] but joy" (*AS* 100.12). Among the many hyperbolic expressions that seem to imitate those of Petrarchan poets, we see that Astrophil's "tears" are "but rain from beauty's skies / Making thoses lillies and those roses grow" which he rather "bleed[s]" than sheds (*AS* 93.14, 100.1-2) and that no "ink" is "black enough to paint [his] woe" (*AS* 93.3). Astrophil's exclamations of woes through repetitive uses of "O" (*AS* 69.1-2, 69.8, 69.11) in expressions like "I, I, O I may say that she is mine" (*AS* 69.11) or "O fate, O fault, O curse" (*AS* 93.1) top his Petrarchism. The very end of the last sonnet in the sonnet cycle reveals how Sidney, through Astrophil, cannot abstain from using Petrarchan diction and paradoxes no matter how hard he tries when he wants to express his frustration about his unaccomplished love for Stella: "That in my woes for thee thou art joy / And in my joys for thee my only annoy" (*AS* 108.13-14). Thus, it might be questionable to what extend Sidney actually does not take "plumes from others' wings" (*AS* 90.11) as he claims in his poetry.

What is more, contrary to what he seems to advocate in his own poetry, Sidney is against national popular literature and favours the imitation of the classics according to continental examples. In his *Defence of Poesy* (1582-1583, 1595), for instance, Sidney describes tragedy as a representation of an action that is complete in itself and teaches a moral lesson through the fall of the mighty, which combines views of Aristotle, Seneca, and Horace through the lens of contemporary Italian critics like Scaliger, Minturno, and Castelvetro (Coogan, 1981, pp. 255-270; Heninger, 1988, pp. 27-44). With the notable exception of *Gordobuc* (1561), English tragedies seem a mixture of several genres that only aim to exploit their audiences' attention through drollery and spectacle (Sidney, 1595, pp. $I4^{v}$–$K1^{r}$). In a similar manner, English comedies fail to comply with classical and contemporary Italian prescripts embraced by Sidney. Particularly, English comedy can only stimulate sinful laughter (Sidney, 1595, pp. $K2^{v}$-$K3^{r}$). As a consequence, actual English literary productions by the common English people did not suit Sidney's aristocratic and highbrow aesthetics.

Furthermore, the fact that these despised forms of English literature were rewarded by both the general public and the patronage led to the weakening and distortion of nationalistic feelings in many poets, including Sidney and Spenser. In particular, personal concerns for not being recognised for good service within the patronage system affected Sidney and Spenser's stance towards their fellow countrymen. Despite the fact that the patron was an important figure and generative source for the productivity of the poet, this relationship made the poet economically dependent on the patron. Either through the abandonment of the poet by his patron or the envy of other persons, poets could get into social and financial troubles. This was particularly true for those who had a nationalistic agenda in their works that promoted domestic and international Protestantism, which was quite in contrast with Elizabeth I's pacifist policies that were shaped by her meritocratic councillors like the Cecils (Hammer, 1999, p. 22; Stone, 1979, p. 482; Williams, 1995, pp. 364-365). For instance, despite his goodwill, Sidney was dismissed from court for his quite nationalistic letter to Elizabeth I, in which he urged her not to marry "a Frenchman, and a Papist," whom he termed as "the son of Jezebel of our age"

who persecuted Protestant "Hugenots'" with "fire and sword" (Sidney, 1973, p. 48). Similarly, Spenser felt himself mistreated for his efforts in composing the first three books of his national epic the *Faerie Qveene* which he later exemplified in the poet nailed on his tongue before Mercilla's castle in Book V (*FQ* 5.9.217-34) and the Blatant Beast in Book VI which is usually regarded as the personification of people surrounding Spenser who attacked his political and literary reputation (*FQ* 6.12.343-51). Likewise, having in mind the potential social and material dangers of artistic creation he contemplated in his "October Eclogue" (*SC*, "October" 10, 20, 117-8), we may argue that Spenser used the historically distant setting of Prince Arthur's time in his *Faerie Qveene* not just as a nationalistic setting but also as one which he himself termed in the introductory letter as "*furthest from the daunger of enuy, and suspition of present time*" (Spenser, 1932a, p. 167). He was referring to the envy against those who tried to promote an idealised version of a national Protestant identity in spite of contemporary Elizabethan politics. Thus, both Sidney and Spenser experienced that nationalism was not gratifying and remunerative in Elizabethan England.

Disenfranchised and frustrated with how his political ambitions for the wellbeing of the English had been thwarted by the Elizabethan regime that sent him to Ireland instead of promoting him in court, Spenser expressed a nationalism turned into a toxic form of racism in his notorious *A View of the Present State of Ireland* (1596). According to Hadfield's reading of Anderson's ideas on Spenser's national identity, Spenser's *A View of the Present State of Ireland* can be regarded as the "articula[tion] of a sense of national identity in exile" which created a traumatic syndrome of "separation from one's homeland" which intensified Spenser's "interest in the question of identity" (Hadfield, 1997, pp. 3-7). Remaining in manuscript form until the middle of the 17th century, Spenser's questions about the dichotomy of us and them develop in the imagined dialogues between Eudoxus and Irenius who reflect on Spenser's trauma of separation from England and life in Ireland. Accordingly, Spenser's suggestions for taking control of Ireland by vanquishing the Irish rising led by Hugh O'Neill varied from cultural assimilation of the Irish language, laws and religion to indirect genocide through destroying crops and the killing of cattle. The following passage is one of the many instances of how Spenser's limited and pragmatist view of nationalism turned into a traumatised and toxic form following his life in Ireland and his confrontation with the Irish question:

> Out of everye corner of the woode and glynnes they came creepinge forth upon theire hands, for their legs could not beare them, they looked anatomies of death, they ſpake like Ghoſts crying out of their Graves, they did eat of the Carrions, happy were they could find them, yea, and one another ſoon after, inſomuch as the verye carcaſſes they ſpared not to ſcrape out of theire Graves, and if they found a plot of water-creſſes or Shamrocks; there they flocked as to a feaſt for the time, yet not able long to continue therewithal, that in a ſhort ſpace there were none almoſt left, and a moſt populous and plentiful Countrey ſuddainly lefte void of Man or Beaſt, yet ſure in all that War, there periſhed not many by the Sword, but all by the extremity of Famine, which they themſelves had wrought. (Spenser, 1679, p. 235)

Spenser's graphic retelling of the description of Irish people left to starve to death in an earlier rebellion (Spenser, 1679, p. 235) shows how his devotion to further the English cause gradually deprived him of his humanity. Viewing Spenser as an amorous and ambitious English poet without analysing his *A View of the Present State of Ireland* illustrates a selected view on national poets that produces a polished interpretation of the Early Modern English poet. Thus, the nationalism of Sidney's circle including Spenser were actually far from the romanticised notions of 19th and early 20th century critical tradition, on which most of the pedagogy of the philological education still relies.

Conclusion

Sidney and his patronee Spenser have been considered as the forerunners of English literature that asserted the dignity of the national tongue through outputs of national literature.

Yet, what was and what was not national was a multi-layered question in Early Modern England. Religion, sectarianism, race, customs, geography, bloodlines, social rank and both domestic and international politics were important markers of difference, which defied any concept of a unifying nationalism reduced by critics to Anglican Protestantism. What is more, theories and practices about national literature did not meet, as they were affected by socio-political differentiations of estate divisions: the aristocratic aesthetics of Sidney and his protégé Spenser were far from the realities of popular literature favoured by the commons. Despite their central position within the English literary canon, Sidney and Spenser's views on nationalism and national literature were taken into consideration neither by the majority of the population nor by the holders of power in Elizabethan England. Therefore, to have a holistic view of both Sidney and Spenser's perception and reception of nationalism and their place within Early Modern English literature, their non-canonical works should also be consulted and taken into consideration.

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A Divine Cause for Abandoning Reason in Shakespeare's *King Lear*

Shakespeare'in Kral Lear Oyununda Mantığı Terketmek için Kutsal Sebep

Gül KURTULUŞ[*]

Abstract

King Lear can be considered as one of the most powerful tragedies written by Shakespeare. Written nearly 400 years ago, it appeals to todays' literary critiques, psychologists and psychiatrists. Shakespeare's construction of madness is so deep that psychiatrists diagnose the type of madness King Lear suffers from with its various aspects, such as mental disorder, mania, and dementia. One of the elements that triggers his dementia is stress which can be found in Lear's case due to the corrupted relationship with daughters. Lear has unsolved problems with all of his daughters. Lear does not love them as a father, he loves them as a mother would do hence, their abandonment leads to his collapse. In the father-dominant family model of Elizabethan times *King Lear* was written, this idea is emphasized in the play further with the exclusion of a mother. King Lear does not only maintain kingly authority but also as the only head of the family and care-giver for his daughters, he maintains both a father's and mother's authority role. King Lear does not have a wife to consult when he's distressed and ask for comfort, however he has his daughters. The play starts off exactly with Lear asking for consolation and love from his daughters. Cordelia's refusal to give a solid consolation to him results in chaos for Lear who is in desperate need to receive affection. From the very beginning of the play, there is a fight between chaos and order in the kingdom and in King Lear's mind. In this chaos, madness does not only act as the accelerating power of chaos but also as the remedy of it. In other words, the madness in the play also leads the play back to order. When talking about madness in the play, King Lear and Edgar come to mind as one goes mad and one pretends to be mad. This essay explores King Lear's madness in the light of new literary studies. It aims to look into the various aspects madness that proceeds from chaos to order through the characters of King Lear and Edgar, and from blindness to healthy eyesight both in metaphoric and literal sense through the characters of King Lear and Gloucester who see better and become wiser in the end.

Key words: King Lear, madness, psychology, tragedy, chaos, power relations, parental roles.

Öz

Kral Lear Shakespeare'in yazdığı trajik oyunların en önemlilerinden biri diye düşünülebilir. Yaklaşık 400 yıl once yazılan eser günümüzde edebi eleştirmenlerin, psikologların ve psikiyatrların ilgisini çekmeye devam ediyor. Shakespeare'ın eserinde sergilediği çılgınlık örneği öylesine derin ki psikiyatrlar bu hastalığı ruhsal bozukluk, delilik ve demans gibi farklı yönleriyle teşhis ediyorlar. Lear'ın maruz kaldığı demans durumu kızlarıyla arasındaki bozuk ilişkinin sebep olduğu stres dolayısıyla artmıştır. Lear'ın tüm kızlarıyla arasında henüz çözümlenmeyen problem vardır. Lear kızlarını sadece bir baba olarak değil tıpkı bir annenin hissettiği aşkla sevmektedir. *Kral Lear* Elizabeth döneminin baba-erkil aile yapısını yansıtmaktadır ve baba figürü anne figürünün yokluğunda daha fazla vurgulanmıştır. Lear kendi krallığının en üst seviyesinde olan yönetici ve lider otorite sembolü olmakla birlikte ailesinin yegane ebeveyni ve reisi olarak kızlarına sevgi, şefkat veren anne ve baba rolünü birlikte üstlenmektedir. Kral Lear'ın gergin ve sıkıntılı zamanlarında başvurarak teselli alacağı ve kendini rahat hissedebileceği bir eşi yok ama kızları var. Oyun tam olarak Lear'ın kızlarından sevgi ve avuntu istediği bir sahneyle başlar. Cordelia babasının teselli isteğine olumsuz yanıt vererek çaresizlik içinde sevgi açlığı çeken Lear'ı tam bir karmaşanın içine iter. Eserin başından itibaren Lear'ın zihninde ve yönettiği krallıkta karmaşa ve düzen çatışması belirgindir. Böylesi bir karmaşa ortamında çılgınlık hem karmaşayı artıran hem de sonlandıran bir güç olarak görülür. Bir başka deyişle, çılgınlık oyunda tekrar düzen haline dönülmesi için etkili olur. Çılgınlıkla ilgili düşünürken ve tartışırken oyunda iki karakter ön plana çıkar: Çılgına dönen Kral Lear ve çılgın gibi davranıp o role bürünen Edgar. Bu çalışma King lear'ın çılgınlık olarak tanımlanan hastalığını yeni edebi yaklaşımlar ve çalışmalar ışığında araştırmayı amaçlamaktadır. Çalışma karmaşadan düzen haline dönen süreçte Kral Lear ve Edgar karakterlerindeki çılgınlıkla ilgili özellikleri ve hem mecazi hem de gerçek anlamda körlükten sağlıklı görme yeteneğine kavuşarak etraflarındaki olayları daha iyi anlayıp daha bilge karakterlere dönüşen Kral Lear ve Gloucester karakterleri incelemeyi amaçlamıştır.

Anahtar kelimeler: Kral Lear, çılgınlık, psikoloji, trajedi, karmaşa, güç savaşları, ana babaya ait roller.

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Araştırma Makalesi.

Introduction

King Lear Between Sanity and Insanity

Shakespeare, especially in his tragedies, uses the element of mental health in order to create a tragic hero. Through the hero, he questions the human nature and society's expectations as well as its actions. *King Lear,* as a Shakespearean tragedy, uses different types of insanity to give a meaning for people's cruelty and selfishness. Irving Ribner (1947) classifies madness as existing from birth, stimulated, and invented or imaginary which are exhibited by Lear, Edgar, and Gloucester. These types of madness have various roles and suggestions in the play. King Lear's madness which can be seen as a natural one, has several functions such as the indication of power change, punishment and character development. As Niels Herold (1995) indicates in his article, "Madness and Drama in the Age of Shakespeare," nineteenth-century psychiatrists considered Shakespeare as "the most perceptive analyst of human nature, for guidance in the understanding of madness" (Herold, 1995, p. 94). This paper attempts to cast a new light on the interrelated issues regarding the early modern and modern concepts of psychological, textual, public, and private authority in *King Lear*.

Among Shakespeare's tragic characters, like Macbeth and Hamlet who suffer from disturbed mental states, King Lear is one of the most famous when the discussion is on madness. As Kenneth Muir argues in the introduction to the Arden Shakespeare edition of *King Lear*, the concept of madness in *King Lear* leads to debates such as 'madness in reason' versus 'reason in madness,' furthermore he states that "wicked children of Lear are all destroyed" by the end as big sister Goneril going mad kills the second, Regan and then commits suicide, thus madness leads to a punishment for the wicked (Shakespeare, 1991, p. ii). In fact, madness is not only a punishment or a tragic flaw in *King Lear* but also it is a mental state that enables Lear to see the world from a new perspective by giving him awareness thus contributing to his character development with this awareness.

From beginning to end, the concept of power changes which is presented as light motifs. At first, it is only a family crisis caused by Lear's childish acts. Cordelia's honesty raises the problem of unfair treatment and she ends up losing all her power in England. As Lear distributes his lands to his other daughters and their husbands, power change stays no longer as a family issue. It becomes more serious, worse, traumatic, and turns into a political issue. Herold (1995, p. 94) suggests that Shakespeare's characters' personal problems are very much interrelated to a political crisis and these should be interpreted together. The harmony is shattered in the very beginning when Lear decides to distribute his lands which are the symbols of his power. His personal problems make him take rush, in some sense childish, decisions and this leads to a crisis in both political atmosphere and in Lear's mind. As soon as he gives away his power he begins to ask whether he is going crazy or not. Suddenly the king turns into an old, vulnerable madman who desperately needs his daughters' help. Duncan Salkeld (1994, p.81) interprets this situation as, concepts of reason and madness frequently served as metaphors for the ruling power and the threat of insurrection. According to Salkeld (1994), madness and authority are very much interrelated and King Lear is a good example. The new power, in other words, authority becomes Gonoril and Regan who are represented as wicked characters that cause Lear's madness as well as a disorder in the political arena. The power shift indicates the corrupted side of human nature and instantly Lear becomes a victim of the corrupted authority. Seeing his daughters' true colors, Lear feels powerless and abandoned. His reason, associated with the theme of power, gives way to madness which is seen as a subversion by Salkeld (Salkeld, 1994, p. 82). Lear's madness and crises are clearly caused by the disorders in political and social changes. His destruction takes place in different perspectives.

> The poles of sanity and madness…collapse through a historicized King Lear into a proliferation of voices and discourses of disorder – confusion in the moral, psychic, and political orders (Herold, 1997, p. 268).

As the quotation above highlights, Lear's madness is caused not only by political disorders but also by moral changes. After distributing his lands, he loses his daughters who are very dear to him. He realizes Gonoril and Regan's moral corruption and he does not want to admit his wrong decision. His supporters warn him about the power change but Lear was not able to comprehend the new order.

Discussing Lear's madness, it is important to clarify why he is called mad or what is wrong with his mind that makes others think that he has gradually gone mad. Indeed, Lear's madness is problematic, therefore it has attracted almost every psychiatric diagnosis; bipolar disorder, organic brain syndrome, acute psychosis, involutional melancholia or involutional depression, and even Alzheimer's disease (Jones, 2014, p. 148). Russel Beale, the actor who plays Lear in National Theatre of London's version of *King Lear*, suggests that he worked closely on symptoms of Lewy body dementia (as cited in Jones, 2014, p. 148). Lewy body dementia symptoms include hallucinations and motor disorders. Considering Lear's old age, actually dementia is an accurate diagnosis. From the very beginning he suffers from his wrong and rushed decisions such as dividing the kingdom between the two wicked daughters. As the leader of a fairly strong kingdom, he used to be a very strong king who was able to grow his kingdom stronger, yet his wrong decisions eventually affect his kingdom and himself as well, so although Lear was once a smart man with a sharp mind after a while, he suffers from dementia due to his old age.

Dementia discussed so far as part of Lear's character does not define him entirely and it is not quite his tragic flaw in this tragedy, yet the observable stages of his madness are milestones in the play because they mark certain moments. As a tragic character his hubris described as extreme pride goes hand in hand with his madness (Domínguez-Rué, 2012, p. 668). In the play one of the key moments is where decides to divide the kingdom between his daughters according to the measure of the love they bare for him: "Tell me, my daughters, / Which of you shall we say doth love us most, / That we our largest bounty may extend / Where merit doth most challenge it?" (Shakespeare, 2008, p. 102). This is indeed a delicate moment because it gives a start to the following conflicts. Lear expects rhetorical shows of affection from his daughters to get their share of the kingdom (Bulman, 1985, p. 148). When he cannot receive the required answer from his favorite daughter Cordelia, he suddenly decides to disown her forever: "Here I disclaim all my parental care, / Propinquity, and property of blood, / and as a stranger to my heart and me / Hold thee from this for ever." (Shakespeare, 2008, p. 105, i.105-107). This is a shocking and an illogical decision, the other characters in the play criticize Lear because of it. France comments on it saying: "This is most strange, that she that even but now / Was your best object the argument of your praise, / Balm of your age, most best most dearest, / Should in this trice of time commit a thing / so monstrous to dismantle / So many folds odd flavour." (Shakespeare, 2008, p. 111). As John Draper evaluates in his article, "The Old Age of King Lear:"

> The progress of this madness, like the progress of Lear's earlier change from choler to melancholy develops by fine degrees. In the very first scene, Kent, by a sort of dramatic prolepsis, calls the old King 'mad' though he means foolish rather than insane. At the end of the Act, when the Fool refers to Lear's age and folly, the old man seems first to fear madness: he had always been so certain of himself, and now this certainty is gone. Late in the second act, he feels himself succumbing to hysteria passion, and with deepest pathos beseeches Goneril, "I prithee, daughter, do not make me mad." Some lines later, in bitterness at his unmanly tears, he cries that he'll not weep, but rather he'll 'go mad.' In Act III, as his "wits begin to turn,… His wits 'begin t'unsettle' and finally, late in Act III, his 'wits are gone.' In Act IV, he is 'as mad as the vex'd sea.' (Draper, 1940, pp. 536-537)

Anyone who observes this turn of events would be surprised to see a man thinking his favorite daughter becomes nothing in his eyes all of a sudden therefore this is a moment when we see his dementia slowly affecting his decision-making. In the final act, however, we see the concept of madness appearing not from the actions of Lear but from the actions of the wicked sisters, and it still is an event that affects Lear directly. The sudden abandoning of an old father could be considered as mad as the sudden disowning of a once favored daughter, therefore Regan and Goneril's action against their father could be claimed as a form of madness, just like Lear's action against Cordelia. This is again an incident that the concept of madness affects both Lear and the play's plot structure. What makes this moment unique is that this time madness does not come from within Lear but it comes from without and still manages to affect his mental state. Receiving a refusal from his daughters raises Lear's awareness, triggering his madness to grow, and it makes him question his decision about Cordelia and the kingdom, therefore madness helps him in this context and contributes to his development.

Lear's Initiation to Awareness

Madness, seemingly, makes Lear suffer, but in fact it gives him an opportunity to reach awareness about people around him. In the article "Shakespearean Tragedies: Dynamics, Identifying a Generic Structure in Shakespeare's Four Major Tragedies," it is argued when madness of wicked sisters Goneril and Regan makes Lear's dementia progress and gives his madness a bigger space in the play, this madness drives Lear back to trusting Cordelia because he gains awareness about the true faces of his daughters, and when events are mapped we can see that if Lear did not go mad he would not be able to see the real intentions of those who are around him (Domínguez-Rué, 2012, p. 669). His daughters like other characters act reflecting their true selves when they think Lear as an old, mad and defenseless man, therefore his madness raises his awareness by giving him a chance to see through people. Lear's madness grows with the increasing effect of Lewy body dementia, stress and sadness. Bertrand Evans in his book *Shakespeare's Tragic Practice* stresses the significance of awareness in King Lear saying: "[Shakespeare] had fixed on a favorite kind of dramatic situation involving a serviceable awareness-unawareness gap that he could work across, back and forth, touching off showers of varied effects at will." (Evans, 1979, p. 148). Moreover, James Bulman in his book *The Heroic Idiom of Shakespearean Tragedy*, stated that banishing himself from Goneril is the threshold of Lear's consciousness (Bulman, 1985, p. 159). His madness starts to grow stronger and more vibrant. As again Emma Rue suggests turning to paranoid and mad forces the Shakespearean tragic characters find a fundamental solutions to their problems (Domínguez-Rué, 2012 , p. 675). Lear cannot distinguish between Cordelia and her wicked sisters when he is sane. Lear's madness brings the end of the willful, egoistical monarch and he becomes resurrected as a complete human being (Shakespeare, 2008, p. xii).

Ribner (1947) in the article "Lear's Madness in the Nineteenth Century," categorizes madness as congenital, super-induced, and fictitious which are represented by the Fool, Lear and Edgar respectively (p. 125). Lear's madness is a temporary one and his reason returns at the end of the play, a scene in which one can no longer see a madman but an old wise man. For a while, he really becomes a madman and he uses madness as an unconscious tool of recovery. On the other hand, Edgar pretends to be a madman. Jerome Mazzaro (1985) in "Madness and Memory: Shakespeare's 'Hamlet' and 'King Lear,'" argues that, "[Gloucester's son Edgar] assume[s] a mask of madness in order to camouflage political intentions, achieving in the disguise greater security and a better chance of effecting his will. Success depends upon the pretender's [skill in] giving the impression that he is mentally incapable of any responsible action that might threaten the political motives of his associations" (p. 105). King Lear's madness has several roles such as the indication of power change and character development.

Madness, caused by his misjudgment and his daughters' actions, is used to describe the power change in both personal and political spheres. The contrast between sanity and madness helps him understand the nature of human beings and makes him a better man by developing his vision. It should be reminded that madness doesn't manifest itself solely in characters. Often it can be seen reflected in or caused by chaos. Lear rapidly loses power, authority, and control over those who were once his subjects – excluding Kent and Gloucester. This type of rejection of political authority is described by Karin Coddon (1989) in the article "Such Strange Designs" as 'an intolerable ignorance, *madness*, and wickedness, for subjects to make any murmuring, rebellion, resistance or withstanding […] against the most dear and most dread sovereign Lord and king…' (p. 54). Rejection of the power of the King both in Elizabethan culture and the play is a sort of 'political madness' (Coddon, 1989, p. 56) and it is an example of chaos.

While disorder and confusion are important aspects of madness, another is frenzy, and this too is addressed in a chaotic element of the play. At the end of scene vii, a storm breaks out, which critics easily agree is an example of pathetic fallacy. The tempest in Lear's mind (Shakespeare, 2008, p. 186, xi., 12) is matched with the storm. The storm is both a reflection of Lear's state of mind and of his temperament. When insulting Oswald (Shakespeare, 2008, p. 129, iv., 78-80), for example, or when he is cursing Gonoril (Shakespeare, 2008, pp. 138-139, iv., 265-280), Lear's anger is explosive and can easily be directed at anyone, as seen in the very first scene, when he lashes out at Kent as he stands in his way of delivering his judgement on Cordelia. Lear himself is indeed like a storm. Storms do not last forever and madness can be cured. Neely (1991a, p. 778) notes that "unlike insanity, madness is not defined as the opposite of sane and is not exclusively a medical condition: people run mad, fall mad, are beside themselves, and then recover themselves." In *King Lear*, however, this occurs only when Lear has been reduced to near nothing. He himself wonders if (to his people) he has become his own shadow (Shakespeare, 2008, p. 136), and he ends up, indeed as a parody of his former self. In the deepest point of his madness, Lear appears before a blind Gloucester and Edgar-as-Tom wearing a crown of weeds and flowers (Shakespeare, 2008, p. 241, xx., 189); though never seen, the real crown of the King is missed dearly here, and once the ruler of all of England, Lear can now barely be the king of the animals he speaks to. At the edge of a chaotic new era, England is also divided between two sisters and is at war with France, thus currently it becomes a shadow of its former self. At last, however, Lear comes to his senses: 'For as I am a man, I think this lady/ To be my child, Cordelia' (Shakespeare, 2008, p. 250). At last away from the daughters who profess false affection, with nothing to his name, but with the daughter who has offered him nothing but honesty, Lear is cured from madness. His observation at the start of the play comes true as a prophecy. Where the events truly were set in motion by Cordelia's 'nothing' (Shakespeare, 2008, p. 104), they now end with the death of all three sisters, and Lear following shortly after, his final cries of 'no' and 'never' echoing that first 'nothing' (Shakespeare, 2008, pp. 273-274). Foucault says that in Shakespeare nothing ever restores madness either to truth or reason, and that it only leads to laceration and death (as cited in Coddon, 1989, p. 58). With chaos in the play, and the war with France, unresolved, also with the game of fate having one final blow for Lear's mental state, indeed madness in the play remains as an echo at the end.

A Close Relationship Between Madness and Chaos in Lear's Declining Mental Status

Madness in the play is often analysed through Lear's natural madness, and Edgar's performance of madness. While this approach has proven fruitful in analysis of Shakespeare's tragedies, it should be reminded that madness doesn't manifest itself solely in characters. Often it can be seen reflected in or caused by the narrative. In *King Lear,* madness can be observed from both within and without Lear, and the term 'chaos' compellingly connotes mad-

ness in the outside world. One of the prime reasons why both the characters' inner world and the outside should be taken into consideration when discussing madness in *King Lear* is that Lear is a political figure in the play. As the monarch, he cannot be thought separate of his kingdom. Storozynsky (1991) notes that because of his position, Lear 'is symbolic of the world and its ordering' (p. 168). Any ailment that the King faces can also be found in the nation, an obvious example of which can be found when Lear divides the kingdom between his daughters. A complete division of the kingdom based on flattery is indicative of Lear's deteriorating mental health, which is against any political stratagem that sustains the national benefits. To have a divided kingdom is a inevitably a basis for a chaotic ruling system. It is indeed the initial step of a fragmentation within families, England, and Lear's mind. Lear rapidly loses power, authority, and control over his daughters, Gonoril and Regan who become the new legal rulers of the split land, and as a king symbolises the nation, his children, as 'parts of him', symbolise parts of the nation. When Lear asks Gonoril if she is his daughter (Shakespeare, 2008, p. 135, iv., 210), and what her name is (Shakespeare, 2008, p. 136), in both cases he is trying to re-establish his authority as a father and the King by reminding Gonoril of their relationship. In both cases, however, she doesn't answer. Thus, she rejects Lear's authority and power, both as a daughter and the new representative of the land. This type of rejection of political authority is described by the writer of *Exboration* 'an intolerable ignorance, *madness*, and wickedness, for subjectes to make any murmuring, rebellyon, resistance or withstanding […] against there most dere and most dred soveraygne Lord and king…' (cited in Coddon, 1989, p. 54). Rejection of the power of the King, both in Elizabethan culture and the play is a sort of 'political madness' (cited in Coddon, 1989, p. 56), to borrow Smith's terminology, and an example of chaos.

Chaos prevails when there is distortion of the norm. Gonoril decides that she 'must change arms at home, and give the distaff/ Into [her] husband's hands,' (Shakespeare, 2008, p. 217) reversing roles with her husband and assuming a soldier's role herself. In addition, Lear lacks a roof over his head in his own kingdom at the end of scene xvi (Shakespeare, 2008, p. 177). On the one hand, Lear leaves on his own accord and therefore could be said to be making one last decision for himself regarding the relation between himself and his daughters. On the other hand, he suffers 'the final humiliation of having doors shut behind him, a gesture which in itself demarcates space or place, and reinforces division' (Storozynsky, 1991, p. 166). Not only does this scene provide an example of how the norm is distorted, it also is a reminder of how the frenzied, deteriorating mind of Lear is reflected in the outside world.

When the nature of Lear's madness is scrutinized within the family circle, though, Lear's madness has a different basis that depends on maternity and paternity. Cordelia's disappearance from Lear's side and the void it creates for Lear as well as the reason why and how her absence dearly matters for Lear can be explained through the initial absence of a mother in the play. In "The Absent Mother in King Lear," Coppélia Kahn (2012, pp. 242-243) observes the absence of mother and the presence of a demanding father and in accordance with the lack of a maternal affection Kahn examines Lear's madness: "When Lear begins to feel the loss of Cordelia, to be wounded by her sisters, and to recognize his own vulnerability, he calls his state of mind hysteria, 'the mother'. Lear, referring to his mental state as hysteria in the course of the play, gives the depiction of madness a feminine nature. As Kahn (2012) observes the term's usage refers to the womb and childbearing of a mother and the distress that comes with it. Likewise, Lear's distress is closely connected with his children's doings as discussed earlier in this paper. In this sense Lear identifies his sorrows like sorrows of a mother and/or sorrows of a motherless child. Though Lear identifies himself with the mother he fails this role as he isn't really successful as a motherly figure because of his demanding nature which is in fact unlike a motherly unconditional love for children and indeed more of a

child who seeks a motherly love, and this illustrates his masculine nature that is in stark contrast with Lear's taking on a mother's role. Furthermore, according to Kahn (2012) what Lear essentially demands can be defined as two diverse urges that are mutually exclusive as he both wants to have control over those close to him and to be dependent on them in terms of emotional consolation (pp. 447-448). This leads to conflict, and Lear's distress renders more intense when he cannot maintain any of his wishes. He loses both the emotional support of Cordelia and his power over his daughters. Having faced with this loss, and also the loss of a wife figure to console him makes his sense of loneliness even more poignant. With his favorite daughter Cordelia's absence Lear finds no one to go for comfort which has already been an underlying issue for him. As he has always been dependent on his daughters, mostly Cordelia, for consolation, when he could not receive that treatment, care, and affection from Gonoril and Regan he simply cannot maintain his healthy mental state any longer.

In relation with Lear's above-mentioned demand of a close relationship a parent has with his/her offspring and also his/her demand to be loved in turn, the two sisters' nature as daughters, children of a once strong king, and how they are further related to Lear's madness should be discussed. Kahn (2012) observes this in the light of Freudian concept and suggests that the child's sense of gender develops through mother. Both Regan and Gonoril refuse to take care of their father, provide him with a place to accommodate after he has lost his lands which results in a manner that highlights lack of tenderness. Indeed, both sisters want to remove Lear from his powerful attachments such as reducing the number of Lear's men at a moment when Lear is in need of a place to live in with his loyal men. When Lear is told by Gonoril that he is not allowed to keep this much men in her castle, out of rage he curses her saying that she may or will not carry a child ever and if she does he prays that it will be a painful carriage for Gonoril (Shakespeare, 2008, p. 139). Lear's aggression here is a maternal based aggression. Whenever his wishes are not satisfied or not considered by his daughters, Lear thinks of a related offensive language in his dialogues with his two girls. In brief, because Lear is not properly given care though he has always been an unconditionally loving figure, he prays that Gonoril's child, if ever she owns one, wouldn't give her a care she desires, as well (Kahn, 2012, p. 250). Moreover, in these scenes female characters' dominating power over Lear's power and a conversion of roles can be seen. Petra Puckova (2015, p. 11) discusses the two sister's ambitious natures and their will to have power, and says that the sisters rather govern more of masculine traits unlike most female figures of the times the play is written, which can be explained by Kahn's argument about the absence of a mother. In scene iv where Lear is trying to hold his tears back in front of sisters when he says: "I am ashamed / That thou hast power to shake my manhood" (Shakespeare, 2008, p. 140).

Therefore, Lear is not only forced to be homeless and left without a person for consolation but also his manly, sovereign power is ridiculed and this adds up to the loss of his mental state. Literally he is ashamed of losing his power which is taken away by his daughters. Thus, it can be claimed that Lear's madness is rooted in feminine and masculine sensations. Lear himself is a depiction of this contradiction that is attached to him through being both a mother and a father. He lacks a wife and therefore has to take up the mother role for his daughters and simultaneously because of a lack of a woman to consolidate his losses, demands, needs, and wishes he expects to gain, receive, and obtain from his daughters. On the other hand, his daughters make fun of his power. Furthermore, they misuse and overrule Lear's masculine power and authority.

Madness and Death of the Two Fathers

Lear's madness is associated with his blindness in both literal and metaphoric sense, like Gloucester's blindness of losing his ability of visually seeing what happens around him. Both fathers lose their vision and their worlds become dark in a sense. Lear's madness can be

explained in terms of his becoming blind to the outside world, yet it can be said that his going mad makes him realize the real world that surrounds him. His blindness is an eye-opening situation for him. Gloucester's blindness leads to awareness about his misjudgment regarding disowning Edgar. Only after going blind he understands that he was wronged by his favorite son, Edgar. He has believed in the words of a wicked son, Edmund who has fooled him, saying that Edgar is planning to kill him while it is Edmund who wants Gloucester to die. Like Gloucester, Lear believes in the wrong daughters and disowns the only daughter who loves him most and like Gloucester he starts to see the events clearly when he becomes blind. Bennet (1962) in "The Storm Within: The Madness of Lear" argues that "Shakespeare has dramatized it more clearly than has any playwright since Sophocles, not only by contrasting Lear's blindness with Gloucester's, but by contrasting the patient understanding and tenderness which the disinherited and banished Edgar shows to his father with Lear's lack of sympathy with his devoted vassal and distrust of the help which his equally wronged daughter is trying to give him'' (p. 150). Both fathers, after going mad and/or blind, want to see their only loving children and they want to apologize to be forgiven. Both die near their loving children, happily in a sense. Through the play, King Lear fluctuates between madness and sanity. His wrong choices lead him to his sufferings. After losing everything and after becoming "nothing," Lear realizes he only has Cordelia, his only daughter who truly loves him, a realization that comes with his madness. Loss of his eyesight coincides with his understanding reality in all its clarity. The doubling of Lear and Gloucester function in reflecting the tragic yet happy end of the two fathers who die next to their most beloved children.

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Hari Kunzru's *The Impressionist* and the Mimic Bildungsroman

Hari Kunzru'nun *Gölgenin Gölgesi* Adlı Eseri ve Taklitçi Oluşum Romanı

Simla Ayşe DOĞANGÜN*

Abstract

According to Tobias Boes the much-debated Bildungsroman has proven to be an "unparalleled success as a model by which writers and critics alike can understand the world around them" (2006, p. 242). In the changing perception of the humanistic subject, the word bildung (formation, development) has a precarious relationship with contemporary British fiction. Commenting on the representational possibilities of contemporary literary narratives, Mark Stein proposes that they "have a dual function: they are about the formation of the protagonist as well as the transformation of British society (Britishness) and cultural institutions" (2004, p.22). Drawing on these observations I argue in this study that Hari Kunzru's *The Impressionist* is one such novel that mimics the classical Bildungsroman and problematizes it through its subversion of the traditional characteristics of the hero who is supposed to reach a stable and integrative end point in society and become the model citizen. Hari Kunzru's The Betty Trask Award 2002 winning novel, *The Impressionist* is a multifaceted narrative that ranges across a multitude of geographical settings. As Murat Aydemir (2006) contends, "The narrative tries out, tries on, different conceptualizations of inter- or cross-cultural identity" (p. 205). At the same time, the exploitative regime of "empire" manifests itself in the synchronized presence of connection and the segregation of the new "citizen of the world". By focusing on how performativity resonates throughout the novel, I discuss the ways in which the novel mimics and performs the genre Bildungsroman, and offers new modes of belonging.

Keywords: Bildungsroman, mimicry, performativity, Hari Kunzru

Öz

Tobias Boes'a göre, çok tartışılan Bildungsroman, "hem yazarların hem de eleştirmenlerin çevrelerindeki dünyayı anlayabileceği bir model olarak benzersiz bir başarı" olduğunu kanıtlamıştır (s. 242). Hümanist öznenin değişen algısında, Bildung (çağdaş oluşum, gelişme) kelimesinin çağdaş İngiliz kurgusu ile ikircikli bir ilişkisi vardır. Günümüz edebi anlatılarının temsil etme kapasaiteleri üzerinde duran Mark Stein, bu romanların "ikili bir işleve sahip olduğunu: kahramanının oluşumu, ayrıca İngiliz toplumunun (İngilizliğin) ve kültürel kurumların dönüşümüyle" ilgili olduğunu öne sürüyor (s. 22). Bu gözlemlerden yola çıkarak, bu çalışmada Hari Kunzru'nun *Gölgenin Gölgesi* adlı eserinin, istikrarlı ve toplumla bütünleştirici bir son noktaya ulaşması ve örnek vatandaş olması beklenen kahramanın klasik Bildungsroman'ı geleneksel özelliklerini bozması yoluyla onu hem taklit eden hem de sorunsallaştıran bir roman olduğu savunulmaktadır. 2002'de The Betty Trask Ödülü'nü kazanan Hari Kunzru'nun ilk romanı *Gölgenin Gölgesi*, farklı coğrafyalarda geçen çok katmanlı bir anlatıdır. Murat Aydemir'in (2006) belirttiği gibi "anlatı, kültürlerarası ya da kültürlerarası kimliğin farklı kavramsallaştırmalarını tekrar tekrar denemektedir" (s. 205). Aynı zamanda, "imparatorluğun" sömürücü rejimi, kendisini yeni "dünya vatandaşı" bağlantısının ve ayrıştırmanın eşzamanlı mevcudiyetinde ortaya koymaktadır. Bu çalışmada performatifliğin roman boyunca nasıl yankılandığına odaklanılmakta ve romanın Bildungsroman türünü taklit ederek kendini gerçekleştirme yolları ve yeni ait olma biçimleri sunduğu ortaya konmaktadır.

Anahtar Kelimeler: Bildungsroman, taklitçilik, performatiflik, Hari Kunzru

Introduction

Modernity is a reverberating and contested topic in diverse fields of research. Anthony Giddens (1991) laid the groundwork for later studies of modernisation and modernity when he examined modernisation as the presence of methods of public activity or association which developed in Europe from about the late sixteenth century onwards and which in this way turned out to have global impact (p. 1). The timeframe Giddens refers to covers Europe's Great Transition, which is tacitly related to the time of Enlightenment industrialisation, free enterprise, and urbanisation. It could be said that the change Giddens proposes has reached a point in which we notice the supposed unilinearity of social advancement, progressing in a similar track for social orders everywhere throughout the world. Such a line of thought conceives history as a procedure which has a particular route and its objective is modernity (Hunt, p. 107), at which all social orders will unescapably arrive. In this specific circumstance, social development

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comes full circle in a majestic scene that dehistoricise[s] non-western people groups, or, rather, confers them a history just from the point of view of the Empire (Pieterse, 2010, p. 20). The linearity underlined by the possibility of advancement additionally makes a period grouping that proposes either a retrogressive or a forward development along the hub of advancement. This Eurocentric observation works as a manual for the majestic administration of social orders at various transformative stages (Pieterse, 2010, p. 21).

The idea of modernisation depends on the polarity among the two concepts, contemporariness and tradition. Seen in this light, social orders need to pursue a direct way from the crude to the cutting edge. In Talcott Parson's words, this perspective on advancement grasps "a uniform, unambiguously organized example in advancement towards agreeable joining" (quoted in Kaya, 2004, p. 36). In this case, the possibility of development from the specific to the widespread is underlined. This view depicts traditional society as a phase that must be supplanted by the phase of present day society, which sees convention as something contrary to innovation. Current social orders are those that have in one way or another freed themselves from the hold of the past to make objective foundations; conventional social orders are those that stay joined to the past both socially and institutionally and can not, in this manner, break into advancement (Dirlik 2000, p. 150). From this perspective, the backward and **t**he traditional are practically seen as synonymous while progress is related with advancement toward the standards that are encapsulated by European social orders.

The emergence and evolution of the Bildungsroman genre is closely linked with the concept of modernisation as it both defines and describes European cultural life. Originally, Wilhelm Dilthey coined the expression in Friedrich Schleiermacher's biography and then promoted the concept in his 1906 study, *Poetry and Experience*. Dilthey claimed that the Bildungsroman could be understood as the "poetic expression of the Enlightenment concept of Bildung," referring to the process of purpose-based growth of the character (quoted in Boes, 2006, p. 237). The development of personal identity is the integral characteristic of the Bildungsroman. Thus, the psychological growth of the subject is gradually observed in its relation to the outer world. The ways in which European quotidian life came to be expressed through Bildungsroman assumed so great an importance that in fifty years time, German critics started to use the term to celebrate the tradition of the Bildungsroman in contrast to the "decadent" French and English novels and promote German nationalism. Boes (2006, pp. 232-233) suggests that German literary critics were prone to consider the genre as an artifact of modern Germany's descent in to fascism.

Intricately associated with the rise of capitalism in Europe, the Bildungsroman is considered as a narrative of a protagonist's normalisation into the bourgeoisie social order. According to Franco Moretti (2000), the Bildungsroman corresponds with the emergence of nineteenth-century market capitalism and the resulting social transformation from aristocratic to bourgeois rule and it is a genre that shows the integration of the adult into a transitional society shaken by the "new and destabilising forces of capitalism" (p. 4). In this context, the novel of formation provides the framework into which the new model of human experience could be incorporated. As previous forms of the novel such as the "Picaresque" proves ineffectual in describing the paradoxical relationship between the new individual and society, the two themes of progressiveness and communality and the crisis of the coexistence of the two form the backbone of the Bildungsroman.

Contemporary British authors such as Zadie Smith, Monica Ali and Hari Kunzru tackle questions and issues arising from the precarious relationship of contemporary British identity with the society and the institutions surrounding it. In their works**,** they particularly point at the playful subversion of the principles of Bildungsroman in an attempt to lay bare the dynamics

of the new British identity as it is repetitively re-defined via hyphenated identities such as British-Asian and British-Muslim. It raises questions about which side of the hyphen the person belongs to, giving the impression that the person oscillates between two cultures. Given this context, how present narratives speak to the issue of the time lag that surrounds the postcolonial subject is the main concern of my article. If the novel as a literary form mirrors the transformation of the hero through the acquirement of knowledge and internalisation of societal expectations, it should also be clear to us that the development of the individual also transforms society. The question is: what are we to make of *The Impressionist* in the face of the contemporary interconnectedness of disjunctive times and spaces? In what sense is the novel of formation and education supposed to influence the character who has come to this end point with a time lag of his or her own?

Kunzru's protagonist demonstrates the truth of key defining moments in the turbulent history of a violent locality from the beginning. The white-skinned Pran Nath, is born during a flood-desolated night in a cave in India. After the decease of his mother, Pran is raised by her mom's well-off spouse until he learns that he is not the father of the child. The youthful Pran is then tossed out of the only home he knows, into the boulevards of Agra, after which he takes on different jobs, including that of a prostitute named Rukhsana, in whose character he turns into an object of desire due to his white skin, and then becomes performing "Bobby", a local hireling to a teacher minister in Bombay. Finally, he takes on the character of Jonathan Bridgeman, a youthful "newly rich" Englishman who is about to embark on a journey to England. For some time Pran/Jonathan appears to maintain a steady way of life as a collaborator to the Oxford human sciences teacher Henry Chapel. Yet, that personality starts to unravel, following a chain of events), one of which is Jonathan's confrontation with darkness at the Empire Exhibition. In the end, his whole persona breaks down while going with Professor Chapel on a hands-on work campaign to a British African state, where Pran finally is healed in the hands of an African healer. Along these lines the short scene at the show is a true defining moment in the novel, where Jonathan reluctantly starts to stand up to the false characters he has imagined for himself.

Each section in the novel is titled after the various identities Pran Nath assumes in his journey to adulthood, namely, Pran Nath, Rukshana, White Boy, Pretty Bobby, Jonathan Bridgeman, and lastly, the impressionist. After being cast out from his stepfather's house, the first identity he acquires is Rukshana, a transvestite and a sex worker in the service of Nawab of Fatehpur. Then he runs away, becomes Robert and lives in Bombay with a repressed Scottish missionary, a Reverend Macfarlane, who teaches him English. He also acquires another identity, Pretty Bobby, working as sex dealer and hanging out with other English people, mimicking their accents. As Tüzün (2016) suggests, self-presentations are goal-directed activities that are performatively constructed and revised through social interactions (p. 347). Through his various self-presentations under adopted identities, Pran navigates tricky social environments and grows as an individual by becoming a versatile social actor.

Read through the lense of Homi Bhabha's perception, mimicry becomes a significant strategy for Pran Nath. In this respect, his repeated attempts to craft a different identity for himself offers us fertile ground for an analysis of the politics of mimicry and its association with Bildungsroman. A significant element in Bhabha's thinking is that agency is only feasible with subjection (1984, pp. 131-132). We are not acting under circumstances of our own choice; we are, in fact, acting within a specified discursive framework.Yet Bhabha argues that, despite the dominant narrative, the doer (agent) may behave subversively in the discursive domain (1984, p. 132). In that sense, agency is a particular reaction, but also an obstacle to discursive power. Therefore, no agency is viable without discursive subjection. The concept of repetition

is key to the concept of acting only with and within a specified discursive terrain. Jacques Derrida pointed out that all utterances are repetitions, so that one can efficiently re-articulate when he or she articulates them (1982, p. 307). In addition, each iteration is never the same, as it is marked by a difference in the very structure of language. The implication for politics is that agency is exactly the performance of this repetition.

It is important to note that in playing with the fundamentals of Bildungsroman, *The Impressionist* does not just renegotiate the breaking points of "transitioning" books, but also offers a performative glance which renders it conceivable to perceive a given way of life as a procedure of identity formation, something that is continuously repeated as opposed to something that is intrinsic to the person. Judith Butler's hypothesis of performativity attends to this interpretation as she suggests that personality is performatively comprised by the very articulations that are said to be its outcomes (1990, p. 25). Subjects ceaselessly perform personalities that are already constructed by hegemonic discourses. It is possible to see these discourses as "scripts" which are always already determined within this regulatory "frame" from which to make a constrained choice of gender style. The body, then, is a significant aspect that Butler builds "not as a surface... but as a series of boundaries, individual and social, politically signified and maintained" (1990, p. 33). In perhaps her most concrete statement, Butler describes becoming: "Gender is the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being" (1990, p. 33). In the novel, we can observe such performance on two distinct levels: the protagonist and the text as a whole.

For the protagonist of the novel, identity is likened to a "pile" and here he refers to himself as " A pile of Pran rubble. Ready for the next chance event to put it back together in a new order" (Kunzru, 2002, p. 65). As a person capable of absorbing various personalities, Pran Nath's first identity is Rukshana, a transvestite whose name means "star". Two distinct ideological overlaps can be discerned here: his whiteness and his transvestisim. While his white skin may imply a part of the attempt to undo the categories that are rendered indiscernible through privilege, it also makes him more appealing to his customers. As Sara Ahmed (2007) remarks in "A Phenomenology of Whiteness" whiteness can best be described as "an ongoing and unfinished history, which orientates bodies in specific directions, affecting how they 'take up' space (p. 150). What we see in Pran Nath's whiteness is the sum of his genetic history fused with eroticism and commodification of the body. So this first character Pran Nath assumes is a venture that is complicit with its own object. Another ideologically charged concept in the text is travesty. When Pran Nath is enforced to make a transition from a Kashmiri boy to a hicra girl who is to be offered to the coloniser, his act of cross-dressing as a girl assumes additional significance. In her analysis of the significance of dressing, Marjorie Garber (1992) draws attention to the role of cross-dressing as transgression of gender distinctions which, in Pran Nath's case, is just one among many other attempts at transgression such as the categories of black and white; the coloniser and the colonised as well as the adult and the child (p.16). Everytime Pran Nath crosses gender boundaries**,** cross-dressing acquires a performative and critical importance, both empowering the character as well as revealing his vulnerability at life-changing moments. Pran Nath uses performative acts as a survival mechanism in coping with coercion.

The ease with which Pran Nath makes his transition into different identities is worth consideration as this smoothness accentuates the influence of imitation. Mimicry is a means of subverting colonial power. Bhabha defines his perspective of colonial mimicry as a discursive procedure in which the surplus or slippage generated by the ambivalence of mimicry serves both to undermine the power of the colonial system's dominant discourses and to transform them into an uncertainty that fixes the colonial system and to turn them into an uncertainty

which the colonial topic as a 'partial' presence (1984, p. 127). By way of mimicry, Bhabha claims, the representation of identity and significance is rearticulated through the frame of metonymy (1984, p. 131). Mimicry resembles cover, not a harmonisation or constraint of distinction, yet a type of likeness that safeguards similitude by showing it to a limited extent, metonymically. It also exposes how Pran Nath's world is implicitly structured by the laws of the colonial other.

The next character Pran Nath assumes is "White Boy." Since he understands that it is impossible for him to pass through unnoticed as a white boy, he takes advantage of this situation so as to perform Englishness in the most extraordinary way. In the text, the city has just experienced the Amritsar incident (known also as Jallianwala Bagh incident) which was a massacre of Indian civilians, conducted by British troops under military law. In order to create his own comfort zone Pran enters the phantom town, which is watched by British officers whom he bypasses by faking a British accent, and afterward continues to the train station where white colonials are waiting to be transferred back to England. The scene portraying his passageway into Amritsar pertinently shows the connection between camouflage and mimicry:

> He is a trespasser, a black cuckoo in the nest. He tries to make himself as inconspicuous as possible, acutely aware that there are no other boys of his age present. The real English boys are all away in boarding schools at Home. Some of the women start to watch him, visibly sifting through their memories, trying to place his face. Each time he spots someone fixing on him, he moves, takes up position elsewhere. For a long time he stands beneath a peeling poster. *Visit Bombay. The Gateway of India.* (Kunzru, 2002, p. 183)

Kunzru describes Pran's entrance as 'Walking into whiteness' (2002, p. 187), proposing the impermeability and supremacy of 'whiteness' as a practically obvious space distinct from the spaces occupied by others. The passage demonstrates Pran Nath's entry into the space of otherness together with his peaking anxiety as he transgresses the boundary of whiteness. He likens himself to a young black cuckoo, a migratory bird, known for its aberrant character. Pran is aware of the extraordinary demands of each setting he finds himself in. He is the only outsider and the only fake "white" boy. He shifts positions in order to avoid being the centre of attention as people look at him suspiciously. Thus mimicry becomes a habit which teaches him how to make it in life. It is a reflexive behaviour that helps him survive and acclimatize himself to his surroundings through its repetitive pattern. As he stands beneath the poster "Visit Bombay. The Gateway of India" one can notice his intermediary position between the colonial power and the exotic otherness of the colonized. It is also a sly commentary on the formation of identities.

Pran Nath's arrival in England (as a white boy with a fake passport) requires him to find his place, to feel in rapport with his surroundings and to superimpose his own map. But he also needs to find his own place in Britain, which is not his in a straightforward way. He brings his own text (luggage) with himself to New (multicultural) Britain, the host culture that has begun to be transformed by the arrival of the outsider. Apparently, we see the old that has been mixed with the new, creating a more modern and diverse society. On the other hand, the protagonist himself is the effect of the abusive regime of the colonizer. Through his performative acts, Pran (who has become Jonathan Bridgeman now) both plays out and is moulded by this culture. This means that considering one's place in the world in today's political atmosphere demands a more multi-layered approach towards concepts such as belonging and citizenship. This approach constitutes ideologies of colonialism in manufacturing hybrid identities, which become visible in the transformation of contemporary fiction as tools for political and creative resistance, what Gayatri Spivak calls "strategic essentialism" (quoted in Landry and MacLean, 1996, p. 214).

Jonathan soon becomes a proper English gentleman. Later on in the novel when he enters a Parisian cabaret bar where performers entertain the audience through playing ethnic stereotypes, he recognises his own process of formation. The evening's prime act consists of an

impressionist whose act (or mimicry) creates a cathartic effect on Jonathan and mirrors the incongruous vision of an identity that is perceived as a sequence of surreal performances:

> One after the other, characters appear. One with a deep baritone voice. Another with a little cap and a hectoring way of talking. Each lasts a few seconds, a minute. Each erases the last. The man becomes these other people so completely that nothing of his own is visible. A coldness starts to rise in Jonathan's gut, cutting through the votka. He watches intently, praying that he is wrong, that he has missed something. There is no escaping it. In between each impression, just at the moment when one person falls away and the next has yet to take possession, the impressionist is completely blank. There is nothing there at all. (Kunzru 2002, p. 419)

Peter Childs and James Green read this form of identity as "a chain of discontinuities, each assimilating the last," which renders impossible to return to the essence (2013, p. 73). The time lag that has been mentioned before speaks to the protagonist's reality, and in the face of the contemporary era of capitalist globalization, the stability of his roots has been transformed into the transience of routes. The continuous changing and performance of identity becomes the protagonist's way of living.

Towards the end of the book, Jonathan consents to going with Professor Chapel on a field trip to Fotseland so as to contribute to the field of anthropological research. He has also inadvertently consented to encourage the reproduction of Professor Chapel's views on white supremacy with regard to the fictitious Fotse tribe. At this moment, Jonathan begins feeling uneasy about his own oscillation from the object position to subject position. As a person who has gone for white, Jonathan faces the truth that his procedure of swiping characters has relinquished his entitlement to a genuine individual personality.

> Becoming some one else is just a question of changing tailor and remembering to touch the bottom lip to the ridge of teeth above. Easy, except when that becoming is involuntary when fingers lose their grip and panic sets in that nothing will stop the slide. Then becoming is flight, knowing that stopping will be worse because then the suspicion will surface again that there is no one running. No one running. No one there at all (Kunzru 2002, p. 463).

The passage aptly illustrates the fundamentals of 'becoming' according to the narrator. First, adaptability is a requirement that the person has to possess. It is also about submission: one has to be aware of its consequences as well as accept them even if they prove to be incompatible with one's identity. What Jonathan witnesses while observing the Fotse worshipping their gods, denouncing what lies outside of their circle of trust, is the white coloniser. Here it is possible to resituate Jonathan's position, right in between the traditional and the modern, but this time his inbetweenness is spotted at the very heart of the Fotse people. In this primeval darkness, Jonathan finds himself in the cave where he was conceived, while the novel draws to its end. Similar to the implication found in Plato's cave allegory which requires the individual to descend back into the darkness to see goodness and justice, both the text and the tale of the protagonist end in the cave which signifies old life being transformed into new. In Jonathan's case, it marks the end of his shape-shifting experience.

As it has been mentioned earlier, Butler's performativity can be traced through not only the characters, but also on the narrative level as well. During a 2006 interview with Frederick Luis Aldama, Kunzru describes *The Impressionist* as "a book about books" (p. 114). Comparison lies at the heart of every attempt in writing. It is a key to quotidian experience, scholarly articulation, and disciplinary just as interdisciplinary learning. It lies at the core of the demonstration of making associations crosswise over conventions, limits and characters. In any case, as Rajagopalan Radhakrishnan suggests, the epistemology of correlation is willed into reality by a specific will to control learning. Such a will is never honest of history and its weight (2013, p.16). The act of comparing is never impartial: it hierarchises or compartmentalizes disparity for the benefit of a predominant subject. However, it also acquires new forms at different stages

of literary history. And when it comes to the much-discussed and endorsed form of fiction, the Bildungsroman, *The Impressionist* mimics and performs through re-interpreting the social transformation occuring in the mindset of the de-colonized other as a result of changes in European cultural life which have been taking place since the Enlightenment. In that sense, when analyzed further, the novel yields new insights into the history of European textual relations.

Playing with other books of historical significance, the narrative suggests an alternative mode of reading. Mieke Bal (2003) proposes that scholars of literature should investigate writing and its potential as a reflection of cultural force and in its own context, pointing that the cultural object can be liberated from its historical baggage of being either a reflection of society or an instrument of control, either an object of formalist aesthetics or a minor archive of thoughts (p. 192). Bal's recommendation to consider writings to be social witnesses encourages resistance to the Western scholarly tendency as the authoritative mode for perusing all of world writing. Besides, it additionally renders it possible to resituate contemporary fiction in the global space of writing whose limits outspread the boundaries of the nation.

In its aim to establish its connection with the Bildungsroman, Kunzru's novel of transformation reaches out beyond the text. The text depicts the process of "coming of age", but this transformation is not only inscribed by the culture it inhabits; it in turn moulds this very culture. It is not only about the protagonist's coming of age: it describes and provides the transformation, the repeated transformation of British cultures under the influence of "the outsider". This is a performative function of Kunzru's *The Impressionist*. Indeed, Kunzru himself admits to the influence of Pran Nath's surroundings. According to him, his protagonist's mind is a tabula rasa, without any trace of fixed-identity traits. So, the colour of the book does not necessarily emanate from psychological complexity, but the synchronised transition in his personality as he moves from set-piece scene to set-piece scene as the pageantry of empire plays out all around him (Aldama, 2005, p. 12).

Mediating between the individual and his community, the traditional Bildungsroman connects the two antagonistic topoi by means of travelling protagonists reaching into maturity and achieving some form of compromise between their personal ambitions and the demands of society. In other words, the novel of formation is about the centrifugal forces behind the formation of a nation which necessitate a sense of belonging as the primary element of self-realization. In this sense I contend that *The Impressionist* can be read as a mimic Bildungsroman precisely through its self-reflexive attempts of depicting the process of identity formation. If the Bildungsroman is to be understood as a mirroring surface of European cultural life, then the mimic Bildungsroman is about the ways in which postcolonial agency proves incapable of linking itself with the realities of Western-induced identity concepts. It is about both the attempt to be a member of a canon and the impossibility of such efforts for reasons inherent in its construction. It is based on the idea of haunting: the will to shed new light on the history of colonialism and revise the meaning of contemporary forms of belonging problematise its essence.

Earlier, I have read Pran Nath's diverse performances of identity in connection with acclimatisation, a biological concept which explains how an individual organism adjusts to changes in its environment. To be precise, acclimatisation refers to the process whereby an organism adjusts in a smooth way to absorb the stress or shock condition that occurs in the environment. Taking into account the imitative qualities of *The Impressionist* it is possible to argue that the novel particularly attempts to acclimatise and adapt itself to the conditions of the Bildungsroman. It discloses the process of coming into consciousness and raises awareness of inter-personality that stems from the postcolonial condition which, in turn, symbolizes a new notion of bildung.

Conclusion

The story of Pran Nath perfectly illustrates that new modes of belonging are still being tried and contested. Likewise, *The Impressionist* deliberately reworks the principle of Bildungsroman through distinct performative instances. Seen from this perspective the novel 'is out of sight' with regards to the construction of Bildungsroman, as it does not offer a vision beyond the dynamic between the individual and the nation. However, the parody that is generated from the constant iteration of identities evokes a theatricality that allows us to see the refusal to be regarded as a part of "coming of age" novels.

In its inclusion of the immigrant with his limitations and possibilities the novel speaks to "the incongruous juxtapositions that characterise modern social history, especially those generated by massive migratory movements and the cultural melting-pots to which they have given rise" (Gasiorek, 2012, p. 177). To borrow the term from Salman Rushdie, this is how "newness" enters the world. This is a significant issue that needs to be rethought by way of the postcolonial stance towards novels of formation: this owes much to the aftermath of the Second World War which pushed the novelists to re-conceptualise realism in their works "as powerful anti-humanist thought from structuralism to poststructuralism and postmodernism were starting to make their influence felt" (Nicol, 2004, p. 11).

The analysis of *The Impressionist* as a cultural construct underlines the significance of change in contemporary British fiction: in line with the Bildungsroman's dynamics, literature constantly evolves. The constant transformation of identities that have been examined in this study all relate to this dynamism in mimic Bildungsroman. So what are we to make of the question I have posed at the beginning of this paper? In mimicking the Bildungsroman, yet performing it, what does the novel render possible with regards to this new citizen of the world? Or to put it differently, especially considering the end of the novel, what should we think about Jonathan's transformation? I suggest that we should read it as a step towards the space of difference which allows a Western-induced modernity to see itself from the space of the otherness. This makes possible for us to recognise the mutually constitutive histories of colonialism and anti-colonialism as markers of the global age, while allowing room for producing new modes of interpretation**.**

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Dilemma Situations in Teaching Practice: What Do Student Teachers Reflect?

Öğretmenlik Uygulamalarındaki İkilem Durumları: Aday Öğretmenler Neler Yansıtıyor?

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Abstract

It has been suggested that if student teachers formally reflect on teaching dilemmas they confront, it may be possible for them to uncover new understandings of the teaching and learning process. The starting point of this study is to help student teachers be aware of their own conflicts in teaching English and talk about them explicitly, which is thought to lead them to make theory-informed evaluation of their ways of thinking and to stimulate the habit of reflective inquiry. Employing the qualitative approach, this paper outlines and interprets how student teachers in a practicum course in Turkey reflected on their teaching dilemmas just after they completed their teaching practice in their practice schools. The dilemmas student teachers reflected on were on three dimensions of a lesson: planning, managing, and conducting the lesson. The interpretations included conflicting thoughts, values, or expectations of student teachers throughout the teaching process as a whole and the issues that guided them in deciding on their courses of action.

Key words: Teaching dilemmas, student teachers, practicum, English language teaching.

Öz

Öğretme ve öğrenme süreçleri hakkında yeni anlayışların ortaya çıkacağı düşünüldüğü için, öğretmen adaylarının ders kapsamında öğretmenlik uygulaması sürecinde deneyimlediği ikilemler üzerine yansıtıcı düşünmeleri önerilmektedir. Bu çalışmanın çıkış noktası, aday öğretmenlere İngilizce öğretiminde yaşadıkları kendi ikilemlerinin farkına varmalarına ve bunları açıkça ortaya koymalarına yardım edebilmektir. Bu yol izlenerek, aday öğretmenlerin kendi düşünme sistemleri üzerine kuramsal bakış açılı değerlendirmeler yapmaya ve yansıtıcı sorgulamalar yürütmeye yönlendirileceği düşünülmüştür. Nitel yaklaşımı benimseyen bu çalışma, Türkiye'de öğretmenlik uygulaması dersini alan aday öğretmenlerin uygulama okullarında örnek derslerini tamamladıktan hemen sonra öğretim sürecinde yaşadıkları ikilemler üzerine ne düşündüklerini ortaya koymakta ve yorumlamaktadır. Aday öğretmenlerin yaşamış oldukları öğretme süreci ikilemleri, bir dersin üç boyutu olan planlama, yürütme ve yönetme boyutlarında yaşanan ikilemlerdir. Çalışmanın bulguları, bütüncül olarak, aday öğretmenlerin bir öğretme süreci içerisindeki çelişen düşüncelerini, değerlerini veya beklentilerini ve de bu ikilem durumlarında uygulamaya koydukları kararları nelerin yönlendirdiğini içermektedir.

Anahtar kelimeler: Öğretme süreci ikilemleri, aday öğretmenler, öğretmenlik uygulaması, İngiliz dili öğretimi.

Introduction

Teaching is a multi-dimensional job and teachers go through active mental processes before, during, and after each lesson. Before a lesson, they think actively to plan for what and how to teach; at the time of the lesson, they make on the spot decisions for various situations; and after the lesson, they evaluate the learning/teaching event. It is natural that teachers have instabilities during all those mental processes; and dilemmas can be regarded as such. Komorowska (2016) defined the term dilemma as:

> The term dilemma is used to refer to situations in which a choice is to be made between conflicting expectations conflicting or competing values or two courses of action. (…) A dilemma may also reflect a hiatus between the teacher's convictions (beliefs) and the course of action he or she decided to undertake. (p. 82)

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Araştırma Makalesi.

In the literature, we encounter other terms as "difficulty" and "problem." Dilemma researchers have made a distinction between those concepts and the concept of dilemma since it can be confusing for the readers. Komorowska (2016) distinguishes between a dilemma and a difficulty in teaching contexts as "difficulty refers to an obstacle which hinders planned actions to be undertaken". Therefore, she says "not every difficulty can be treated as a dilemma, yet every dilemma is a form of difficulty" (p. 83). Similarly Scager, Akkerman, Pilot, and Wubbels (2017) separate a dilemma from a problem by considering the solution aspect and see a problem as something that can be solved; but "a dilemma cannot be solved without leaving some residue" (p. 319). Scager et al. (2017) take alternatives that create dilemmas at the center of dilemma situations and emphasize the fact that the act of choosing one will have both advantages and disadvantages. In parallel with Scager et al.'s (2017) view, Lampert (1985) adopts a "coping rather than solving" point of view about the dilemmas in teaching. That's to say; teachers had better learn to cope with dilemmas they face rather than trying to solve them since every option that is not chosen will be a remainder with its advantages and disadvantages.

Komorowska (2016, p. 83) classified dilemmas as contextual dilemmas, ethical dilemmas, and teaching dilemmas. Contextual dilemmas are described as dilemmas rooted in the organization of education and its legal foundations. Ethical dilemmas arise on an everyday basis in the life of schools. Teaching dilemmas, which is the focus of this study, are the ones that are connected with planning, managing, and conducting lessons as well as those connected with assessment and out-of-school activities. The scope of this study, however, is limited to *teaching dilemmas* experienced by student teachers of English which are connected to planning, managing, and conducting lessons. The starting point of the researchers was to help student teachers be aware of their own conflicts in teaching English and talk about them explicitly, which was thought to lead them to make theory-informed evaluation of their ways of thinking and to stimulate the habit of reflective inquiry. The aim of this paper is to uncover teaching dilemmas student teachers confront during practice teaching. To this end, this study addresses the following research questions:

1. What are the teaching dilemmas the student teachers confront in practice teaching?
2. What guided the student teachers to decide on the action they took?

Research on Teacher Dilemmas

Teaching is a situated activity. Every single class has its own contextual variations. Teaching is also "a dynamic phenomenon where interpersonal interactions occur explicitly and implicitly at multiple levels" (Watanabe, 2013, p. 91). The dynamic and situated nature of teaching is the main source of dilemmas that teachers encounter of various kinds. Teachers cannot escape dilemmas. However, they can equip themselves with strategies to manage them (Scager, 2017). Lampert (1985) images the teacher as a dilemma manager and suggests that "…the teacher herself is a resource in managing the problems of educational practice" (p. 194). She presents her own case of dilemmas in her study and focuses not on the choice a teacher has to make in a dilemma situation but on the teacher's deliberation about the alternatives. Lampert (1985) further explains that choosing is not the only way to manage a dilemma because sometimes neither of the options can be the winner.

The scope of studies on teacher dilemmas varies. There are studies that present frameworks of dilemmas and the ones that aim to detect dilemmas faced in different aspects of teaching. On the other hand, there are also studies that focus on teachers' ways of coping with them. Windschitl (2002) scrutinized constructivism in practice and presented a framework that explicates conceptual, pedagogical, cultural, and political dilemmas faced by teachers. Yin (2015) examined Chinese teachers' dilemmas in the nation-wide curriculum

reform and classified four types of dilemmas as cultural, structural, professional, and instrumental dilemmas (cited in Zhu, 2019). Scager et al. (2017) disclosed implicitly communicated dilemmas of teachers when challenging students in higher education and introduced a dilemma analysis instrument. They highlighted conflicts like "maximizing challenge versus maintaining students' psychological safety" that were caused in the process. Smagorinsky, Wilson & Moore (2011) examined a beginning teacher's dilemmas in teaching grammar and writing and found that she was drawing on "inconsistent pedagogical traditions one centered on a teacher's authoritarian control of the curriculum and adherence to formal properties of texts and one centered on students' interests and their agency in learning" (p. 262). Shapiro-Lishchinsky (2011) went further into ethical dilemmas and investigated them through critical incident technique, by which the researcher came up five main categories of ethical dilemmas such as "caring climate versus formal climate and confidentiality versus school rules" (p. 651). Among the studies examining teachers' strategies to cope with dilemmas, Helton and Ray (2006) focused on the strategies practicing teachers would employ to overcome ethical dilemmas. The study revealed four strategies as "preventing dilemmas from occurring; educating and/or threatening others; involving others in solutions; and combining strategies." A similar study that focuses on the strategies for eliminating ethical dilemmas by Ehrich, Kimber, Millwater & Cranston (2011) provided with a model that includes strategies like sharing dilemmas with trusted others, having institutional structures in schools, and educating colleagues about specific issues.

Researchers have also examined dilemmas faced by pre-service teachers in different fields. In their study, Harvey, Cushion & Sammon (2014) aimed to understand dilemmas faced by pre-service teachers' learning about and implementing a game-based approach in physical education lessons. They categorized the dilemmas they faced as conceptual, pedagogical, cultural, and political dilemmas. Donahue (1999) studied with four pre-service English teachers on the service-learning component of their teacher education program and highlighted the possibility of educating teachers morally for their profession by examining the ethical dilemmas they face throughout this component. Zhu (2019) examined six pre-service teachers' ethical dilemmas in shaping identity during teaching practicum (field is not identified) and listed tensions between the classroom authority or the care of teaching; being a community member or an outsider; being an office assistant or a real teacher; and conflicting pedagogies regarding teaching different tracks of students. Another study by Millwater, Ehrich & Cranston (2004) investigated ethical dilemmas faced by pre-service teachers during their practicum and revealed dilemma situations regarding rights of individuals, rights of groups, and system requirements. Brocks, Case and Taylor (2013), with a twofold aim, focused on pre-service teachers' practices regarding literacy instruction and diversity among children together with a teacher educator's dilemmas in guiding them.

It is observed that ethical dilemmas faced both by practicing teachers and student teachers in different fields of education have been the focus of researchers in the existing literature. Therefore, it can be said that literature needs more studies focusing on teaching dilemmas faced by student teachers. This study attempts to provide insights into student teachers' dilemmas during teaching practice and uncover issues that guided them in reaching a decision.

Method

The study adopted a qualitative approach and the data were collected via "Teaching Dilemmas Record Sheet" (please see the appendix for the instrument), which was written by the researchers based on the literature on teacher dilemmas (Komorowska, 2016; Tillema, 1997; Tillema & Kremer-Hayon, 2005 among others). Opinions of three experts as teacher educators were taken on "Teaching Dilammas Record Sheet." The instrument asked student

teachers to (1) record the situations that caused dilemmas for them, (2) include contextual details about the lesson they faced dilemmas in, and (3) reflect on their actions/reactions against the dilemma situations. The sampling strategy used in the study was purposive sampling. The participants were a cohort of student teachers who were taking their practicum course in the last grade of a four-year language teacher education program. The characteristics of the participant group as being student teachers of English language and taking the practicum course were suitable for the purposes of the study. Participation to the study was on a voluntary basis and twenty-four student teachers participated by submitting their "Teaching Dilemmas Record Sheet" and eight of them by participating in the class discussions. The data collection period lasted throughout the spring semester.

Procedure

We aimed to examine teaching dilemmas student teachers experience during the teaching practice sessions carried out as a requirement of the practicum course. To this end, we elicited information from student teachers via a written instrument: "Teaching Dilemmas Record Sheet." First, we provided the student teachers with background information on what a teaching dilemma is based on the related literature (Komorowska, 2016; Tillema, 1997; Tillema & Kremer-Hayon, 2005 among others). We asked the student teachers to complete "Teaching Dilemmas Record Sheet" just after they carried out their teaching practice. Each student-teacher submitted three record sheets in total. After submissions, class discussions were carried out with eight of the participants to have more insights on student teacher dilemmas. During the discussions, we wanted the student teachers to elaborate on the situations that caused dilemmas and the actions they took. Field notes were taken during the class discussions.

Data Analysis

Along with the traditions of qualitative research, the data collected from the student teachers were content-analyzed. The responses of student teachers were subjected to a systematic coding process. In the first cycle, in vivo coding was done and "the direct language of participants" (Saldana, 2011, p. 48) to explain the dilemma situations were picked. Then, the codes were critically examined in the second cycle and the patterns were constructed. Next, the patterns were allocated to pre-existing categories of *planning*, *conducting*, and *managing* as the aspects of a lesson, which were identified by Komorowska (2016).

Results and Discussion

Findings of the study are presented under the research questions presented one by one below.

1. What are the teaching dilemmas the student teachers confront in practice teaching?

STs' teaching dilemmas were investigated and they reported to confront thirteen different dilemmas in total during the teaching practice. When the dilemmas were classified according to the aspects of a lesson as planning, conducting, and managing, five dilemmas were allocated to the planning aspect, and four dilemmas were allocated to the conducting and managing aspects.

In the planning aspect, STs' dilemmas were mostly about including a technique or an activity in the lesson plan or not. The dilemmas they confronted were "to include explicit grammar instruction or not; to include games or not; to include more free production activities or mechanical drills; to include group/pair work or not; and to use the smart board or not." the model in the Figure 1 displays the dilemmas faced by student teachers in the planning aspect.

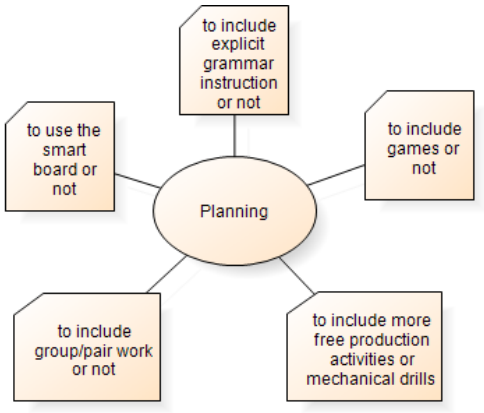

Figure 1: Teaching dilemmas student teachers confronted in the planning aspect

If we reflect on the dilemmas STs face in this aspect, it is observed that the dilemmas were caused by the existence of two alternatives for each situation, and further one alternative represents more traditional ways of teaching whereas the other alternative represents more contemporary ways. For instance, including explicit grammar instruction in the lesson plan, rather than relying on implicit grammar teaching, is regarded as a traditional way of teaching English. Similarly, including more free production activities in the lesson plan is regarded as a contemporary way of teaching English while including mechanical drills is regarded as old-fashioned. Extract 1 exemplifies the dilemma situations STs confronted in the planning aspect.

Extract 1

> I was writing my lesson plan for my practice teaching session and I could not make up my mind for a long time. I had two ways: to include explicit grammar instruction in my lesson plan and explain the grammar rules, give metalinguistic information for example, or not. Then I decided to give place to explicit grammar instruction, at least briefly, because my mentor, who is the real teacher of this class, does so and both the students and the mentor herself are accustomed to it. (ST G)

In the conducting aspect, STs reported that they confronted four different dilemmas. They are "to use L1 or not; to correct accuracy mistakes or not; to tell meanings of words when asked or not; and to translate sentences in reading texts or not." Dilemmas faced in this aspect are illustrated by the model in Figure 2 below.

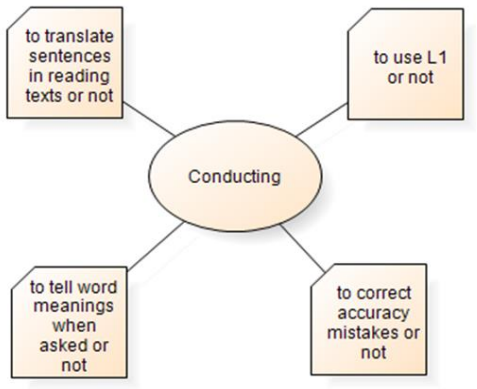

Figure 2: Teaching dilemmas student teachers confronted in the conducting aspect

STs expressed that they felt tension between the conflicting expectations of university supervisors and pupils' routine classroom life. To uncover the situation, we asked the STs to talk about the situation thoroughly in classroom discussions. They stated that mentor teachers

at schools generally use L1 while explaining grammar points or giving instructions; they correct most of the accuracy mistakes even if the utterance conveys the message; and translate sentences in reading texts into Turkish in order to ensure understanding. Therefore, the pupils are accustomed to their teachers' ways of teaching and expect STs to do the same. However, university supervisors expect them to follow theories and principles of language teaching in their practice teaching sessions. Additionally, they also have their own beliefs and values about teaching. Consequently, STs have tensions between conflicting expectations of supervisors and pupils; have difficulty in choosing between different courses of action, and as a result confront dilemma situations. Extracts 2 and 3 exemplify the dilemma situations faced in the conducting aspect.

Extract 2

> I was teaching the 7th graders and I gave instruction for an information gap activity in English. Some of the students asked me to explain once more in Turkish. For a second, I couldn't decide what to do. (…) My supervisor was observing my class and I thought that I shouldn't use L1 because she would most probably give me feedback on this point after the class. So I tried to explain once more but in English and by showing an example. Then they understood what to do for the activity. (ST B)

Extract 3

> While I was practice teaching, a student asked me the meaning of the word 'describe' in Turkish and at that time, first I could not decide whether to tell the meaning in Turkish, define it in English, or tell him to look it up in the dictionary. But then I decided to tell him to look the word up in the dictionary because my mentor teacher always does so and advices us to do so. Additionally, I remembered my English teachers at high school always used the same technique. (ST K)

As for the managing aspect, STs reported four dilemma situations they confronted. They include "to ignore off-task behavior or not; to take mobile phones from students or not; to force the students who do not want to participate in the activities or not; and to deviate from the lesson plan or not." Dilemmas faced in this aspect are shown by the model in Figure 3 below.

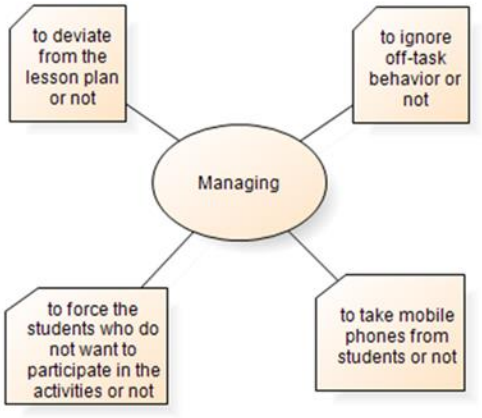

Figure 3: Teaching dilemmas student teachers confronted in the managing aspect

Classroom discussions revealed that some of the dilemmas they face in the managing aspect stem from the point that "do I, as a student-teacher, have the authority to do that?" STs expressed that they were not sure whether they had the right to take a student's mobile phone during the class time or to force a student who did not want to join a game. Extracts 4 and 5 exemplify the dilemmas STs had while managing the class.

Extract 4

> I was having a practice teaching session and at the very beginning of the lesson I noticed that a few students were playing with their mobile phones under the desks. I thought about whether to take their phones, only to warn them, or ignore. Then I thought that I didn't have the right to take their phones since I was not the formal teacher of this class. And I decided to make eye contact with them and later they understood what I meant and stopped that behavior. (ST KC)

Extract 5

> I hesitated whether all the students would want to work together or not because there were students who came from different backgrounds in terms of race, culture, and level of learning. I planned a lesson based on songs to entertain them and encourage them. I picked the students from the list randomly in order to make them work together. (…) However, there were some students who did not want to be partners; especially they didn't want to work with the students who were from a different country. I couldn't decide what to do for a moment but I was determined to take action! Because I believe it is the teacher to change such attitudes. I talked to them kindly about not to discriminate anyone and they didn't reject my request. They continued the activity happily. (ST Ö)

On the other hand, some of the dilemmas they face in the managing aspect are thought to stem from lack of experience in classroom teaching. They expressed that they felt tension in choosing between acting upon the pupils' emotional states and deviating from the lesson plan or ignoring this and finishing up all the activities in their lesson plans. Similarly, off-task behavior of the pupils cause a dilemma situation for the STs in that they were not certain about ignoring the behavior or acting upon it; and if they choose the second alternative, how? Extract 6 shows a ST's dilemma situation while managing the lesson.

Extract 6

> I was having a practice teaching class with 5th graders. I wanted the students to enjoy my class but I noticed that the students were not attending. I think they were tired because it was Friday, the last day of the week, and they were also bored. I stopped a second and it was a true dilemma for me. I asked myself that should I stick to my lesson plan and carry on the tasks or should I stop with the lesson plan and do something to draw students' attention? That moment I told myself that a lesson plan should be flexible and decided to play a vocabulary game with students; because they always have fun with games. (ST M)

STs also reported that they felt more confident about the dilemma situations of this kind towards the end of the practicum as they gained experience in classroom teaching. When it comes to discussing the findings of the first research question, one can say that there is a lack of research on teaching dilemmas in planning, conducting, and managing aspects of a lesson. However, it is possible to relate the findings reported in this section to the findings of teacher cognition research. The following options of student teachers "to play games or not, to ignore off-task behavior or not, to force the students who do not want to participate in the activities or not, and to use L1 or not" in dilemma situations were presented as strategies generated by student teachers to deal with different types of challenges they encountered during practicum (Çimen, 2017).

R.Q. 2: What guided the student teachers to decide on the action they took?

Student teachers' responses and the classroom discussions indicated that the "mentor teachers, student teachers' own beliefs, university supervisors of the practicum course, and their previous teachers" guided them to decide on the actions they took in dilemma situations. It is obvious that mentor teachers' teaching habits, their previous teachers' classroom applications, university supervisors' expectations, and their own beliefs on teaching affected their decisions when they faced dilemma situations. For instance, in the extracts 1 and 3 above, student teachers clearly expressed that mentor teachers at schools guided their actions. In the extract 2, it is obvious that the student-teacher was affected by the university supervisor's expectations; and in the extract 3 the student-teacher referred to the practices of

his previous teachers. Student teachers in the extracts 4 and 5 fell back on their own beliefs about teaching to overcome a dilemma situation.

The findings of the study are parallel with most of the previous research on teacher cognition. Çimen (2017) found that mentor teacher recommendations and student teachers' own learning experiences with the previous teachers are among the factors that influence their teaching practices. Urmston (2003) is another study who reported the influence of student teachers' own learning experiences. Farrel (2008) specified the impact of teacher education program on student teachers' instructional practices. On the contrary, Penington and Urmston (1998) concluded that the coursework in the teacher preparation program did not affect student teachers much when compared to the influence of traditional teaching context.

Conclusion

As the present study suggests, faculty supervisors should take student teachers' dilemmas into consideration while supervising the practicum. Through scrutinizing student teachers' dilemmas, teacher educators can uncover their thoughts and delve into their understandings of teaching together with what lies behind their decisions in actual practice. The first step supervisors can take is helping student teachers be aware of the dilemmas they face during teaching; and the second is guiding them to sort out those situations. This constitutes a highly important part of teacher education since student teachers are at the initial point of their profession. The literature on dilemmas has reached the conclusion that focusing on dilemmas serves pre- and in-service teacher development and professionalism; provides insights about teacher beliefs; and supports reflection by encouraging thoughts on them to make informed choices and raise critical perspectives on practices (Komorowska, 2016; Kremer-Hayon & Tilemma, 2002; Tilemma & Kremer-Hayon, 2005; Scager, Akkerman, Pilot & Wubbels, 2017).

The bulk of studies existing in the dilemma literature are on ethical dilemmas and a lack of research on teaching dilemmas is observed. This study attempts to contribute to the literature on teacher dilemmas first by outlining teaching dilemmas confronted by student teachers of English in planning, conducting, and managing aspects of a lesson; and then by uncovering the underlying influences that guided their decisions. However, further studies are required on teaching dilemmas to have a more complete understanding of dilemmas faced by teachers and student teachers. In addition to studying teaching dilemmas confronted in different aspects of a lesson, future research can also examine dilemmas by focusing on the teaching of specific aspects of language such as grammar, vocabulary, or language skills. Dilemmas confronted in assessment issues can also be focused on by researchers. Teacher journals, classroom observations, and stimulated-recall interviews which will be based on video recordings of the classes taught by teachers and student teachers can be suggested for future researchers as techniques for data collection in order to have a clearer picture of teaching dilemmas in language teaching.

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Appendix

TEACHING DILEMMAS RECORD SHEET

1. Describe the situation that caused dilemma with contextual details, please.

Aspect of the lesson (planning / conducting / managing):

Stage of the lesson:

Grade level:

Topic/Aim of the class:

Incident:

2. What were your competing/conflicting thoughts, values, or expectations?

3. What action did you take?

4. What guided you to decide on the present action?

What were other action(s) you considered to take at the time of the dilemma?

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