



# Litera

**Journal of Language,  
Literature and Culture Studies**

**Dil, Edebiyat ve  
Kültür Arařtırmaları Dergisi**

Volume: 31 | Number: 2

E-ISSN: 2602-2117





**Litera: Journal of Language, Literature and Culture Studies**  
**Litera: Dil, Edebiyat ve Kültür Arařtırmaları Dergisi**



**İSTANBUL**  
**UNIVERSITY**  
**PRESS**

Volume: 31 | Number: 2, 2021

E-ISSN: 2602-2117

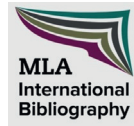
### **Indexing and Abstracting**

Web of Science Emerging Sources Citation Index (ESCI)

MLA International Bibliography,

TÜBİTAK-ULAKBİM TR Index,

SOBİAD





**Litera: Journal of Language, Literature and Culture Studies**  
**Litera: Dil, Edebiyat ve Kültür Arařtırmaları Dergisi**



Volume: 31 | Number: 2, 2021

E-ISSN: 2602-2117

**Owner / Sahibi**

Prof. Dr. Hayati DEVELİ

Istanbul University, Faculty of Letters, Istanbul - Turkey  
İstanbul Üniversitesi, Edebiyat Fakültesi, İstanbul - Türkiye

**Responsible Manager / Sorumlu Yazı İşleri Müdürü**

Prof. Dr. Mahmut KARAKUŞ

Istanbul University, Faculty of Letters, Istanbul - Turkey  
İstanbul Üniversitesi, Edebiyat Fakültesi, İstanbul - Türkiye

**Correspondence Address / Yazışma Adresi**

Istanbul University, Faculty of Letters,  
Department of Western Languages and Literatures  
34134, Laleli, Istanbul - Turkey  
Phone / Telefon: +90 (212) 455 57 00 / 15900  
e-mail: litera@istanbul.edu.tr  
<http://litera.istanbul.edu.tr>

**Publisher / Yayıncı**

Istanbul University Press / İstanbul Üniversitesi Yayınevi  
Istanbul University Central Campus,  
34452 Beyazıt, Fatih / Istanbul - Turkey  
Phone / Telefon: +90 (212) 440 00 00

Authors bear responsibility for the content of their published articles.  
Yazarlar yazılan makalelerin içeriği için sorumludur.

The publication languages of the journal are German, French, English, Spanish, Italian and Turkish.  
Yayın dili Almanca, Fransızca, İngilizce, İspanyolca, İtalyanca ve Türkçe'dir.

This is a scholarly, international, peer-reviewed and open-access journal published biannually in June and December.  
Haziran ve Aralık aylarında, yılda iki sayı olarak yayımlanan uluslararası, hakemli, açık erişimli ve bilimsel bir dergidir.

**Publication Type / Yayın Türü:** Periodical / *Yaygın Süreli*



## EDITORIAL MANAGEMENT BOARD / DERĐİ YAZI KURULU

### Editors-in-Chief / Bař Editörler

**Prof. Mahmut KARAKUŐ**

Istanbul University, Faculty of Letters, Department of German Language and Literature, Istanbul, Turkey – [mahkarakus@istanbul.edu.tr](mailto:mahkarakus@istanbul.edu.tr)

**Assist. Prof. Bülent ÇAĐLAKPINAR**

Istanbul University, Faculty of Letters, Department of French Language and Literature, Istanbul, Turkey – [bulent.caglakpinar@istanbul.edu.tr](mailto:bulent.caglakpinar@istanbul.edu.tr)

### Editorial Management Board Members / Yazı Kurulu Üyeleri

**Prof. Mahmut KARAKUŐ**

Istanbul University, Faculty of Letters, Department of German Language and Literature, Istanbul, Turkey – [mahkarakus@istanbul.edu.tr](mailto:mahkarakus@istanbul.edu.tr)

**Prof. Nedret (ÖZTOKAT) KILIÇERİ**

Istanbul University, Faculty of Letters, Department of French Language and Literature, Istanbul, Turkey – [nedret.oztokat@istanbul.edu.tr](mailto:nedret.oztokat@istanbul.edu.tr)

**Assist. Prof. Bülent ÇAĐLAKPINAR**

Istanbul University, Faculty of Letters, Department of French Language and Literature, Istanbul, Turkey – [bulent.caglakpinar@istanbul.edu.tr](mailto:bulent.caglakpinar@istanbul.edu.tr)

**Assist. Prof. Özlem KARADAĐ**

Istanbul University, Faculty of Letters, Department of English Language and Literature, Istanbul, Turkey – [okaradag@istanbul.edu.tr](mailto:okaradag@istanbul.edu.tr)

**Assist. Prof. İrem ATASOY**

Istanbul University, Faculty of Letters, Department of German Language and Literature, Istanbul, Turkey – [irem.atasoy@istanbul.edu.tr](mailto:irem.atasoy@istanbul.edu.tr)

**Ress. Assist. PhD. Ařkın ÇELİKKOL**

Istanbul University, Faculty of Letters, Department of American Culture and Literature, Istanbul, Turkey – [celikkol@istanbul.edu.tr](mailto:celikkol@istanbul.edu.tr)

**Ress. Assist. PhD. S. Seniz COŐKUN ADİGÜZEL**

Istanbul University, Faculty of Letters, Department of Spanish Language and Literature, Istanbul, Turkey – [seniz.coskun@istanbul.edu.tr](mailto:seniz.coskun@istanbul.edu.tr)

### Language Editors / Dil Editörleri

**Elizabeth Mary EARL** – Istanbul University, Department of Foreign Languages, Istanbul, Turkey – [elizabeth.earl@istanbul.edu.tr](mailto:elizabeth.earl@istanbul.edu.tr)

**Alan James NEWSON** – Istanbul University, Department of Foreign Languages, Istanbul, Turkey – [alan.newson@istanbul.edu.tr](mailto:alan.newson@istanbul.edu.tr)

### Editorial Assistant / Editöryal Asistan

**Ress. Assist. MA. Eser PEHLİVAN**

Istanbul University, Faculty of Letters, Department of American Culture and Literature, Istanbul, Turkey – [eser.pehlivan@istanbul.edu.tr](mailto:eser.pehlivan@istanbul.edu.tr)





## EDITORIAL ADVISORY BOARD / YAYIN KURULU

**Prof. Mahmut KARAKUŞ**

Istanbul University, Faculty of Letters, Department of German Language and Literature, Istanbul, Turkey – [mahkarakus@istanbul.edu.tr](mailto:mahkarakus@istanbul.edu.tr)

**Prof. Arzu KUNT**

Istanbul University, Faculty of Letters, Department of French Language and Literature, Istanbul, Turkey – [arzukunt@istanbul.edu.tr](mailto:arzukunt@istanbul.edu.tr)

**Prof. Esra MELİKOĞLU**

Istanbul University, Faculty of Letters, Department of English Language and Literature, Istanbul, Turkey – [emelik@istanbul.edu.tr](mailto:emelik@istanbul.edu.tr)

**Prof. Esin OZANSOY**

Istanbul University, Faculty of Letters, Department of Modern Greek Language and Literature, Istanbul, Turkey – [eoansoy@istanbul.edu.tr](mailto:eoansoy@istanbul.edu.tr)

**Prof. Hasine ŞEN KARADENİZ**

Istanbul University, Faculty of Letters, Department of American Culture and Literature, Istanbul, Turkey – [hasine.sen@istanbul.edu.tr](mailto:hasine.sen@istanbul.edu.tr)

**Assoc. Prof. Sadriye GÜNEŞ**

Istanbul University, Faculty of Letters, Department of Italian Language and Literature, Istanbul, Turkey – [sadriye.gunes@istanbul.edu.tr](mailto:sadriye.gunes@istanbul.edu.tr)

**Assoc. Prof. Ebru YENER GÖKŞENLİ**

Istanbul University, Faculty of Letters, Department of Spanish Language and Literature, Istanbul, Turkey – [eyener@istanbul.edu.tr](mailto:eyener@istanbul.edu.tr)

**Prof. Hürriyet Özden SÖZALAN**

Istanbul Bilgi University, Faculty of Social and Human Sciences, Department of English Language and Literature, Istanbul, Turkey  
– [ozden.sozalan@bilgi.edu.tr](mailto:ozden.sozalan@bilgi.edu.tr)

**Prof. Kubilay AKTULUM**

Hacettepe University, Faculty of Letters, Department of French Language and Literature, Ankara, Turkey – [aktulum@hacettepe.edu.tr](mailto:aktulum@hacettepe.edu.tr)

**Prof. Ali Osman ÖZTÜRK**

Necmettin Erbakan University, Ahmet Keleşoğlu Faculty of Education, Department of German Language Teaching, Konya, Turkey  
– [aozturk@erbakan.edu.tr](mailto:aozturk@erbakan.edu.tr)

**Prof. Metin TOPRAK**

Kocaeli University, Faculty of Arts and Sciences, Department of German Language and Literature, Kocaeli, Turkey – [mtoprak@kocaeli.edu.tr](mailto:mtoprak@kocaeli.edu.tr)

**Prof. Aslı TEKİNAY**

Boğaziçi University, Faculty of Arts and Sciences, Department of Western Languages and Literatures, Istanbul, Turkey – [tekinay@boun.edu.tr](mailto:tekinay@boun.edu.tr)

**Prof. Füsün SARAÇ**

Marmara University, Atatürk Faculty of Education, Department of French Language Teaching, Istanbul, Turkey – [fsavli@marmara.edu.tr](mailto:fsavli@marmara.edu.tr)

**Prof. Colette FEUILLARD**

Paris Descartes University, Paris, France

**Prof. Nacira ZELLAL**

University of Algiers 2, Bouzareah, Algeria

**Prof. Armando ROMERO**

University of Cincinnati, Ohio, United-States

**Prof. Gérald SCHLEMMINGER**

Karlsruhe University of Education, Karlsruhe, Germany

**Assoc. Prof. Catherine KIYITSIOGLOU VLACHOU**

Aristotle University of Thessaloniki, Thessaloniki, Greece

**Assoc. Prof. Toth REKA**

Eötvös Loránd University, Budapest, Hungary

**Assoc. Prof. Paola PARTENZA**

D'Annunzio University, Pescara, Italy

**Dr. Withold BONNER**

University of Tampere, Tampere, Finland



## CONTENTS / İÇİNDEKİLER

### Research Articles / Araştırma Makaleleri

- The Crisis of Climate and Immigration in Amitav Ghosh's *Gun Island*  
**Trina BOSE, Amrita SATAPATHY** ..... 473
- Reason in Seventeenth-Century Millenarian England: The Example of John Milton's *Paradise Lost*  
**Kyriaki ASIATIDOU** ..... 491
- Discontinuous History and Magical Realism: A Foucauldian Reading of Kazuo Ishiguro's *The Buried Giant*  
Sürekli Tarih ve Büyülü Gerçekçilik: Kazuo Ishiguro'nun *Gömülü Dev* Adlı Romanının Foucaultcu Bir Okuması  
**Baysar TANIYAN** ..... 525
- The Dubious Representations of Histories in *Running in the Family* by Michael Ondaatje  
Michael Ondaatje'nin *Running in the Family* Eserinde Tarihin Müphem Temsilleri  
**Ersay GÜMÜŞ** ..... 547
- Page Layout and Braiding in Hergé's *Seven Crystal Balls*  
Hergé'nin *7 Kristal Küre*'sinde Sayfa Düzeni ve Örne  
**Rafael CARPINTERO** ..... 565
- Reading Turcophilia: The Turkish Life of Pierre Loti in *Aziyadé* and *Fantôme d'Orient*  
**Hacer Esra ALMAS** ..... 587
- Intertexte mythologique dans *Pelléas et Mélisande* de Maeterlinck  
Mythological Intertext in Maeterlinck's *Pelléas and Mélisande*  
**Dmytro CHYSTIAK, Olena KOBCHINSKA, Iurii MOSENKIS** ..... 605
- Le plaisir du texte : une expérience esthétique du lecteur  
The Pleasure of the Text: An Aesthetic Experience for the Reader  
**Jawad HAZIM** ..... 619
- Déambulation et quête de soi dans *Les Tribulations du dernier Sijilmassi* de Fouad Laroui  
Strolling and Self-quest in *The Tribulations of the Last Sijilmassi* by Fouad Laroui  
**Hafid ABOUELKACEM** ..... 633



## CONTENTS / İÇİNDEKİLER

### Research Articles / Araştırma Makaleleri

- Langage obscène et injurieux dans *La Voyeuse interdite* de N. Bouraoui et *C'est le soleil qui m'a brûlée* de C. Beyala  
Obscene and Offensive Language in *La Voyeuse Interdite* by N. Bouraoui and *C'est le soleil qui m'a brûlée* by C. Beyala  
**Assia MARFOUQ, Abdelghani BRIJA ..... 653**
- La représentation des français dans le roman intitulé *La Maison de lumière* de Nourredine Saadi  
Representation of the French in Nourredine Saadi's novel *La Maison de lumière*  
**Ayşe TOMAT YILMAZ ..... 667**
- Aztekerin Susturduğu Kadınların *Mango Sokağı'ndaki Ev'den Yükselen Sesleri*  
Liberated Voices of Aztec Subjugation: Female Subjectivity in *The House on Mango Street*  
**İrfan Cenk YAY ..... 687**
- Mario Vargas Llosa'nın *Lituma en los Andes* Adlı Romanında Anlatının Yapısı  
The Narrative Structure in the Novel *Death in the Andes* by Mario Vargas Llosa  
**Neslihan KADIKÖYLÜ ..... 715**
- Anjel Lertxundi'nin *Un Final Para Nora* Romanı Üzerine Bir Değerlendirme  
A Review on the Novel *Un Final Para Nora* of Anjel Lertxundi  
**Zeynep ŞEKERCAN DUMAN ..... 733**
- Külkedisi* Masalını Yeniden Yazmak: *Külprensi* ile *Vejetaryen Külkedisi* Adlı Resimli Kitapların Karşılaştırmalı İncelemesi  
Rewriting the *Cinderella* Tale: A Comparative Review of *Prince Cinders* and *Vegetarian Cinderella* Picture Books  
**Merve Esra ÖZGÜRBÜZ ..... 757**
- Accidental Humor in Consecutive Interpreting: Accidentally Useful Food for Thought  
**Nihal YETKİN-KARAKOÇ ..... 783**
- Decision Making in Translation: Translator's Strategies and Decision Models for Rich Points in Titles  
**Lyudmila V. ENBAEVA ..... 811**




## CONTENTS / İÇİNDEKİLER

### Research Articles / Arařtırma Makaleleri

Traduire l'argent : le rôle des compléments cognitifs dans la traduction littéraire Translating Money: The Role of Cognitive Complements in Literary Translation <b>Carmen-Ecaterina CIOBĂCĂ</b> .....	<b>835</b>
Bir Arşiv Yaşam İncelemesi: Zinaida Gippius'un <i>Petersburg Günlükleri</i> A Research on Documents of Life: <i>The Petersburg Diaries</i> of Zinaida Gippius <b>Eda H. TAN METREŞ</b> .....	<b>857</b>
Kent ve İnsan: 19.Yüzyılın İlk Yarısı Rus Edebiyatında Peterburg City and People: Petersburg in Russian Literature in the First Half of the 19 <sup>th</sup> Century <b>Nazan COŞKUN</b> .....	<b>881</b>



# The Crisis of Climate and Immigration in Amitav Ghosh's *Gun Island*

Trina BOSE<sup>1</sup> , Amrita SATAPATHY<sup>2</sup> 



<sup>1</sup>Doctoral Research Scholar of English, School of Humanities, Social Science and Management, IIT, Bhubaneswar, India  
<sup>2</sup>Assistant Professor of English, School of Humanities, Social Science and Management, IIT Bhubaneswar, India

ORCID: T.B. 0000-0001-7699-5823;  
A.S. 0000-0002-5742-6665

**Corresponding author:**

Trina BOSE,  
Room No- 217, Ganga Hall of Residence,  
Indian Institute of Technology,  
Bhubaneswar, Jatani, Odisha 752050  
**E-mail:** tb15@iitbbs.ac.in

**Submitted:** 01.02.2021

**Revision Requested:** 21.04.2021

**Last Revision Received:** 05.05.2021

**Accepted:** 15.07.2021

**Citation:** Bose, T., & Satapathy, A. (2021). The crisis of climate and immigration in Amitav Ghosh's *Gun Island*. *Litera*, 31(2), 473-489.  
<https://doi.org/10.26650/LITERA2021-871879>

**ABSTRACT**

Human migration, a socio-political phenomenon in contemporary times, refers to the journey of people across international borders or within their own country. Such journeys arise from varied ecological, social, political, religious, and economic factors. "In this globalize (sic) world, where everything seems to be global, migration is also changing its nature and forms which it takes" (UKEssays, 2018, para. 4). Even though human migration is not new, "undocumented, unauthorized, or illegal migration is a recent phenomenon" (Donato & Massey, 2016, p. 9). Illegal immigrants who undergo political unrest and social turmoil during migration are often sufferers of identity crisis, imprisonment, torture, and exploitation through bonded labour. Falsification of identity papers, drug and arms trafficking, forced prostitution, and human trafficking are some salient features of undocumented migration throughout the world. Amitav Ghosh's *Gun Island* (2019) undertakes an exploratory journey into the present globalized world of anthropogenic climate metamorphoses that trigger excruciating illegal migrations from the Indian Sundarbans, the mangrove region. It is also the saga of many other undocumented migrants from various developing countries, who illegally migrate to the West in search of employment and opportunity but miserably fall victims to human trafficking, xenophobia, and imprisonment. The paper focuses on the socio-economic, political, and climatological reasons for, and the consequences of, the illegal migrations of the underprivileged people portrayed in the text under discussion, by situating them within the framework of the contemporary era of capitalist globalization.

**Keywords:** Climate, employment, globalization, human trafficking, illegal migration



## Introduction

The global occurrence of human migration is undoubtedly one of the most complex areas of concern that international political decision-makers and theorists are currently investigating. Human migration is “a social process that involves the consensual demarcation of lines in space by a human community that is ratified, supervised, and enforced by civil authority” (Massey, 2010, p. 125). International migrants are classified as legal immigrants, illegal immigrants, and refugees. Undocumented or illegal migration “...emerged as a structural feature of the second era of capitalist globalization, which emerged in the late twentieth century and was characterized by international market integration” (Donato & Massey, 2016, p. 7). According to Martin Baldwin-Edwards, “illegal migration is simple to define: it is migration that occurs outside of the legal-institutional frameworks established by states” (2008, p. 1449). The term ‘undocumented migrants’ refers to those who illegally move from their home country to other countries crossing national or continental boundaries without proper legal documents. These are people who tend to overstay their visa or work permit, violating some or all of the conditions related to their immigration status. Some fall under the category of failed asylum seekers or immigrants who have lost the right to appeal further and have illegally extended their stay overseas. Undocumented migrants travel in search of work and lucrative opportunities in a foreign country. However, during the course of migrating, or at some point thereafter, they may undergo various ordeals arising from human trafficking, political suppression, xenophobia, anti-immigration policies, and exploitation of labour.

Amitav Ghosh's recent novel *Gun Island* (2019) depicts the anthropogenic climate catastrophes in the era of socio-economic and cultural globalization and the consequent plight and illegal migration of the indigenous people of the Sundarbans in India. Simultaneously, it showcases the dilemma of disadvantaged people of numerous other countries and continents, who illegally travel by crossing national as well as international boundaries. It deals with the audacious, hazardous, and illegal border-crossing of numerous people travelling from the Middle East, Africa, Bangladesh, and Pakistan to Western cities. Except for the illegal migration from the Sundarbans, the reasons behind the illegal movements of refugees from other developing countries are not overtly revealed in the text. But the sufferings of the undocumented migrants from those countries, which are vividly portrayed in the novel, can be discussed with those of the climate-affected migrants from the Sundarbans of India and Bangladesh because all of them travel illegally in search of job opportunities. They get victimized by trafficking

which is "... defined as smuggling plus coercion or exploitation, as when women agree to be taken unlawfully across borders to be hostesses and wind up as prostitutes, or migrant workers wind up in slave or indentured conditions to repay smuggling fees" (Martin & Miller, 2000, p. 969). The text can be interpreted as a critique on contemporary global concerns like human-induced climate change, illegal border crossings, the politics of migration, and human trafficking.

## Aims and Methodology

*Gun Island* deals with the ever-pervasive phenomena of climate change and human migration. This paper particularly aims to explore the traumatic yet daring account of illegal migrants from Indian Sundarbans and several other developing countries. It also explores the socio-political and climatological reasons as well as the consequences of such migrations while at the same time interpreting how the capitalistic politics of the globalized world impact illegal migrations.

The paper aims to carry out a close reading of the text discussed here and also to analyse related passages for the investigation of these two contemporary global crises, i.e, anthropogenic climate change and illegal immigration. Textual proofs will be quite noteworthy in this context and the supporting pieces of evidence will be analysed and emphasized to bring out the quintessence of the crises of climate and immigration. Apart from a close reading of the novel discussed here, an analysis of the secondary sources on the work concerned will be carried out to further justify the focus of the research article.

## Findings

The narrator and the protagonist of *Gun Island*, Dinanath Datta, is a Brooklyn-based rare book dealer, who visits the shrine of Manasa Devi in the Sundarbans which is depicted in the legend of the Gun Merchant (*Bonduki Sadagar*) - a popular Bengali folklore. On one of his trips, he comes into close contact with the hostile yet fragile ecosystem of Indian Sundarbans which is cut off from the developed regions of India. Nilima Bose who runs the Badabon trust in the Sundarbans rightly observes that "the islands of the Sundarbans are constantly being swallowed up by the sea; they're disappearing before our eyes" (Ghosh, 2019, p. 18). When she comes to know about his passion for antiquities, she requests Dinanath to visit the shrine of Manasa Devi

before it is destroyed by rising sea levels and before the legendary story is lost to humankind forever since “temperatures are rising around the world because of global warming” (Ghosh, 2019, p. 214) causing sea-level rise. Dinanath learns about the perilous lives of the people who inhabit this mangrove region. The Sundarbans is described by Kanai Dutta, a distant relative of the narrator, as “the frontier where commerce and the wilderness look each other directly in the eye” (Ghosh, 2019, p. 8), and materialistic people come to earn profit at the cost of natural resources. According to Kanai, “...every merchant who’s ever sailed out of Bengal has had to pass through the Sundarbans - there’s no other way to reach the sea” (Ghosh, 2019, p. 8). And the shrine of Manasa Devi was built in this swamp full of poisonous snakes because this is “exactly where the war between profit and Nature is fought” (Ghosh, 2019, p. 8).

The text brings to light the pressing ecological problems that the Sunderbans is going through. The acidification and pollution of water resources and the subsequent dead zones in the region can be interpreted as the outcome of the clash between two incompatible forces, i.e., the environment and humankind, or more appropriately, Nature and urbanization. According to Robert Diaz and Rutger Rosenberg,

The formation of dead zones has been exacerbated by the increase in primary production and consequent worldwide coastal eutrophication fueled by riverine runoff of fertilizers and the burning of fossil fuels. Enhanced primary production results in an accumulation of particulate organic matter, which encourages microbial activity and the consumption of dissolved oxygen in bottom waters. (2008, p. 926)

Pia, an Indian-American of Bengali origin monitoring the Irrawaddy dolphins in the Sundarbans, is one of the seminal characters in the text. She frequents the place often and is well versed in the topography of the area. She observes that the river water has been polluted by agricultural pollutants as well as by the dumped chemicals of a refinery. The refinery is run by a group of influential people who are unstoppable and have control over politicians and the police. According to Pia, dead zones grow “at a phenomenal pace, mostly because of residues from chemical fertilizers” (Ghosh, 2019, p. 95). Through her, the readers are made to comprehend that these zones can be as long as middle-sized countries, and a dead zone can also be found in a river, specifically where it meets the sea.



In the Sundarbans, such water contamination and existing dead zones result in the death of fish, crabs, dolphins, and other marine life both of the river and sea. It wrecks the lives of the poor who earn their livelihood by fishing or collecting crabs. It is observed that “the proponents of the vicious circle of poverty argue that as the poor in the developing countries depend most on the natural resources for earning their livelihood, a vicious cycle of poverty - environmental degradation-poverty is created” (Radha & Sankhyan, 2002, p. 11). In *Gun Island*, we see how the detrimental impacts of anthropogenic water pollution deteriorate the condition of poverty-stricken indigenous people by ruining their professions and forcing them to migrate somewhere else to survive.

This climate-induced human displacement from the Sundarbans in contemporary times resembles that of the Gun Merchant in the ancient legend of the Gun Merchant used in the text, who fled his homeland to save his life from the destructive forces of climate change symbolized by the fury and revenge of the Goddess Manasa whom the Merchant disrespected. Cinta who is an Italian historian in the text offers a pragmatic interpretation of the ancient legendary story of the Gun Merchant. The parallel journey of the climate-driven migrants of the past (the Gun Merchant) and the present (the underprivileged from the Sundarbans) elucidates that the legend is “an apocryphal record of a real journey to Venice” (Ghosh, 2019, p. 138). According to Cinta, the Merchant’s “homeland, in eastern India, is struck by drought and floods brought on by the climatic disturbances of the Little Ice Age; he loses everything including his family, and decides to go overseas to recoup his fortune” (Ghosh, 2019, p. 141). Pia despondently describes the present environmental condition of the Sundarbans and the world, “We’re in a new world. No one knows where they belong any more, neither humans nor animals” (Ghosh, 2019, p. 97). It is portrayed that the outcomes of anthropogenic environmental devastations like global warming, sea-level rise, and water pollution pose an existential threat to all living beings on earth during the climate apocalypse.

The narrative quite authentically informs the reader that the Bhola Cyclone of 1970 had devastated the coastal areas of the Sundarbans, and the inland area called Lusibari. The villages had been demolished by the powerful storm surge. Only bare skeletons of trees were visible, and dead bodies floated everywhere, “half-eaten by wild animals” (Ghosh, 2019, p. 14). The hamlets were robbed of their inhabitants by the cyclone. The situation worsened with the immigration of refugees and people from East Pakistan, who wished to escape situations of political mayhem like the war of independence, social unrest, and the trauma of massacre. The incident aggravated the dire predicament

of the indigenous people in the Sundarbans where there had already been a lack of freshwater, food, and health care. The precariousness of Nature and life in this coastal region of the Bay of Bengal held local people back from development, rendering them deprived and socially marginalized.

Inhabitants of the Sundarbans live a storm-tossed and cyclone-ravaged life of incessant struggle and are forced to adapt to the frequently changing climatic conditions. Horen, a fisherman from the Sundarbans, stopped his fishing business as two of his trawlers and a couple of other boats had capsized in Aila Cyclone in 2009. Farmers left the place as the soil became uncultivable due to saltwater intrusion ensuing from extreme weather events and sea-level rise. In "The Indian Sundarban Mangrove Forests: History, Utilization, Conservation Strategies and Local Perception," it is observed that "sea level rise owing to global warming, anthropogenic drivers, and land subsidence eventually affects the mangrove forest and vulnerable, coastal communities" (Ghosh et al., 2015, p. 161). One sees in *Gun Island*, the resolute young people of the lands taking the bold decision of moving abroad, albeit illegally, to earn money for an improved and stable life.

The number of traffickers increases after each cyclone and they come to trap the poor and earn profit by using their crisis as an opportunity; they manipulatively take women to faraway brothels and able-bodied men to worksites. It will not be fallacious to state that "in the Sundarbans, in the aftermath of climate change-intensified disasters, large-scale out-migration and a surge in trafficking ensued" (Molinari, 2017, para. 28). According to Tipu, a local boy of the Sundarbans, the downtrodden people from the Sundarbans choose to cross national boundaries illegally since they cannot easily arrange officially authorized documents like passports and visas.

Tipu, while giving justification for illegal immigration of the deprived and the marginalized to Dinanath, explains that climate change and the resultant increase in the number of destructive cyclones are two pertinent causes behind the exodus of people from the Sundarbans. The dirt-poor and illiterate people of the Sundarbans have to starve to death if they do not move out of the Sundarbans. Hence "climate change and sea-level rise are likely to make some places uninhabitable, leading to major increases in migration" (Last et al., 1998, p. 13). According to Tipu, the poor do not have money to bribe the forest guards to go to the jungle to collect honey or other forest products. Moreover, high salinity content in the land and water makes cultivation

and fishing unsuitable professions. Katha Kartiki remarks, "...as climate change affects the availability of resources and reshapes geographical boundaries, communities will be forced to migrate to access to natural resources, and seek more productive livelihoods. This will likely drive conflict, as people struggle over limited resources and cross national borders" (2011, pp. 23-24). *Gun Island* showcases how in the time of climatological alterations and ecological damage, the natural resources of the mangrove region cease to be abundant, which ruins the lives of the poor of the Sundarbans leading to conspicuous mass migrations.

Tipu remarks that "the Internet is the migrants' magic carpet; it's their conveyor belt" (Ghosh, 2019, p. 61) since, in the epoch of the internet and digitalization, illegal migrants have easy access to knowledge and information. M. Moretti observes that "what is happening to the mobile communication market is a good example of positive globalization: in few years mobile phones have spread all around the world becoming a low-cost tool capable of providing wireless connectivity almost everywhere" (2011, p. 2). The illegal human migration exhibited in the text shows that this process of globalization is not free from its limitations and shortcomings because it provides illegal migrants with information which helps them plan their journey. The text highlights the drawbacks or destructive impacts of the wrong usage of technology and learning from the internet. Underprivileged people get enticed by fascinating images of a foreign country that they find on the internet. They try to illegally reach this place by forging documents. Tipu gathers information regarding irregular routes from the internet at the very time when illegal immigration is constrained by governments globally. However, such restrictions had not been so stringent when people migrated from one place to another in ancient times.

Tipu and Rafi from the Sundarbans are portrayed as having had access to technology since their childhood and as such they are adept at using modern devices like smartphones and computers. They get the idea of a better life in a foreign country also from the internet which allures them. In an interview, Amitav Ghosh remarks,

A lot of this is happening because the systems exist, and these systems are not trivial systems. The human trafficking business is the biggest clandestine industry in the world, even bigger than the drug trade. It reaches very deep into society, especially poor societies. On top of that, you have the information system. If you are a poor kid in say Bangladesh or Pakistan—both of these countries have higher rates of internet

penetration rates than the U.S.—you see these pictures on your cheap smartphone. You have social media and you are connected to people who can help you move. These technologies are absolutely at the heart of movement. (Ramakrishnan, 2019, para. 19)

*Gun Island* depicts that this trend can be found even in the most backward and adverse coastal and other remote regions of India. Tipu and Rafi plan their illegal journey to Western countries in search of employment. But they get caught in the web of international politics of migration that takes away their independence and strips them of their dignity.

The text highlights that illegal immigrants become political refugees, social outcasts, and homeless and nameless entities - the exploited resources. The sordid tale of illegal migration is brought out poignantly yet starkly through two young characters - Tipu and his friend Rafi. Tipu and Rafi, along with many other illegal migrants, fall victims to smuggling which aims at “material gains from the illegal crossing of international borders and there can be consent from the individual to be moved” (Yahya, 2020, p. 2). Rafi narrates his horrific experiences of the perilous journey from the Sundarbans with Tipu. Tipu prearranged their travel with the aid of some dalals from Bangladesh. They were first taken to Dhaka. Then from Dhaka they were brought to Kolkata and were kept locked and hidden in a “connection house” (Ghosh, 2019, p. 237) in unhygienic conditions. If someone would complain or ask too many questions, that hapless victim would have been “slapped or beaten; sometimes the jackals would hit” (Ghosh, 2019, p. 237) with pistol butts.

On the third night, their journey began again in a truck, and their condition was like cows and goats without having sufficient space even to sit down. Many of them suffered from car sickness, and most of the time, they did not know about their destination. When they were close to the Pakistan border, they were asked to arrange for an extra payment of fifty US dollars each. When Tipu protested, the traffickers slapped him and shoved a stick into him. When the truck reached the Turkish border, the migrants started to run following previous instructions given to them to dodge and save their lives from the firing of the border guards. Rafi and Tipu got separated in the ensuing confusion, and they became terrified. While running, they heard the sounds of gunshots, and the shots hit some of their fellow migrants who screamed in pain lying on the track helplessly like “fallen animals” (Ghosh, 2019, p. 240). Rafi says, “there were maybe thirty

or forty of us, running blindly, in a panic: it was like a stampede" (Ghosh, 2019, p. 240). Rafi took shelter in a hiding place with a dozen Hazaras. After being separated from Tipu, Rafi became baffled and lost as he did not know anything about the routes or where to go next. Tipu called Rafi eventually and advised him to join a group of refugees who planned to walk to Europe. Among the refugees, there were a few Bengalis, and the others were from Iraq, Syria, Afganistan, Somalia, and Pakistan. Tipu also advised him to try to reach Venice. Finally, Rafi arrived in Venice with many other illegal immigrants like himself having experienced harrowing experiences of the illegal flight from his country of origin. In this way, the illegal migrants previously obsessed with the idea of an improved life in a foreign country got disillusioned during the course of their journey. The illegal migrants crossed from an age of innocence to experiencing firsthand the notoriety of world politics and the nasty ways of the globalized world.

Both Tipu and Rafi hail from the Sundarbans, but unlike Rafi, Tipu does not suffer from poverty since he is blessed with a luxurious life even in a remote village. Pia provides Tipu and his mother Moyna with all sorts of comfort since Tipu's father who worked for Pia died while saving her life. So Tipu has not been forced to illegally migrate to earn money unlike other illegal migrants from the Sundarbans. Rather, he willingly chooses to flee his place for job opportunities in a prosperous foreign city, which he fails to get in Kolkata owing to prevailing social bias and marginalization of the natives of the Sundarbans. The narrative informs the reader that the indigenous people of this mangrove area are looked down upon in Kolkata due to their financial weakness and lack of progress. For instance, when Tipu's schoolmates in Kolkata come to know that Tipu is from the Sundarbans, they consider him only as a Dalit and start humiliating him by saying that only whores and servants come from his place. Moreover, his classmates from influential families ensure his expulsion because Tipu beats a boy for his insulting remarks about the Sundarbans.

Tipu illegally crosses the national border with forged papers, lying to his family about his job and present location. While tracking Tipu's journey, Pia who also happens to be Tipu's legal guardian contacts an NGO that deals with refugees and migrants. A member of the NGO informs Pia that Tipu's story is quite common in the present global context because "over the last couple of years there had been a huge increase in reports of teenage boys and young men leaving home without informing their families" (Ghosh, 2019, p. 183). After searching Tipu's bag Pia learns about his growing obsession for Venice and anticipates that he will end up in Venice.

The narrative throws light on the fact that illegal migration is not a smooth process since the people immigrating illegally risk torture, deportation, detention, and falling prey to transnational organized crime. Quite paradoxically, the biblical place Sinai becomes a perilous place for illegal migrants and refugees in the present and a hub for the trade in human organs. But at the same time, one cannot overlook the fact that 'Sinai' derives from the word '*sin-ah*' which means hatred. The narrative informs the reader that "the connection house was cunningly designed: the refugees' dungeon-like cells were below ground and difficult to detect" (Ghosh, 2019, p. 262). The place is full of smugglers, who claim money from refugees. If refugees are unable to pay them, they are even robbed of their organs which are sold to Europeans, highlighting the fact that the major types of exploitation of human trafficking are "prostitution, forced labour, slavery, or the removal of organs" (Väyrynen, 2003, p. 1). Ghosh depicts such types of harsh reality and brutality meted towards the refugees in the present which is comparable with that of the slave trade in the past.

According to Gisella, Cinta's niece and a documentary filmmaker, the traffickers have connections everywhere, like the criminal underworld, the highest political and judicial places, the police, and even European governments. She opines, "All these networks could be exposed. It's being said that this is the reason why so many governments don't want to accept the Blue Boat. This group of refugees may know too much" (Ghosh, 2019, p. 263). The Blue Boat is the first refugee boat going towards Italy in a long time, and the minister has thought of sending the navy if the situation demands so. The refugees are indeed unwanted because they are undocumented. But the above-mentioned argument of Gisa for not accepting those refugees does not seem completely baseless either. Besides, illegal immigration brings about conflicts between the human rights activists and the right-wing government in Venice.

The text offers insight into the strategies of the newly elected right-wing government in putting off illegal migration or the refugee crisis which is the biggest political concern in Europe. Gisella starts working on a documentary about the recent wave of humans crossing into Italy since an influx of illegal immigrants across the mountains, from the far sides of the Mediterranean and the Adriatic has been noticed. Besides, there are thousands of refugees crossing the sea in boats from Egypt and Libya. Some of them have been rescued. Many of them die. She seeks Dinanath's help as a translator for her documentary as the refugees are mostly from the Middle East, Africa, Pakistan, and Bangladesh. She informs him that in Italy and Europe, immigration and the refugee

crisis are two current topics of socio-political discussion. She also updates Dinanath, “Our new right-wing government came to power because they promised to be tough on migration” (Ghosh, 2019, p. 145). So citizens considered illegal immigration as a major problem; they voted for the existing government to terminate undocumented immigrations.

Gisa informs Dinanath that a boatload of refugees has been spotted in the eastern Mediterranean, which seems to be moving towards the direction of Sicily. The situation can prove to be grim for the refugees as the interior minister in the newly formed government in Rome is a right-wing hardliner, who campaigned on an anti-immigration platform and will not allow the refugees to set foot in Italy by any means. This brings to light the fact that, though “the focus on cultural homogeneity was central to early anti-immigrant activity” (Diamond, 1996, p. 157), in contemporary times, it is more than that - it is a political concern.

The text draws attention to the uncertain lives of the homeless “when migrants are made scapegoats for social ills, negative and biased stereotypes are produced, reproduced and accepted as common sense” (Crush & Ramachandran, 2009, p. 44). The refugees of the Blue Boat, who are the victims of xenophobia and hostility, violate the rules of international immigration. The Blue Boat is anticipated to be from Egypt, and the refugees are Eritreans, Egyptians, Ethiopians, Sudanese, and some Bengalis from India or Bangladesh. Gisa feels the need for a documentary to investigate the mass movement from the perspective of human rights as well as from a socio-political angle. She justly echoes the concerns of the common people all over the world - “Why are the migrants coming, in such dangerous circumstances? What are they feeling? What are their hopes? That is why a documentary is necessary” (Ghosh, 2019, p. 146).

According to Fozlul Hoque Choudhury or Palash, a Bangladeshi immigrant in the text, the human rights activists of Italy decide to stand by the refugees of the Blue Boat. They send their boats to deal with the right-wing activists who aim at driving the refugees back. Palash observes that the Blue Boat becomes symbolic of the various socio-ecological problems such as climate change, social inequality, capitalistic policies, corruption, the arms trade, the oil industry, and the sheer callousness of the world towards the afflicted refugees. The protagonist encourages Piya to “put a human face on” (Ghosh, 2019, p. 277) the anonymous refugees of the Blue Boat by throwing light on their displaced lives and struggle because they have lost their identity. It should

also be highlighted that the refugees are characterized by heterogeneity as they are from diverse countries, cultures, and backgrounds and they have different reasons for migrating arising from a variety of socio-political factors. In short, their stories of migration are all different.

Dinanath finds that there are some similarities between the suffering of the illegal migrants of the Blue Boat and that of the indentured workers of the past, who were transported from the Indian subcontinent, and more importantly Africa, to the New World to work in plantations as labourers as part of the Atlantic slave trade. The wretched indentured labourers of the past and the refugees of the Blue Boat have a similarity in terms of afflictions during migration. The narrative informs the reader that “then, as now, trafficking in human beings had been an immensely lucrative form of commerce” (Ghosh, 2019, p. 278). However, there is a fundamental difference between the two types of displacement, i.e., mode of migration. The system of indentured labour like the former chattel slavery was controlled and directed by European imperial powers. Sometimes, the coolies and working-class did not have any idea about their destination and future. And being ignorant of law and regulations which governed their lives, they became slaves to be sold or used to serve the Empire’s economic and commercial purposes. The colonial masters used and exploited the coolies and the poor and thus became the determiners of their destiny.

On the contrary, in the present time of globalization, the systems of the past differ from those of the present as the migrants from India in Venice, like Rafi, Tipu, and similar expatriates, cannot be termed as slaves, and they deliberately planned to migrate illegally. The narrative informs the reader that “the world had changed too much, too fast; the systems that were in control now did not obey any human master; they followed their own imperatives, inscrutable as demons” (Ghosh, 2019, p. 280). Cinta remarks that twenty-first-century Italians are dependent on the labour of the immigrants who have left their own countries and who ultimately clear dirty places in Italy to earn a living. The narrative informs the reader that “Bengalis have been settling in the Veneto for a long time. Earlier they came to work in the shipyards of Mestre and Marghera. But now many more have come and in Venice they do everything- they make pizzas for the tourists, they clean the hotels, they even play the accordion at street corners” (Ghosh, 2019, p. 146). This sheds light on the fact that because of their illegal status, undocumented migrants are left only to cater to an ever-increasing global supply chain’s demand for cheap labour and decreased cost of production.



The text portrays that in contemporary times, Western countries are marked by multiculturalism and transculturalism owing to legal immigration from various parts of the world. For instance, legal immigrants like Dinanath and Pia earn their livelihood in foreign countries. They have strong friendships and emotional bonding with foreigners, and they go through varied cross-cultural experiences which enrich their lives. Besides, a large number of illegal immigrants in Venice and the refugees of the Blue Boat stand for a kind of “overturning of a century-old project that had been essential to the shaping of Europe” (Ghosh, 2019, p. 279). Many illegal refugees like Rafi and his fellow undocumented migrants successfully reach Venice and find jobs over there, often without the knowledge of the foreign government.

Ghosh juxtaposes Venice and Sundarbans subtly. Dinanath wonders, “... when I turned to look out of the window I found myself gazing down at a sight that reminded me of a patch of Bengal countryside that I had glimpsed on my last flight out of Calcutta...an estuarine landscape of lagoons, marshes and winding rivers. From that height it was possible to mistake the Venetian landscape for the Sundarbans” (Ghosh, 2019, p. 147). According to Rafi, there are some similarities between Venice and the Sundarbans in terms of the climate-induced flood, the presence of crabs in the water, and the collapsing of embankments. Dinanath and Cinta suffer horribly from the climatological flood in Venice. Dinanath is shocked, “How was it possible that in this most civilized of cities we should be so utterly alone and helpless, so completely at the mercy of the earth”? (Ghosh, 2019, p. 232). This parallel between the Sundarbans and Venice that the author draws through this juxtaposition highlights that the climate crisis is not just confined to one region, state or country. It is ever pervasive. Through the portrayals of the Sundarbans, the text showcases Venice and Los Angeles where a disastrous wildfire takes place, illustrating how the earth is gradually getting transformed into an uninhabitable place caused by anthropogenic global warming.

## Discussion and Conclusion

*Gun Island* concentrates on an anthropocentric world of political tumult, social prejudices, economic inequality, utilitarian attitude towards Nature, pollution of water resources, climatic disasters, and increasing human displacement. The text appears rational and magical simultaneously:

Amid the freak cyclones and oxygen-starved waters comes the story – or stories – of migration across the ages; tales of escapology, of deprivation and persecution, of impossible yearnings for a new world that bring us, inexorably, to the terrified refugees on the Mediterranean. Which is, perhaps, Ghosh's essential point... (Clark, 2019, para. 7)

The trend of undocumented migration depicted by Amitav Ghosh deals with the disadvantaged people of the Sundarbans and diverse other countries and continents trying to escape the real world to attain the ideal world of the West in the time of globalization and anthropogenic climate change.

The illegal migrants intentionally cross international boundaries to reach economically affluent countries and earn money for an improved life which they could not attain in their home countries. But such a brave yet illegal step proves deadly for them since they undergo inhuman treatment and brutal torture during migration, losing their prior social identity and being only tagged as refugees. Besides, the loss of property, malnutrition and subsequent deterioration of health, horrific deaths at the hands of traffickers, extreme fear, physical torture, and unemployment result in a deep-rooted psychological agony among the refugees. They come into contact with the seamy sides of the globalized world, its materialistic ways and capitalistic policies.

The text serves as a small window that gives the readers a glimpse into how undocumented migrants moving through irregular channels to find work get trapped in servitude and exploitation. The refugees of the Blue Boat come to know, while illegally changing countries, how several influential countries are surreptitiously linked with oppressive practices executed by various agents and traffickers in modern times. Besides, most countries vehemently oppose and thwart the incoming of refugees for various other socio-political and economic reasons:

There are several factors that lead to the implementation of immigration policies aimed at curbing 'illegal immigration,' including political, racial, terrorism, and economic factors. However, economic crisis and financial instability can lead governments to respond with stricter immigration laws, and oftentimes, undocumented immigrants are invoked as the scapegoats for these economic and financial crises. (Martinez et al., 2015, p. 948)

The text depicts that during illegal migration many migrants get killed by border security forces or other government armed forces. However, despite all hazards, a huge number of illegal migrants arrive at their desired places, but sometimes a few of them are compelled to retreat when they are caught.

It is a surreal tale that captures the apocalyptic visions of environmental degradation and a desperate human struggle for existence in the wake of climate disaster. The illegal border-crossing of people of the Sundarbans clarifies why “environmental migration is widely viewed as one of the most dramatic consequences of climate change” (Gemenne, 2012, p. 238). The author blends ancient myths and legends with the tales of adventurous escapism of illegal migrants from various developing countries in the present to bring out the perennial saga of human migration ensuing from global climate breakdown. The self-willed yet socio-politically or environmentally enforced illegal migrations from diverse developing countries in the time of globalization also imply a kind of renunciation of the past domination of the authoritative colonizing countries in controlling the human movement across countries. The social conflicts in Italy centered on the Blue Boat become symbolic of the world acknowledging the ever-present refugee crisis which rapidly increases in the era of anthropogenic climate change.

---

**Peer-review:** Externally peer-reviewed.

**Author Contributions:** Conception/Design of Study- T.B., A.S.; Data Acquisition- T.B., A.S.; Data Analysis/Interpretation- T.B., A.S.; Drafting Manuscript- T.B., A.S.; Critical Revision of Manuscript- T.B., A.S.; Final Approval and Accountability- T.B., A.S.

**Conflict of Interest:** The authors have no conflict of interest to declare.

**Grant Support:** The authors declared that this study has received no financial support.

**Hakem Değerlendirmesi:** Dış bağımsız.

**Yazar Katkıları:** Çalışma Konsepti/Tasarım- T.B., A.S.; Veri Toplama- T.B., A.S.; Veri Analizi/Yorumlama- T.B., A.S.; Yazı Taslağı- T.B., A.S.; İçeriğin Eleştirel İncelemesi- T.B., A.S.; Son Onay ve Sorumluluk- T.B., A.S.

**Çıkar Çatışması:** Yazarlar çıkar çatışması bildirmemiştir.

**Finansal Destek:** Yazarlar bu çalışma için finansal destek almadığını beyan etmiştir.

---

## References

Baldwin-Edwards, M. (2008). Towards a theory of illegal migration: Historical and structural components. *Third World Quarterly*, 29(7), 1449-1459. Retrieved from <http://www.jstor.org/stable/20455119>

- Clark, A. (2019, June 5). Gun island by Amitav Ghosh review- climate and culture in crisis. *The Guardian*. Retrieved from <https://www.theguardian.com/books/2019/jun/05/gun-island-amitav-ghosh-review>
- Crush, J., & Ramachandran, S. (2009). Xenophobia, international migration and human development. *Human Development Reports, Research Paper 2009/47*. 1-104. Retrieved from <https://scholars.wlu.ca/cgi/viewcontent.cgi?article=1013&context=samp>
- Diamond, S. (1996). Right-wing politics and the anti-immigration cause. *Social Justice*, 23(3 (65)), 154-168. Retrieved from <http://www.jstor.org/stable/29766959>
- Diaz, R. J., & Rosenberg, R. (2008). Spreading dead zones and consequences for marine ecosystems. *Science*, 321(5891), 926-929.
- Donato, K., & Massey, D. (2016). Twenty-first-century globalization and illegal migration. *The Annals of the American Academy of Political and Social Science*, 666, 7-26. Retrieved from <http://www.jstor.org/stable/24756125>
- Gemenne, F. (2012). Environmental migration. In Martiniello M. & Rath J. (Eds.), *An introduction to international migration studies: European perspectives* (pp. 237-258), Amsterdam: Amsterdam University Press.
- Ghosh, A. (2019). *Gun island*. India: Penguin.
- Ghosh, A., Schmidt, S., Fickert, T., & Nüsser, M. (2015). The Indian Sundarban mangrove forests: History, utilization, conservation strategies and local perception. *Diversity*. 7 (2), 149-169. doi:10.3390/d7020149
- Kartiki, K. (2011). Climate change and migration: A case study from rural Bangladesh. *Gender and Development*, 19(1), 23-38. Retrieved from <http://www.jstor.org/stable/41305970>
- Last, J., Trouton, k., & Pengelly, D. (1998). *Taking our breath away: The health effects of air pollution and climate change*. Vancouver, BC (Canada): David Suzuki Foundation.
- Martin, P., & Miller, M. (2000). Smuggling and trafficking: A conference report. *The International Migration Review*, 34(3), 969-975. doi:10.2307/2675952
- Martinez, et al. (2015). Evaluating the impact of immigration policies on health status among undocumented immigrants: a systematic review. *Journal of Immigrant and Minority Health*, 17(3), 947-970. doi.org/10.1007/s10903-013-9968-4
- Massey D. S. (2010). Immigration statistics for the 21st century. *The Annals of the American Academy of Political and Social Science*, 631(1), 124-140. doi.org/10.1177/0002716210373329
- Molinari, N. (2017). Intensifying insecurities: The impact of climate change on vulnerability to human trafficking in the Indian Sundarbans. *Anti-Trafficking Review*, 8, 50-69. doi.org/10.14197/atr.20121784
- Moretti, M. (2011). Globalization of mobile and wireless communications: Bridging the digital divide. In Prasad R., Dixit S., van Nee R., & Ojanpera T. (Eds.), *Globalization of mobile and wireless communications* (pp. 19-29). Dordrecht: Springer.
- Radha, S., & Sankhyan, A. S. (Eds.). (2002). *Environmental challenges of the 21st century*. New Delhi: Deep and Deep Publications.

- Ramakrishnan, J. R. (2019, September 10). *'Gun island' is a surreal novel about climate change and migration*. Retrieved from <https://electricliterature.com/gun-island-is-a-magical-realism-novel-about-climate-change-and-migration/>
- UKEssays. (2018, November). Effects of globalization on migration. Retrieved from <https://www.ukessays.com/essays/cultural-studies/migration-in-the-era-of-globalization-cultural-studies-essay.php?vref=1>
- Väyrynen, R. (2003). Illegal immigration, human trafficking, and organized crime. WIDER Discussion Paper (No. 2003/72). *The United Nations University World Institute for Development Economics Research (UNU-WIDER)*. Retrieved from <http://hdl.handle.net/10419/52839>
- Yahya, A. M. (2020). Irregular migration or human trafficking? The realities of cross-border population mobility in western Sudan. *Sudan Brief*. Retrieved from <https://www.cmi.no/publications/7174-irregular-migration-or-human-trafficking>





# Reason in Seventeenth-Century Millenarian England: The Example of John Milton's *Paradise Lost*

Kyriaki ASIATIDOU<sup>1</sup> 



<sup>1</sup>Lecturer Dr., Gaziantep University, Faculty of Arts and Sciences, Western Languages and Literatures/English Language and Literature, Gaziantep, Turkey

ORCID: K.A. 0000-0002-2205-3192

#### Corresponding author:

Kyriaki ASIATIDOU,  
Gaziantep University, Faculty of Arts and Sciences, Western Languages and Literatures, English Language and Literature, Gaziantep, Turkey  
**E-mail:** kasiatidou@outlook.com

**Submitted:** 01.04.2021

**Revision Requested:** 15.07.2021

**Last Revision Received:** 23.07.2021

**Accepted:** 27.09.2021

**Citation:** Asiatidou, K. (2021). Reason in seventeenth-century millenarian england: The example of John Milton's *Paradise Lost*. *Litera*, 31(2), 491-523.  
<https://doi.org/10.26650/LITERA2021-907720>

#### ABSTRACT

Milton's England experiences military conflict, sociopolitical change, religious reform, and scientific progress. Seeking stability in a world of uncertainty, a substantial part of seventeenth-century English literature expresses millennial expectations, faith in the birth of a new and better humanity. *Paradise Lost* is a millenarian work that advocates humanity's perfection through the proper use of reason. The latter has as prerequisite man's self-knowledge—within a philosophical context—and union with God, Who is the supreme reason (Logos), within a religious context. Specifically, this article discusses Milton's definition of human reason and its implications for humanity's perception of reality/truth, through the examination of specific imageries reflecting four different levels of human reason in a hierarchical order: the lowest/first level, the low/second level, the high/third level, and the highest/fourth level. Imageries of sterility, erotic pervasion, ugliness, restraint, concealment, sorrow, and power relationships mirror human reason in the first and second levels. Human reason in the first and second levels is corrupt and inadequate to perceive reality because it is based on the physical senses (natural reason). In contrast, imageries of fertility, erotic innocence, beauty, excess, revelation, bliss, and love relationships reflect human reason in the third and fourth levels. In the third and fourth levels, human reason incorporates love and creative imagination beyond the senses to endow humanity with a deep and comprehensive understanding of reality. The discussion of Milton's imageries of human reason and its redemptive function for humanity is mainly built on Christian philosophy.

**Keywords:** Milton, reason, *Paradise Lost*, millennialism, amillennialism



## Introduction

Political turmoil defines the seventeenth-century English society, with its most vivid expressions being the Civil war in the 1640s between the King, Charles I, and the Parliamentary army, the beheading of Charles I, and Oliver Cromwell's protectorate in the 1650s. The Englishmen experience a transitory period defined by a tendency towards secular politics leading to the Restoration period in the second part of the seventeenth century and the early modern British state in the eighteenth century. The slowly formed and solidified middle class participates in the fight of the upper classes against absolute monarchy (the divine right of the King), asking for its active involvement in the country's finances and the making of laws (Brodey & Malgaretti, 2002, pp. 73-4, 76). The seventeenth-century English demonstrations of sociopolitical change result from two collided kinds of religious secularism.

The first kind of religious secularism is related to the individual's resistance to the institution of religion, and consequently, to any man-made institution; the second kind of religious secularism is associated with the faith's rationalization and the perception of reality through physical observation (Ward, 2010, p. 74). In seventeenth-century England, the former finds expression in Puritanism and its repudiation of Laudianism, whereas the latter in the popularity of scientific observation and discoveries and the Christian faith's rationalization as expressed in the form of Latitudinarianism within the Anglican Church. Among notable Latitudinarian theologians who are contemporaries of Puritan Milton are John Tillotson, Simon Patrick, Edward Fowler, Joseph Glanvill, Edward Stillingfleet, and Gilbert Burnet (Kim, 2008, p. 130). The popularity of deism fueled Latitudinarianism. Milton's composing *Paradise Lost* (1667) coincides with Spinoza's publishing *Tractatus Theologico-Politicus* (1670). Just more than a decade after Milton's death, John Locke published *An Essay Concerning Human Understanding* (1689) and *Reasonableness of Christianity* (1695). Moreover, the translated full version of Spinoza's *Tractatus Theologico-Politicus* inspired English Deists, such as Matthew Tindal, John Toland, Charles Blount, Charles Gildon, and Anthony Collins, to form their political and religious views (Colie, 1959).

Also, numerous Millenarian works preceding Milton's *Paradise Lost* are published. Works, such as John or Henry Archer's "The personall reigne of christ upon earth" (1642), Samuel Gott's "Novae Solymae" (1648), Peter Chamberlen's "The Poore Mans Advocate" (1649), and John Eliot's "The Christian Commonwealth" (1659) (Sargent, 1989), propose



the establishment of utopias that are inspired by the Christian eschatological expectations in various passages of the New Testament<sup>1</sup>. *Paradise Lost* attains the paradoxical identity of an amillennialist Millenarian work if it is read as an allegory. Amillennialism accepts the Second Parousia of Christ as a future historical event; yet, it stresses that time is relative and focuses on the millennium's allegorical interpretation as the period of "the kingdom of God" from the reception of the Holy Spirit by the Apostles and the establishment of the Christian Church to the Second Parousia of Christ, during which there will be one resurrection of the dead and the Divine plan for humanity's theosis will be complete:

From the very beginning of the Christian era there has been an eschatological tension between the present and the future, between the 'here and now' and the 'not yet.' The Church is living in two dimensions at once: the temporal and the eternal, the earthly and the heavenly, the militant and the triumphant, the historical and the eschatological. (Chamberas, 2004, p. x)

Milton shifts his readers' attention from the promised Second Coming of Christ as a physical event in the future to Christ's reign of the Church (the body of believers) at present by advocating that man's union with God is a mental action. The writer will attempt to support this argument by discussing the images of the four levels of human reason in *Paradise Lost* in this article.

Contemporary poets of Milton, including Francis Quarles, William Drummond, Richard Crawshaw, Thomas Traherne, George Herbert, and Henry Vaughan, reject the world of the senses, being "only in possession of a truer sanity, a farther vision" (Thompson, 1921, p. 176). They follow the Cambridge Platonists (i.e., Benjamin Whichcote, John Smith, Henry More, and Ralph Cudworth). The Cambridge Platonists adopt a moderate approach to reason by proposing the cooperation of (natural) reason and faith (intuition/love connecting man with the divine realm) as the means to the Truth (ultimate reality/God) (Thompson, 1921). The Cambridge Platonists stress the immaterial and immortal

---

<sup>1</sup> Matt. 24-25, Mrk. 13, Luk. 17, 1 Cor. 15, 2 Tim. 3, and 2 Pt. 3 speak of the Parousia (the second coming of Christ). Also, in his Apocalypse, St. John mentions the Millennial kingdom—the thousand-year earthly reign of Christ together with His martyrs, during which Satan is imprisoned in the abyss (Apoc. 20:1-6), released, defeated, and punished—the resurrection of the dead and the Final Judgement (Apoc. 20:7-15), and the new, perfected human society (the New Jerusalem) unites with God/Christ (Apoc. 21:1-8).

essence of the human soul/mind, where Reason (Logos) resides<sup>2</sup>. Referring to his reasoning towards an understanding of the concept of *imago Dei* present in biblical Genesis, Henry More explains:

A Principle more noble and inward then Reason it self [...] I must confesse I received it neither from Man nor Angel. Nor came it to me by Divine inspiration, unlesse you will be so wise as to call the seasonable suggestions of that Divine Life and Sense that vigorously resides in the Rational Spirit of free and well-meaning Christians, by the name of Inspiration. But such inspiration as this is no distractor from, but an accompisher and an enlarger of the humane faculties. (More, as cited in Dockrill, 1997, p. 63)

Henry More refers to the biblical story of man's creation because God created man in His image, endowing man with the divine gifts of reason (the faculty of perceiving the Truth) and free will (the right to use his reason to perceive the truth appropriately). Thus, Henry More contemplates the essence of human reason, rejecting that it is purely physical. He further denies that an external agent empowers human reason; an inner force, the Logos residing in one's soul, activates human reason. Logos is the divine reason (Christ), Whose attributes are speech, prime cause, creative imagination, and love (promise of union/covenant). [Note to the Reviewer: Till here this paragraph includes the writer's attempt to paraphrase and, to some degree, interpret More's words.] Dockrill notes that Philo, Clement, and Origen may be possible sources of More's definition of

2 Although the author's intention is to present an English perspective on the seventeenth-century intellectual spirit, Descartes's contribution to seventeenth-century philosophy centering on the concept of reason and its role to human perfection cannot be ignored. It is not certain whether Descartes had read Plato (Grene, 1999, p. 556), but he opposed the ancient skeptical tradition, particularly the skepticism of Pyrrho and Sextus, represented by Montaigne and Charron in the sixteenth and seventeenth centuries (Grene, 1999, pp. 554, 557). In his *Meditations* (1641), through the application of his hyperbolic doubt, Descartes refutes traditional skepticism and establishes "a new skeptical tradition" (Grene, 1999, pp. 553, 557). Traditional skepticism embraces a sense-based human reason. Because skeptics recognize the deceiving character of sense-perception, they accept the limitations of reason. Thus, they prefer to attain peace of mind through dealing with the world of appearances rather than the essence of things. In other words, Skeptics reject the epistemological aspect of sense and even more of the intellect (Grene, 1999, pp. 553, 558, 561). In opposition, Descartes rejects the epistemological character of sense-perception but argues for the epistemological character of human intellect. According to Descartes, when human reason is free from the sense, it is purified and can reach the innate truth through divine assistance (Grene, 1999, pp. 558, 563). The only similarity between practical skepticism (traditional skepticism) and Cartesian skepticism is that both are against Aristotelian dogmatism. Still, as it is show in Descartes's *Meditations*, they differ in aim. Whereas traditional Skepticism rejects all kinds of dogmatism, Descartes's anti-Aristotelianism targets Scholastic physics that rely on the Aristotelian principle that "nothing is in the intellect that has not been in sense" (Grene, 1999, p. 564-5). Descartes—an advocate of both natural and revealed Christian theology—wants to promote new physics based on human reason with metaphysical foundations (Grene, 1999, pp. 564-5, 571).

imago Dei (Dockrill, 1997, p. 63). Also, Cheuk Yin Yam and Anthony Dupont argue that More's understanding of imago Dei is similar to Augustine's view on imago Dei expressed in *De Trinitate XIV*. Augustine relates human perfection (imago Dei) to the completion of human reasoning as a process of wisdom; thus, imago Dei is ontological and epistemological. Human reason is characterized by the relationship between remembering, understanding, loving oneself (self-knowledge) and remembering, understanding, and loving God (Yam & Dupont, 2012, pp. 1-12).

Milton seems to adopt Cambridge Platonists' ontological and epistemological definition of reason dominant within the Church's body since her establishment. Milton associates humanity's deification with her capacity to perceive the Truth (the eternal and absolute reality). He reveals that human reason assisted by Logos (love and creative imagination) is the means to human perfection. In *Monologion 13*, Anselm of Canterbury notes, "All created things flourish and persist in their existence as long as they do, because they are sustained by what gave them that existence in the first place" (Anselm of Canterbury, 1076/2008, p. 25). Hence, human reason experiences the truth/reality through Logos. Reality exists in one's mind. The degree to which one can perceive reality relates to one's communion with Logos. In *Monologion 47* and *48*, Anselm of Canterbury states,

[...] The Son [Logos] is the understanding, knowledge, wisdom and truth of the paternal substance [the Father/God], so the Son is the understanding of understanding, the knowledge of knowledge, wisdom of wisdom and the truth of truth. [...] The supreme wisdom is undeniably conscious of itself. It would be most appropriate, therefore, to understand the Father in terms of consciousness and the son in terms of word. Words, after all, seem to be born from consciousness. (Anselm of Canterbury, 1076/2008, p. 59)

Reason manifests consciousness (the Son is a manifestation of the Father). Being the image of God, man's essence is his consciousness expressed through his reason; that is, one's reason reflects self-knowledge. In *Monologion 66*, Anselm of Canterbury observes, "The rational mind may be the only created thing that is able to rise to the task of investigating the supreme nature ... the efficacy of the mind's ascent to knowledge of the supreme nature is in direct proportion to the enthusiasm of its intent to learn about itself" (Anselm of Canterbury, 1076/2008, p.72). For Anselm of Canterbury self-knowledge is the only prerequisite to man's union with God.

The Christian Milton, an active member of “the kingdom of God” on earth at present, advocates that reality extends beyond the physical boundaries of space and time; reality is mental and relative. Satan’s statement, “The mind is its own place, and in itself/ Can make a heav’n of hell, a hell of heav’n” (*PL*, 1:252-255) (Milton, 1674/1993, p. 16) implies that hell and heaven are mental states rather than geographical places and that time addresses one’s mind’s present condition. Hell is associated with human reason in the first and second levels, the lowest and low mental states, in which man lacks self-knowledge and is disconnected from Logos. Heaven refers to the third and fourth levels of human reason, the high and highest mental states, in which man is in union with his soul and Logos (Asiatidou, 2020, p. 6).

This article discusses illustrations of the four levels/mental states in John Milton’s *Paradise Lost*. All mental states are associated with the mental faculty of reason’s improper or proper function, responsible for the human perception of reality. The first and second levels of human reason reflect an insufficient reason distorting reality. Therefore, they are illustrated through claustrophobic imageries of secrecy, physical ugliness, erotic perversion, destruction, sighs and woes, and power relationships. In the lowest mental state (the first level), man has a limited—and, thus, a distorted—perception of reality. The sovereign natural reason—that is, the exclusive use of the outer senses—blinds the human intellect. In the low mental state (the second level), man has a blurred, confusing perception of reality; the natural reason still prevails in the human mind, but glimpses of the truth occur sporadically. In contrast, imageries of abundance, excess, freshness, fertility, innocent eroticism, and beauty deliver the third and fourth levels, both of which represent productive reasoning. The high mental state (the third level) and the highest mental state (the fourth level) comprise the activation of divine reason in man, characterized by the harmonious collaboration of man’s inner and outer senses. A man demonstrates faith in God’s Logos, Who is love and creative force in both of them. In the third level (the high mental state), man’s faith is manifested in man’s love for God and the rejection of natural reason/self-love. In the fourth level (the highest mental state), man’s faith is expressed through the exercise of his poetic genius. Through his love union with God and the use of his creative imagination, man becomes Christlike. He regains his ideal self and can perceive the eternal and absolute Truth, even within the physical reality’s boundaries.

The discussion of the illustrations of human reason in all four levels in *Paradise Lost* is primarily supported by the words of Christian theologians of different denominations, including Athanasius of Alexandria, Augustine of Hippo, Anselm of Canterbury, Hildegard

of Bingen, Francis of Assisi, Richard Rolle, Catherine of Siena, *Theologia Germanica*, Jacobus Arminius, Jacob Behmen, and Moise Amyraut. Their words may be read not only within a religious context but also in a philosophical context. Above its value as Christian and English literary work, *Paradise Lost* is characterized by spiritual universality and can be treated as a philosophical work. In "On Christian Philosophy: Una Vera Philosophia?" James F. Ross advocates that Christianity is a philosophy. As a school of thought, Christianity answers perennial and universal questions. Also, revealed knowledge is not an alien element to philosophy since the latter's neutrality has been challenged in the last decades. Furthermore, there is polyphony about various issues of faith within the Church body, and Christian wisdom can be contrasted to other religions, ethical systems, and folklores (Ross, 1992, pp. 356, 361). Under these conditions, Milton's *Paradise Lost* is a sample of Christian philosophy. It is Christian in its view on reason and reality but redeemed from sterile dogmatism and attempts to answer perennial and universal questions related to human essence and immortality.

## The Reality in the First Level and the Second Level of Human Reason

In *Paradise Lost*, Satan, his fellow-fallen angels, and his offspring Sin and Death symbolize the fallen man's reason in the first and second levels, where there is no "true reason" (Duncan, 1957, p. 130). Satan's leading figure symbolizes man's ego—a "materialistic, disordered civilization" (Duncan, 1957, p. 129). Thus, man's love for his image causes man's detachment from God. Consequently, as Joseph E. Duncan notes, when man rejects "the all-comprehending, ordered hierarchy with God at the top," he experiences a "psychological hell," similar to the hell of Satan, his fallen angels, Sin, and Death (Duncan, 1957, pp. 127, 130). Duncan continues, "In heaven the faithful accept God's will with love, carry it out with joy, and praise his wisdom with celestial harmonies" (Duncan, 1957, p. 130). In *The City of God* 5.19, Augustine of Hippo claims that the godly man owes all his virtues to God's grace. Thus, the godly man loves God and not himself: "[...] He [the virtuous man] strives earnestly to have their [his fellowmen's] praises directed to Him [God] from whom every one receives whatever in him is truly praiseworthy" (Augustine of Hippo, trans. 1871, p. 216). Anselm of Canterbury supports Augustine's teaching in *Monologion* 68, stating: "Its [the rational creature's] purpose is, in fact, to love the supreme essence and only to love other things for the sake of the supreme essence. This is because the supreme essence is good through itself, while everything else is only good through it" (Anselm of Canterbury, 1076/2008, p. 74).

Satan's familiar rhetoric appeals to the readers' pathos (emotions) and logos (reason) because he personifies fallen humanity. Through the sound but deceiving rhetoric of Satan and the other angels, Milton attempts to awaken his Christian readers and see the illusion they consider their reality. Thus, Satan and his fallen angels become the mirror Milton places in front of himself and his readers. Milton considers knowing oneself—one's soul/one's essence—the step toward getting to know God (sanctification/perfection). It seems that Milton portrays Satan very effectively because the poet himself, as a fallen man, shares the common man's tormenting thoughts that are related to his relationship with God and are rooted in humanity's fallen reason. In "Exteriority in Milton and Puritan Life Writing," Linda Tredennick observes that exercising the duty of the Puritan, Milton engages in systematic self-reflection and self-criticism both as "I" (the individual) and as "we" (a conscientious member of his community) (Tredennick, 2011, p. 160). Comparing Milton's works<sup>3</sup> to several cases of seventeenth-century Puritan autobiographies—such as Elizabeth White's *The Experiences of God's Gracious Dealing with Mrs. Elizabeth White* and John Bunyan's *Grace Abounding to the Chief of Sinner*—Tredennick notices that Milton views himself as a sinner who acknowledges that sanctification is a process during which he, the sinner, may relapse several times (Tredennick, 2011, p. 163). Thus, Milton has an "inferior self," which becomes a "God-inspired self" during the composition of *Paradise Lost* (Tredennick, 2011, p. 167). Tredennick's argument that Milton's self-identity is unstable and in progress (Tredennick, 2011, pp. 166-7) strengthens this article's thesis that Milton perceives a multi-leveled human reason. Also, her observations justify the claim made later in this article that Milton adopts a tolerant attitude towards Satan. Milton deliberately chooses to compare Satan to Hephaistus—an ambiguous figure in Greek mythology—because he views Satan as personifying the low mental state (human reason in the second level). In contrast, his degenerate descendants, Sin and Death, exemplify human reason in the first level (the lowest mental state).

Milton criticizes Satan, who is also called Diabolos (the Accuser), pointing out that the latter possesses all the vices for which he accuses God: "[...] The unconquerable will,/ And study of revenge, immortal hate,/ And courage never to submit or yield" (*PL*, 1:106-108) (Milton, 1674/1993, pp. 11-2) and "Left him at large to his own dark designs,/ [...] on himself/ Treble confusion, wrath and vengeance poured" (*PL*, 1:213; 1:219-220)

3 Tredennick points out that although Milton has not written an autobiography, self-representations in his works are well-discussed in John S. Diekhoff's *Milton on Himself: Milton's Utterances upon Himself and His Works* (Tredennick, 2011, pp. 160-1, 176).

(Milton, 1674/1993, pp. 14-5). Milton views God as the everflowing fountain of life from which all virtues emanate. Satan, a creation that has distanced himself from life out of his own free will, is condemned to a state of non-existence, death. Will/self-interest, hate, revenge, confusion, and wrath are negative feelings experienced only by a fallen mental state personified by Satan. Addressing his daughter Sin, Satan states, "There dwell and reign in bliss, thence on the earth Dominion exercise and in the air,/ Chiefly on man, sole lord of all declared,/ Him first make sure your thrall, and lastly kill./ [...] On your joint vigor/ My hold of this new kingdom all depends,/ Through Sin to Death exposed by my exploit" (*PL*, 10:399-407) (Milton, 1674/1993, p. 240).

Milton, the prophet-narrator, makes Satan draw a sincere and precise self-portrait:

To do aught good never will be our task,  
 But ever to do ill our sole delight,  
 As being the contrary to his high will  
 Whom we resist. If then his providence  
 Out of our evil seek to bring forth good,  
 Our labor must be to pervert that end,  
 And out of good still to find means of evil. (*PL*, 1:159-165) (Milton, 1674/1993, p. 13)

And "[...] our better part remains/ To work in close design, by fraud or guile" (*PL*, 1:645-649) (Milton, 1674/1993, pp. 27-8), as well as "For I glory in the name, Antagonist of heav'n's Almighty King" (*PL*, 10:386-387) (Milton, 1674/1993, p. 240). In the low mental state, Satan seriously undermines his portrayal of God as an arbitrary ruler. Through his confession of being a destructive force that causes corruption through deception/falsehood and his claim of being an enemy of God, Satan indirectly admits that God is a creative force and the Truth. In the excerpts above, Satan's words illustrate man's confusion in the low mental state (human reason in the second level). In the anonymous *Theologia Germanica* discovered and published in 1516 by Martin Luther, the soul of Christ the Divine has two eyes, which are also preserved during His historical existence. Through the inward right eye, the historical Christ's eternal essence connects with God and the realm of infinite bliss. Through the outward left eye, his material hypostasis connects with man's fallen nature, a state of unhappiness in the finite material world. The man, the image of God/Christ, perceives reality through the inward right or the outward left eye, depending on his mental state:

Thus the inner man of Christ, according to the right eye of His soul, stood in the entire exercise of His divine nature, in perfect blessedness, joy and eternal peace. But the outward man and the left eye of Christ's soul, stood with Him in perfect suffering, in all tribulation, affliction and travail; [...] Now the created soul of man hath also two eyes. [...] But if the soul shall see with the right eye into eternity, then the left eye must close itself and refrain from working, and be as though it were dead. (Anonymous, trans. 1893, p. 20)

Milton's Satan (the man of natural reason) views a reality with two opposite eyes. The outward left eye defines reality based on self-love, and the inward right eye looks into the soul, the true self of man. Thus, whereas Satan acknowledges the domination of his death impulse expressed through deception and destruction, his ego—manifested in excessive pride, jealousy, and vanity—imprisons him into the claustrophobic physical reality, hell (Satan's kingdom).

Books 1 and 2 of *Paradise Lost* refer to Satan's and his fellow angels' response to their fall. Satan's tragic flaw is that he thinks that worshiping himself away from God in hell (physical reality as the product of his fallen mental state) is freedom: "[...] Here at last/ We shall be free; th'Almighty hath not built/ Here for his envy" (*PL*, 1:258-260) (Milton, 1674/1993, p. 16). Satan's hell (physical reality) is perpetual mental slavery described by Milton as a claustrophobic environment: "[...] At last appear/ Hell bounds high reaching to the horrid roof,/ And thrice threefold the gates; three folds were brass,/ Three iron, three of adamant rock,/ Impenetrable, impaled with circling fire,/ Yet unconsumed" (*PL*, 2:644-648) (Milton, 1674/1993, pp. 50-1). Hell's description appeals to the readers' physical senses. In contrast to the infinite divine realm, hell (physical reality) is a terrifying limited territory. Its limits that connote restraint are inescapable. The difficulty of one's escape is stressed by the repetition of "thrice," "threefold," and "three." Matter (brass, iron, and adamant) makes up hell. The metals' harshness, toughness, and lack of colour connote complete deprivation of fertility, vitality, flexibility, and variety. Also, the high degree of the matter's opacity connotes obscurity. The unconsumed fire creates both a scary and suffocating atmosphere. In *PL*, 2:618-622, Milton provides another depiction of the claustrophobic hell that appeals to the readers' senses and emotions. The landscape of hell is dark, sterile, and concealing. Those present in the hostile and uninviting hell experience mental anxiety because everything existing there remains a mystery. Milton sees the mental states in the first and second levels as



places where, no matter how hard man tries to reach the Truth through the physical reality's exploration, he never has access to the Truth. Therefore, he is always unhappy and hopeless.

Human reason's first and second levels are further depicted in Satan's guileful speech to Eve, and Adam's and Eve's perception of each other and their surrounding environment after eating from the Tree of Knowledge. These imageries are of lust, pain, sighs, and woes. Satan addresses Eve: "A goodly tree far distant to behold/ Loaden with fruit of fairest colors mixed,/ [...] To satisfy the sharp desire I had/ Of tasting those fair apples, I resolved/Not to defer; hunger and thirst at once,/ Powerful persuaders, quickened at the scent/ Of that alluring fruit, urged me so keen" (*PL*, 9:576-588) (Milton, 1674/1993, p. 213). In this excerpt, Satan symbolizes the man who perceives reality only through the employment of his outward left eye, viz., the exclusive use of the physical senses. The man who employs natural reason appears to succumb to his passions. The domination of one's passions reveals the lack of self-control and, consequently, his loss of freedom. Accordingly, the perception of a distorted reality resulting from the physical senses' sole employment reveals one's lack of self-knowledge (self-alienation). The domination of passions shaped by external stimuli reveals a lack of self-knowledge. Self-knowledge is the means to unrestrained spiritual freedom. Satan reverses the truth. He falsely identifies the unrestrained desire—lust for outer things—with freedom.

Man's employment of reason based on outer experience handicaps man's spirituality. When Milton associates different sciences that help humanity understand the Cosmos—philosophy, science, astrology, and astronomy—with Satan, they attain the negative connotations of concealment, deception, and falsehood. Some examples are in *PL*, 10: 327-330, 411-414, 656-664, and 670-678. In contrast, when astrological and astronomical references occur within a verbal context related to the Divine, these knowledge fields assume the positive connotations of illumination/revelation. An example is in *PL*, 12:254-256. Milton claims that fields of human knowledge contribute only partially to man's attainment of the Truth. As products of man's ego, they cannot shed light on the mysteries of God because those who are away from God cannot know Him. Thus, a man should be cautious of the degree of reliance he shows to these means of knowing when getting to know the Truth/Reality.

The loss of freedom in hell also results from the secrecy and destructiveness exemplified by Sin's empowerment from her son's birth, Death (the death impulse in

man). In *PL*, 10:243-251, Sin falsely believes that her concealed "inseparable" union with Death will empower and set her free. The union of Sin and Death distorts the union between God and the human soul that grants the human soul spiritual immortality. Through the secretive and deceiving union of Sin and Death, Milton talks about man's futile optimism in the low mental state (human reason in the second level). The man of natural reason has the illusion—which is never illuminating—that he will have access to knowledge that can endow him with unrestrained authority by distancing himself from God.

Sin's rhetoric sounds strikingly familiar to the readers who have already been exposed to Eve's rhetoric. After tasting the forbidden fruit, the deceived Eve says, "Experience, next to thee I owe,/ Best guide; not following thee, I had remained/ In ignorance, thou open'st wisdom's way,/ And giv'st access, though secret she retire./ And I perhaps am secret" (*PL*, 9:807-811) (Milton, 1674/1993, p. 219). Tragic irony permeates Eve's excitement caused by her thought that her wisdom attained through her disobedience can be kept "secret"/private. Within a Christian context, everything private connotes selfhood/self-interest, and, thus, it is condemned<sup>4</sup>. Milton's Christian audience knows that Eve's secret/private knowledge does not enlighten her but traps her in a state of ignorance and confusion.

Similar to the meaning of "secret" is the meaning of "hid" and "hide." Adam says, "I heard thee in the garden, and of thy voice/ Afraid, being naked, hid myself" (*PL*, 10:116-117) (Milton, 1674/1993, p. 233) and "[...] Hide me from the face/Of God, whom to behold was then my highth/ Of happiness" (*PL*, 10:723-725) (Milton, 1674/1993, p. 249). Because Adam feels guilt produced by his ego (Diavolos/Satan the Accuser), he wants to conceal his nakedness. Adam's concealed nakedness may be interpreted in two different ways; yet, both interpretations speak about the state of non-existence that a creature experiences distancing himself from God. According to the first interpretation, if Adam's nakedness connotes exposure/lucidity, his will to conceal himself reveals his will to suppress the Truth, his ideal self. According to the second interpretation, Adam's nakedness connotes sterility/nothingness and should be associated with his distancing from God; Adam desperately attempts to conceal his nothingness because he feels

4 The association of secrecy and concealment with man's mental fall (committing hubris and experiencing hatei) is also discussed in Greek tragedy. In Sophocles's *King Oedipus*, Oedipus's distorted perception of reality—and consequently his suffering and fall—results from the secrets of his immediate environment, including himself. His parents King Laius and Queen Jocasta concealed the secret of his birth, his foster parents, King Polybus and Queen Merope, never confessed his adoption, Laius's shepherd and servant intentionally misinformed the Thebans about the number of Laius's killers and the way he died, and Oedipus never informed the Thebans he had killed a person (Sophocles, ca. 429 B. C. E./ trans. 1974).

shame. His shame, a negative feeling, results from the misperception of his relationship with God as a power relationship. In “The Genesis of Gender Transgression,” Lori Hope Lefkowitz points out that “[Adam’s] nakedness is the sign of both innocence and guilt” (Lefkowitz, 2001, p. 409). Adam’s nakedness is the condition of innocence and truth. In contrast, his self-consciousness—feeling guilt for his disobedience and shame for his bodily nakedness—distorts his logic and causes the reversal of the truth (Lefkowitz, 2011, p. 409). Thus, Adam’s self-concealment becomes synonymous with his “self-revelation, revelatory of sin” (Lefkowitz, 2011, pp. 408-9). Moreover, the biblical story of Adam’s first disobedience is associated with the human construct of gender and introduces the “identity concealment and masquerade” that the individual must accept upon entering our culture (Lefkowitz, 2011, pp. 409-10). This culture is “a two-sex system, the nuclear family, patriarchy and matriarchy, seducers and victims, and many familiar details of gendered social organization” (Lefkowitz, 2011, p. 409). In other words, Lefkowitz claims Adam’s concealment symbolizes our fallen human society characterized by division/fragmentation and power relationships.

Like human reason in the first level is mirrored in Adam’s first moment of realizing his nakedness, it is also reflected in the sensual, dark, and aggressive erotic union of Adam and Eve immediately after their fall: “[...] That false fruit/Far other operation first displayed,/ Carnal desire inflaming, he on Eve/ Began to cast lascivious eyes, she him/ As wantonly repaid; in lust they burn” (*PL*, 9: 1011-1015) (Milton, 1674/1993, p. 224). Milton is influenced by the marriage imagery of various biblical passages referring to the union between Christ and the believer (or the Church), including Matthew 25:1-13, John 3:29, 2 Corinthians 11:2, Ephesians 5:31-32, and Revelation 21.2, 9-10, and 22:17. Thus, he rejects erotic unions rooted in self-love. Such false relationships symbolize the domination of ego/natural reason in one’s soul and the soul’s detachment from the Holy Spirit in man, Who is love.

Likewise, in human reason’s second level, Adam and Eve experience their surrounding environment in the radically opposite way to the peaceful, loving, and orderly way they perceive it through their innocence in their prelapsarian state (human reason’s third level):

[...] Discord first  
 Daughter of Sin, among th’ irrational,  
 Death introduced through fierce antipathy:

Beast now with beast gan war, and fowl with fowl,  
 [...] With countenance grim  
 Glared on him passing: these were from without  
 The growing miseries. (*PL*, 10:707-715) (Milton, 1674/1993, p. 249)

The above excerpt also relates to Adam's words to Eve—"The only sign of our obedience left/ [...] Dominion giv'n/ Over all other creatures that possess/ Earth, air, and sea" (*PL*, 4: 428-432) (Milton, 1674/1993, p. 97) —and Eve's words to Satan —"[...] We live/ Law to ourselves, our reason is our law" (*PL*, 9: 653-654) (Milton, 1674/1993, p. 215). Before their mental fall, Adam and Eve (humanity) control nature as a physical manifestation of their faith in Logos. Humanity's faith is their mirror-response to Christ, Who is Love and the Covenant/Law (Logos). Thus, the love union between a man and Christ also becomes the Law. A Christian interpretation of the above passages does not identify the Law with Jehovah and the Old Testament (the Covenant of Works). According to the Trinity doctrine, the Law/Covenant is Christ/Reason/Logos, the infinite and eternal God. Losing faith in God, man perceives reality only with his outer senses, and, thus, he loses control over nature, which now becomes alien to man.

A hostile nature that also raises the issue of mortality for man provokes the latter's psychological turmoil. Man's emotional misery that becomes excessive in the lowest mental state is expressed in various passages of *Paradise Lost*, including Adam's exclaiming, "O fleeting joys/ Of Paradise, dear bought with lasting woes!" (*PL*, 10:741-742) (Milton, 1674/1993, p. 250) and "Why hast thou [God] added/ The sense of endless woes?" (*PL*, 10:753-754) (Milton, 1674/1993, p. 250). The lowest mental state's climax occurs when Adam and Eve (humanity) reject their soul and the life force/divine reason that resides in her. Adam, permeated by despair, exclaims, "Why comes not Death,/ [...] With one thrice-acceptable stroke/ To end me?" (*PL*, 10:854-856) (Milton, 1674/1993, p. 252). The imagery of woes and death contrasts the fertile erotic union between Christ and the human soul through the two parties' collaborative activation of divine reason in man. Similarly, a mournful Eve advises Adam, "[...] In thy power/ It lies, yet ere conception to prevent/ The race unblest, to being yet unbegot./ Childless thou art, childless remain; so Death/ Shall be deceived his glut, and with us two / Be forced to satisfy his rav'nous maw" (*PL*, 10:986-991) (Milton, 1674/1993, p. 256).

Adam's consent to Eve's suggestion to divide their work's load so that their physical tasks will not be interrupted by their frequent discussion causes their fall. Division

defines the world of the man of natural reason, as opposed to the unity of the world perceived by the man in his pristine state, in union with Logos. Irony characterizes the rhetoric of the initial reaction of Adam, who reminds Eve, "For not to irksome toil, but to delight/ He [God] made us, and delight to reason joined" (*PL*, 9:242-243) (Milton, 1674/1993, p. 204). Reality is mental, not physical. Thus, Milton believes that only through reason does man experience ultimate pleasure. The key phrase "to reason joined" has two complementary meanings, depending upon the grammatical function of "reason" as a verb or a noun. If "to reason" is read as an infinitive, Adam refers to the union of pleasure between an individual (Adam) and his soul (Eve). Adam points out that "to reason"—the means to one's happiness—an individual should get to know ("joined") his soul. If "reason" functions as a noun, it refers to the union of pleasure between a man and God (the eternal and infinite reality) through the activation of Logos (reason) in man. The connection of man and his soul is a prerequisite to man's good reasoning, the bond between him and God. "Delight to reason joined" is the imagery of innocent eroticism (marriage) produced by the words "delight" and "joined" that imply two main attributes of the divine reason (Logos), and, subsequently, of man's pure reason: love and speech (communication/deliberative discourse).

Milton also describes the lowest and the low mental states through power relationships that define physical reality, as opposed to the love relationship that defines the supernatural reality experienced only by the man in the high and the highest mental states. In *Paradise Lost*, employing Satan's language, Milton, the prophet-narrator, refutes Satan's rhetoric that ornaments his claim of God being an arbitrary oppressive ruler. Milton calls Satan a "sovrán" (*PL*, 1:246) (Milton, 1674/1993, p. 15), "great Sultan" (*PL*, 1:348) (Milton, 1674/1993, p. 18), "great emperor" (*PL*, 1:378) (Milton, 1674/1993, p. 19), and "sovrán power" (*PL*, 1:753) (Milton, 1674/1993, p. 31). Milton alludes to Christianity's external enemies' attempts of invading Europe and Christianity's internal threat exemplified by European political authorities who promote the collaboration of the state and the Church and, thus, contribute to the corruption of prelates. In *Of Reformation in England*, Milton accuses Emperor Constantine (A.D. 306-337) as the initiator of Christianity's corruption. During Constantine's time, the bishops appear "dressed in the gaudy allurements of a whore" (Milton, 1641/1847, p. 11). According to Milton, "At this time Antichrist began to put forth his horn, and that saying was common, that former times had wooden chalices and golden priests; but they, golden chalices and wooden priests" (Milton, 1641/1847, p. 11). Milton may also allude to the Crusades, Christians' holy war for the recovery of Jerusalem. The Catholic council of Clermont in 1095, under

Pope Urban II's leadership, initiated the crusades. Christian European kings were attracted to the Church's idea of the remission of sins through participation in the Crusades because it justified their want for lands (Black, 2002, p. 55).

Besides the above imageries of sterility, concealment, and division, Milton creates imageries of an incapacitated reason in the first and second levels through bodily deformity and ugliness. Satan, the architect of Pandemonium, resembles Hephaistus, the architect of the Olympian palace. In *Iliad's* Rhapsody A, Homer uses the epithet "illustrious artist" (line 704) to address Hephaistus (Homer, trans. 1791, p. 12) and refers to the "brazen-floor'd abode" (line 527) of Zeus made by Hephaestus (Homer, trans. 1791, p. 10). In "The Image of the Tower in *Paradise Lost*," Anthony Low explains that the Fathers of the Church—including Eusebius Pamphili, St. Justin Martyr, and St. Jerome—view the tower, such as Pandemonium (*PL*, 1:710-730) (Milton, 1674/1993, pp. 29-30), as a flawed human imitation of the power, wealth, and beauty of God's kingdom (Low, 1970, p. 175). In Christian writings, the tower becomes the archetypal image of human ambition, pride, and temporality, and its upward (rise) and downward movement (fall) is associated with the period between Adam and New Adam/ Christ and restored humanity (Low, 1970, pp. 171-4). After describing the erection of Pandemonium, the illusion of perfection and perennality through the unification of eastern and western aesthetics, Milton repeats the word 'tower' in the imagery of Hephaistus's fall, continuing, thus, to talk about the fall of Satan from the highest level (heaven) to the lowest level (hell) of reason (175-6). Milton, the prophet-narrator, states, "Men called him Mulciber; and how he fell/ From heav'n, they fabled, thrown by angry Jove/ [...] Dropt from the zenith, like a falling star,/ On Lemnos, th' Aegean isle. Thus they relate,/ Erring" (*PL*, 1:740-741, 745-747) (Milton, 1674/1993, pp. 30-1). Milton alludes to *Iliad's* Rhapsody A's last scene, in which Hephaistus becomes a mediator in the verbal conflict between Zeus and Hera: "Who can resist the Thunderer?/ Me, when once /I flew to save thee, by the foot he seized/ And hurl'd me through the portal of the skies" (lines 727-729) (Homer, trans. 1791, p. 13). Hephaistus refers to his being thrown from Olympus by the enraged Zeus when he supported his mother, Hera, during one of the couple's past argumentations (Grant & Hazel, 2006, p. 158.) Focusing on Milton's utterance "[...]Thus they relate,/ Erring" (*PL*, 1:746-747) (Milton, 1674/1993, p. 31), Jonathan H. Collett claims that Milton does not question the authenticity of this version of the myth but the chronology of the events making up Hephaistus's narration (Collett, 2011, p. 92). Hephaistus distorts reality because of his selective memory. According to the myth as narrated by Hesiod, his mother, Hera, first throws Hephaistus from Olympus because

she cannot stand her offspring's spectacle, who has a lame leg (Kerenyi, 2002, pp. 150-1). Milton compares the half-true narration of Hephaistus to Satan's creating an illusionary reality by describing God as an angry punisher who resembles Zeus. Like Hephaistus, Satan has selective memory by referring to the Old Testament's God, the Punisher, not the God of the New Testament, Who is love. Satan's perception of God is limited, and thus, false.

Still, beyond the allusion to the specific mythological story, Milton's comparison of Satan to Hephaistus proves that Milton demonstrates tolerance toward the man of the natural reason. In Plato's *Symposium*, Hephaistus plays a positive role in Aristophanes's speech on love. Like Aristophanes, Milton believes in love as a transformative power towards man's deification (regaining his ideal self). A man's (mental) deformity in the first and second levels is emendable if the man has the will to rise intellectually and enter the third level of the love union between the human soul and divine reason/Logos. According to Aristophanes's narration, the original sexes' fragmentation has resulted from their excessive pride/ego channeled into their falsely aspired usurpation of the heavenly throne. Aristophanes refers to Hephaistus, the god who can help the sexes regain their prelapsarian state. Hephaistus is the god who can reunite the two halves of each of the three fragmented sexes: "Do you desire to be wholly one; [...] for if this is what you desire, I am ready to melt you into one and let you grow together, so that being two you shall become one, [...] I ask whether this is what you lovingly desire, and whether you are satisfied to attain this?" (Plato, trans. 1892, p. 192). Aristophanes continues his speech, pointing out,

There is not a man of them who when he heard the proposal would deny or would not acknowledge that this meeting and melting into one another [...] was the very expression of his ancient need. [...] Wherefore let us exhort all men to piety, that we may avoid evil, and obtain the good, of which love is to us the lord and minister. (Plato, trans. 1892, pp. 192-3)

Aristophanes argues for man's natural inclination to union with God through the activation of divine reason/love in him (the life impulse). In all aspects, through Hephaistus's association with bodily deformity, Milton communicates Satan's deformity/ugliness and God's beauty. Satan's falsehood (the impartial perception of reality) and destructiveness oppose the eternal and infinite divine truth/reality.



Satan's offspring, Sin and Death, natural reason's/ego's products, inherit his ugliness. Their monstrous appearance reveals the increasing destructiveness and horror of man's prolonged detachment from his soul, where divine reason resides, and, thus, from God. Satan, the symbol of ego and natural reason, represents both the first and second levels, whereas his offspring are fixed symbols of the first level. In *PL*, 2:650-656, the upper part of Sin's body is luring but deceiving, and her lower part, where her reproductive organs are located, is grotesque and sterile. In *PL*, 2:747-758, Milton's readers learn that Sin has sprung out of her father's head as the growing seed of his "bold conspiracy" (*PL*, 2:751) (Milton, 1674/1993, p. 53) against God. Her birth alludes to Athena's springing out of Zeus. Satan and Sin appear here as poor imitations of Zeus and Athena. Zeus, the father of gods and men, resembles God the Father, and Athena, the goddess of wisdom, resembles Christ the son/the Logos and the Holy Spirit (the Logos in man). According to Hildegard of Bingen's theology of the feminine, Christ (the Son/the Incarnate Word) and the Holy Spirit (the Word residing in the human soul) are Sapientia (Reason/Wisdom/Creative Imagination) and Caritas (Love), the feminine side of God/the Father (Newman, 1997, pp. 36, 43-44, 46-47, 49). Satan (ego/natural reason) is a false god, and his daughter Sin is a false goddess. Sin is the product of Satan's committing hatei (blindness of the intellect); that is, sin appears as the falsehood that emanates from the distorted mind/nous.

Death's deformity—described in *PL*, 2:666-669—is devastating. Death lacks form and thus represents chaos/disorder. Death does not have existence; it is nothing. The man who sees reality based on the physical senses (natural reason) experiences only the finite physical reality of corruption and death, denying the life force of divine reason in him. Consequently, he alienates himself from his soul/higher self, the means of his union with God/Christ, through which he attains spiritual immortality. Death is the offspring of the incestuous relationship of Satan and his daughter Sin. Milton describes their union: "[...] With attractive graces won/ The most averse, thee chiefly, who full oft/ Thyself in me thy perfect image viewing/ Becam'st enamored, and such joy thou took'st/ With me in secret, that my womb conceived/A growing burden" (*PL*, 2:762-767) (Milton, 1674/1993, pp. 53-54). Sin reveals that she is self-love Collett, 2011, p. 91). Sin's relationship with Satan is the distorted version of the human soul's intimate relationship with God's Logos, Who is Love, the former being the latter's image. Unlike the innocence that characterizes the erotic union of man's soul and Christ/divine reason in the third level and the fourth level, the intimate relationship of Sin and Satan is characterized by obscurity and restraint, which comprise the "shadowy" essence of death (human reason in the first level).



## The Reality in the Third Level and the Fourth Level of Human Reason

In Hebrew, *Beulah*, used in Isaiah: 62:4 denoting the land of Israel, means marriage. Thus, imageries of fertility and abundance deliver the third mental state, where natural reason is invigorated through its union with the Holy Spirit. In *Paradise Lost*, the high mental state is depicted as Eden's garden, a place surpassing all renowned mythological lands in abundance, fertility, freshness, and beauty. The garden of Eden mirrors the immense creativity of the virile Christian God (the Holy Trinity). The high mental state's vivid imageries as a pastoral setting are in *PL*, 4:131-153, 4:216-287, 7:309-337, 7:449-456, and 7:501-502. Also, there are strong ties between Eve and nature, defined by fertility, eroticism, and excess as signs of creativity. In *PL*, 5:331-344, Eve's free and innovating blending of various tastes aims at pleasure through the full use of what fertile mother earth produces. Eve's virtue of creativity has nothing to do with an unravished body literally. In *PL*, 5:388-391 compliments 5:331-344; it appraises fertile Eve by angel Raphael, representing the infinite and eternal world (ultimate reality).

Still, the most profound imagery of the high mental state is humanity's godlike presence in the garden of Eden:

Two of far nobler shape erect and tall,  
 God-like erect, with native honor clad  
 In naked majesty seemed lords of all,  
 And worthy seemed, for in their looks divine  
 The image of their glorious Maker shone,  
 Truth, wisdom, sanctitude, severe and pure,  
 Severe but in true filial freedom placed. (*PL*, 4:288-294) (Milton, 1674/1993, p. 93)

The imagery of the harmonious and stable monogamous marriage of two equally virtuous partners delivers a perfect man in communion with his inner self. The symmetry and order of the physical appearance of the couple—"nobler shape erect and tall"—corresponds to the virtuous character of the man, who is the image of God ("God-like

erect")<sup>5</sup>. To avoid the exclusive literal interpretation of the couple's physical perfection, Milton associates the couple's simple and transparent "naked majesty" with the divine attributes, "Truth, wisdom, sanctitude, severe and pure." The relationship between Adam and Eve implies three different unions. The original union of the two natures of Christ (fully God and fully man), the Redeemer of humanity, who plants in humanity the seed of immortality, the union between a man and his soul, and the union between the human soul, the feminine side of man, and Christ, the male lover.

Milton strengthens the union's imagery (the pristine mental state of humanity) by adding "filial freedom placed;" the epithet "filial"<sup>6</sup> means the offspring of a fertile union. The word "filial" implies Logos (Christ), Who is divine reason. Logos is the Son of God and the Son of Man, epithets revealing His dual nature. The affinity of Christ to both God and humanity is brought forth. Becoming Christlike through the activation of divine reason in his heart, the fallen man can perceive the ultimate reality in the higher mental states. Also, Milton's reference to "freedom" reveals the vital role of reasoning towards man's attainment of the Truth. Choice (free will) implies the prior exercise of reasoning, and the proper function of reason depends on the degree of the individual's connection to his soul (the individual's mental state).

In *Paradise Lost*, Milton refers to the death impulse (natural reason) as a threatening force coexisting with the life impulse (divine reason) in Adam's soul. Milton highlights the human capacity to preserve his existence within the ultimate reality through the deliberative activation of divine reason in him: "[...] within himself/ The danger lies, yet lies within his power:/ Against his will he can receive no harm./ But God left free the will, for what obeys Reason, is free" (*PL*, 9:348-352) (Milton, 1674/1993, p. 207). Milton seems to follow the Christian tradition in his attempt to define free will. Free is the man who controls himself—that is, he is characterized by self-knowledge and preserves his pure reason intact. In *On the Incarnation of the Word* (1.3), Athanasius of

5 Imageries appealing to the human senses are frequent in Christian literature because as Athanasius of Alexandria notes, "When, then, the minds of men had fallen finally to the level of sensible things, the Word submitted to appear in a body, in order that He, as Man, might center their senses on Himself, and convince them through His human acts that He Himself is not man only but also God, the Word and Wisdom of the true God. (*On the Incarnation of the Word* 3.16) and "The Greek philosophers say that the universe is a great body, and they say truly, for we perceive the universe and its parts with our senses. But if the Word of God is in the universe, which is a body, and has entered into it in its every part, what is there surprising or unfitting in our saying that He has entered also into human nature?" (*On the Incarnation of the Word* 7.41).

6 God the Father addresses His Son—Who is the Word (Logos) and Who, later, becomes the Incarnate Word/ Christ—within a spirit of collectiveness: "Let us make now in our image, man/ In our similitude" (*PL*, 7:519-520) (Milton, 1674/1993, p. 177).

Alexandria states that in the high mental state (human reason in the third level), man is the image of God, having “a share in the reasonable being of the very Word Himself” and endowed with free will to preserve his blessed status. According to Athanasius of Alexandria, “the will of man could turn either way” based on the prevalence of natural or pure reason. Athanasius’s view on human free will may not be understood as a choice between sinning and not sinning. He avoids using the epithet “free” when he associates human will with choice. Instead, using “turning either way,” Athanasius speaks of the two opposites states of sin and freedom that are caused by the domination of physical reason (death) and divine reason (life) in the human soul, respectively. Athanasius claims that human will is free only when the human soul is connected to Logos. Only the mind whose reason is fully activated can experience perfect freedom, eternal and infinite life.

Athanasius’s view on free will is a popular one among Christian theologians. In the *Dialogues on the Supersensual Life*, Jacob Behmen foregrounds man’s responsibility for his experiencing the yoke of ego (human reason in the first and second levels):

In as much as in thine own seeing thou dost see in thine own willing only, and with thine own understanding thou dost understand but in and according to thine own willing, as the same stands divided from the Divine Will. [...] It keeps thee in thine own dark prison which thou makest for thyself, so that thou canst not go out thence, or come to that state which is Supernatural and Supersensual. (Behmen, 1901, p. 16)

*On Free Will*, Anselm of Canterbury restates Athanasius in his words,

When they [the apostate angel and the first man] had a free will that could not be coerced by anything else, they willingly and without necessity sinned. They sinned through their own free will, though not insofar as it was free, that is, not through that thanks to which it was free and had the power not to sin or to serve sin, but rather by the power it had of sinning, unaided by its freedom not to sin or to be coerced into the servitude of sin. (Anselm of Canterbury, trans. 2008, p. 177)

Similarly, in Milton’s age, man’s capacity to freely employ divine reason in him aiming at his perfection finds expression in Jacobus Arminius’s (1560-1609) and Moise Amyraut’s

(1596-1664) theologies. According to Arminius, divine grace is sufficient (*gratia sufficiens*) but not efficacious (*gratia efficax*). God's grace is given equally to all and is redeeming, but the man should practise his free will to respond to it to be saved (Myers, 2004, pp. 79-80). Amyraut believes that although our reason is corrupted, God has granted man an intellectual inclination towards the true and the good. Man's illumined reason cures his will that transforms into faith (Myers, 2004, pp. 85-7). Arminius and Amyraut relate free will to an active human reason, a complete human reason in union with Logos. They view sinning as the product of passive reason, an incomplete reason based on the physical senses.

Throughout *Paradise Lost*, various passages reveal the nature of Adam's and Eve's love relationship (human reason in the third level). Milton does not associate the sexual act with humanity's fall. In *PL*, 2:345-351 and 7:131-161, Augustine of Hippo's teachings<sup>7</sup> inspire Milton to talk about the human mind's fertility (the high mental state and the highest mental state): Adam and Eve would have procreated to fill the empty heaven after Satan's and his legion's fall even if they preserved their prelapsarian state. Augustine of Hippo praises marital love and sexuality for refuting the Manicheans by pointing out that the main attributes of marriage—“its exclusiveness, its procreativity, and the unbreakable nature of the conjugal bond”—reflect humanity's inner yearning for God (Burke, 2012, p. 381). Human procreation as an act of faithful love corresponds to the activation of divine love and creativity (Logos) in man through which he participates in the eternal and infinite reality.

Other passages related to Adam's and Eve's union are in Book 4. Milton, the poet-prophet, states:

[...] Though both  
 Not equal, as their sex not equal seemed;  
 For contemplation he and valor formed,  
 For softness she and sweet attractive grace,  
 He for God only, she for God in him:  
 His fair large front and eye sublime declared  
 Absolute rule. (*PL*, 4:295-301) (Milton, 1674/1993, p. 93)

7 Hildegard of Bingen, whose teachings on the Second Eve are presented in the discussion of the highest mental state later in this article, is another Christian figure that disassociates sexual love from humanity's sin and guilt (Newman, 1997, p. 103).

And Eve affirms her servitude toward Adam, saying: “O thou for whom/ And from whom I was formed flesh of thy flesh,/ And without whom am to no end, my guide/ And head (*PL*, 4:440-443) (Milton, 1674/1993, p. 97). Milton criticizes the embracers of the deceiving physical reality and opposes master narratives built upon power relationships. His analogical patriarchal language delivers the paradoxical nature of Christianity. Adam symbolizes each individual and humanity as a whole. Eve symbolizes the soul of each person—and the soul of humanity as a whole— that unites with Christ.

The symbolic use of Adam, the male, as God’s image is associated with man’s seed, mirroring the virility/fertility of God/Christ, Who is life and creative force. The symbolic use of the woman as the vessel of man’s spiritual life is associated with her role as carrier and materializer of life through the bearing of offspring. The symbolic use of the woman as the vessel of man’s spiritual life celebrates humanity’s feminine aspect, an image of God’s feminine side, Christ. Eve’s (the human soul’s) submission, obedience, and humility are also Christ’s virtues. He is the eternal, infinite, and one God, Who assumes a fully human nature to live as a man and suffer as the faithful servant of humanity (theology of the Cross). Therefore, the human soul’s (Eve’s) demonstration of servitude permeated by pure love towards God, Who is Love, is the feature of humanity in the high mental state and the highest mental state. Being created according to His image, Adam and Eve (humanity) reflect the masculine and feminine attributes of Christ (the Logos of God)<sup>8</sup>.

Also, addressing Adam, Raphael explains:

[...] ‘He formed thee, Adam, thee O man  
Dust of the ground, and in thy nostrils breathed  
The breath of life; in his own image he  
Created thee, in the image of God  
Express, and thou becam’st a living soul.  
Male he created thee, but thy consort  
Female for race. (*PL*, 7:524-530) (Milton, 1674/1993, p. 177)

8 “Although logos is primarily a masculine noun, its multiple meanings are expressed by both masculine and feminine nouns, including aitia/cause (feminine noun) connoting nous/mind (masculine noun) and sophia/wisdom (feminine noun), logos/speech (masculine noun), and diathiki/covenant (feminine noun) connoting charis/grace (feminine noun), agape/love (feminine noun), and Eros/love (masculine). [...] Christ as Logos (masculine noun) is the true life/zoe (feminine noun); He is the essence/ousia (feminine noun) and the divine will/energia (feminine noun)” (Asiatidou, 2020, p. 9)

And when Adam confesses his admiration for Eve, Raphael advises him in a reprimanding tone:

Greatness of mind and nobleness their seat  
 Build in her loveliest, and create an awe  
 About her, as a guard angelic placed  
 [...]
 [...] Fair no doubt, and worthy well  
 Thy cherishing, thy honoring, and thy love,  
 Not thy subjection (PL, 8:557-559, 568-570) (Milton, 1674/1993, p. 195).

When Raphael advises Adam not to worship Eve (Adam's soul), he refers to man's self-worship as an obstacle to man's spiritual advancement that solely depends on the activation of divine reason in man. Raphael refers to man's false submission to— what William Blake calls—the female will. When a man views his soul as separate from him, the alienated soul becomes the female will. The female will is self-love/ego and the domination of natural reason, which becomes the basis of man's worship of nature/the physical environment and his embracement of falsehood, a finite physical reality (Damon, 1988, pp. 120-1). Moreover, the concepts of submission, obedience, and humility have negative connotations within a secular world built on power relationships. However, in *Paradise Lost*, they are viewed as active believer's virtues. That is, he voluntarily demonstrates passivity and surrenders his ego/natural reason (self-love) to divine love/reason, proceeding, thus, to union with God.

Adam's and Eve's intimate relationship before and after their fall reflects the faithfulness, commitment, and good communication which must characterize the relationship of Adam/husband (the man) and Eve/wife (man's soul) as a prerequisite in the process of humanity's contemplation of the Divine. The imageries of Adam's and Eve's union of pleasure echo the believer's erotic desire for the divine reason and function as allegories of humanity committed to its soul, viz., humanity who knows its true self. Milton, the poet-prophet, admires the "fair couple, linked in happy nuptial league" (PL, 4:339) (Milton, 1674/1993, p. 95) and states, "[...] hand in hand they passed, the loveliest pair/That ever since in love's embraces met,/Adam the goodliest man of men since born/His sons, the fairest of her daughters Eve." (PL, 4:321-324) (Milton, 1674/1993, p. 94).

With “matrimonial love” (*PL*, 9:319) (Milton, 1674/1993, p. 206), Adam confesses to Eve, “I from the influence of thy looks receive/ access in every virtue, in thy sight/ More wise, more watchful, stronger, if need were/ of outward strength (*PL*, 9:309-312) (Milton, 1674/1993, p. 206). Milton highlights the role of a man’s soul as his spiritual guide. The believer (Adam) looks inwardly (into his soul) for self-knowledge, which, in turn, gives him access to getting to know God. Another example is Michael’s addressing Eve, “Lament not Eve, but patiently resign/ What justly thou hast lost; nor set thy heart,/ Thus over-fond, on that which is not thine;/ Thy going is not lonely, with thee goes/ Thy husband, him to follow thou art bound” (*PL*, 11:287-291) (Milton, 1674/1993, p. 267). The harmonious cooperation of man’s faculties—sense, affection, imagination, and reason—that characterizes the function of divine reason in man is also implied through Michael’s advice to Eve/man’s soul not to be overwhelmed by the affections.

Eve is an integral part of Adam’s existence. Adam confesses,  
Should God create another Eve, and I  
Another rib afford, yet loss of thee  
Would never from my heart; no no, I feel  
The link of nature draw me: flesh of flesh,  
Bone of my bone thou art, and from thy state  
Mine never shall parted, bliss or woe. (*PL*, 9:911-916) (Milton, 1674/1993,  
p. 222)

and “[...] If death/ Consort with thee, death is to me as life;/ So forcible within my heart I feel/ The bond of nature draw me to my own,/ My own in thee, for what thou art is mine;/ Our state cannot be severed, we are one,/ One flesh; to lose thee were to lose myself” (*PL*, 9:953-959) (Milton, 1674/1993, p. 223). Milton endows Eve with a rich symbolism centering on the concept of life. Eve symbolizes both the body and the soul of man, that is, man’s dual nature. Eve is made of flesh and is the mother of humanity. Thus, Eve is a symbol of man’s material hypostasis. However, she is also man’s feminine portion (the human soul) in which the divine life force resides. That is, Eve is the spiritual essence of man. Adam acknowledges this truth by admitting that his attraction to Eve/ Life is innate; she is both his hypostasis (body) and his ousia (soul).

In Book 12, Milton makes Eve address Adam rephrasing his words, “But now lead on;/ In me is no delay; with thee to go,/ Is to stay here; without thee here to stay,/  
/

Is to go hence unwilling; thou to me/ Art all things under heav'n, all places thou,/ who for my wilful crime art banished hence" (*PL*, 12:614-619) (Milton, 1674/1993, p. 300). Eve voluntarily submits herself to Adam, realizing that her union with him is her ideal state of being and acknowledging that her detachment from him would cause his fall. Milton stresses the necessary union between a man and his soul as the way for human reason to know God/Christ and perceive ultimate reality. Eve's submission also denotes the male's leading role in the exercise of man's free will to come in touch with his soul and the divine reason residing in it. The soul admits that she can't exist without man's presence simply because they are one, the former being the essence of the latter. Furthermore, Eve's words stress the idea that reality is mental. Eve says that she will experience the corrupt world in the high mental state only if she is with Adam, implying that man's relationship with the Divine is not spatial but qualitative.

The end of *Paradise Lost* consists of these lines, "They hand in hand with wand'ring steps and slow,/ Through Eden took their solitary way" (*PL*, 12:648-649) (Milton, 1674/1993, p. 301). Melancholy permeates the last lines of *Paradise Lost* that should not be negatively perceived because they serve the *Felix culpa* theme that Milton's epic revolves around. Humanity must seriously contemplate its lost high mental state and persist in renewing its relationship with God. Milton ends his poem with hope. Even after his fall, man can restore his relationship with God. In the last scene, Adam and Eve preserve their love. Preserving the loving communication with his soul, man makes himself ready to get to know God. The solidarity of Adam (man) and Eve (his soul) endows him with the strength and the will to take the long, challenging, and private path of contemplation toward the restoration of his immortality. Thus, Milton ends *Paradise Lost* with the optimistic message that man can experience the high mental state within the world of corruption, depending upon which senses—physical or spiritual—he employs.

In *Paradise Lost*, human reason in the fourth level (the highest mental state) is mirrored in the New Adam (Christ) and the Second Eve (Mary) imageries, humanity enlightened by the Holy Spirit that participates in the eternal and infinite realm. Humanity's pure reason in the fourth level is based on love and creativity. Milton identifies Eve with Mary (the Second Eve), who shares the same attributes with Eve in the high mental state (human reason in the third level). In Book 5:443-450, and Book 8:40-46 and 8:500-507, Eve's innocence in physical terms mirrors pure love, identified



by Hildegard of Bingen as Caritas, God's virtue residing in the ideal man (the image of God). Other passages that present Eve as a personification of divine virtue and allude to Mary (the Second Eve) are in Book 9, where Milton calls unfallen Eve "the virgin majesty, as one who loves" (*PL*, 9:270-271) (Milton, 1674/1993, p. 205) and Adam addresses her "Daughter of God and man, immortal Eve,/ For such thou art, from sin and blame entire" (*PL*, 9:291-292) (Milton, 1993, p. 205).

Other passages where Milton uses Eve's and Mary's physical virginity as an analogical language for humanity's spiritual innocence (pure reason) are the following: "[...] No veil/ She needed, virtue-proof, no thought infirm/Altered her cheek. On whom the angel 'Hail'/ Bestowed, the holy salutation used/ Long after to blest Mary, second Eve" (*PL*, 5:383-387) (Milton, 1674/1993, p. 123) and "The Great deliverance by her seed to come/ (For by the Woman's Seed) on all mankind" (*PL*, 12:600-601) (Milton, 1674/1993, p. 300). Mary as the Second Eve is also the feminine part of Christ (His human nature);<sup>9</sup> through Mary, Christ as fully God unites with and elevates humanity. That is, Mary is the fully human nature of Christ (New Adam). According to Hildegard of Bingen's teachings, God's plan is man's and woman's union and synergy to "allow the image of God to become visible in myriad reflections, corresponding to all the unborn generations still in the womb. Thus woman is both the complement of man and the primordial mother" (Newman, 1997, p. 97). Like a mother, Eve provides all humanity the garment of flesh defined by variety (Newman, 1997, pp. 96-7), and her artistic handiwork manifests the feminine quality of creative imagination. As the loving mother and creative imagination, Eve reveals that man comes from her spiritually and physically.

Finally, every man's poetic genius, which finds expression through the arts and sciences within the physical world, manifests a perfected human reason through the

9 Within the context of Hildegard of Bingen's theology of the feminine, Mary is the feminine side/emanation of God and thus, the feminine portion of Christ. Furthermore, like the Incarnate Word (Christ) is the New Adam, Mary is the New Eve, the Incarnate virtues of God, Sapientia (Reason/Creative imagination) and Caritas (Love) (Newman, 1997, pp. 158, 165-6, 171). Like Hildegard of Bingen, in "Praises of The Virtues With Which The Most Holy Virgin Was Adorned And Which Should Adorn The Holy Soul," Francis of Assisi views Mary as the physical manifestation of God's emanation: "Hail, Queen Wisdom, God save thee with thy holy sister pure Simplicity./ Hail, Lady holy Poverty, God save thee with thy holy sister Humility./ Hail, Lady holy Charity, God save thee with thy sister, holy Obedience./ Hail, all you holy virtues, may God save you, he from whom you come and are derived" (Petry, 2006, p. 122). Francis of Assisi also shares Hildegard's approach to Mary as the mother of Christ/New Adam—"Hail, palace of Christ; hail, tabernacle of Christ, hail, Mother of Christ!" (Petry, 2006, p. 123)—and as the Holy Spirit that activates (and is) the soul of the New Church/the bride of Christ—"Hail to you, holy virtues, who by means of grace and the illumination of the Holy Ghost are infused in the hearts of the faithful [...]" (Petry, 2006, p. 123).

union between man and Logos in the highest mental state.<sup>10</sup> In *Paradise Lost*, Book 1's lengthy proem, Milton, the poet-prophet, prays to the divinity of art, the Holy Spirit. Milton shows his readers that the natural man can achieve perfection and access the supranatural world/the ultimate reality through his role as a poet, using his creative imagination/spiritual senses/divine reason in him. Besides merely following the standards of the composition of an epic poem, Milton purposely alludes to Kalliope (the muse of epic poetry) when he invokes the Holy Spirit. He stresses the main attribute of the Holy Spirit (Logos/divine reason), creative imagination. Kalliope is a female deity. Similarly, the Holy Spirit is the feminine aspect of the Divine. Associating Kalliope with the Holy Spirit, Milton highlights the fertility of Logos: "Sing Heav'nly Muse" (*PL*, 1:6) (Milton, 1674/1993, p. 8). Milton desires to expand the force of his creativity to a degree not known to the natural man, asking the Holy Spirit to guide him through the composition of a poem that will materialize "Things unattempted yet in prose or rhyme" (*PL*, 1:15) (Milton, 1674/1993, p. 8).

Milton is the poet who wants to employ his artistic talent, realizing that this will happen if he unites with the Logos of God in the highest mental state. Milton pleads, "[...] What in me is dark/ Illumine, what is low raise and support;/ That to the highth of this great argument/ I may assert Eternal Providence,/ And justify the ways of God to men" (*PL*, 1:22-26) (Milton, 1674/1993, p. 9). He invokes his muse, the Holy Spirit, in complete humility, acknowledging his knowing nothing and surrendering his self/ego to the Divine's love and reason. Embracing God's will as his own will, Milton strengthens the divine reason in him. Thus, he becomes the communication vessel between God and his fellowmen, who have surrendered themselves to the natural reason (the eternal death) by becoming selfhood's (Satan's ) victims.

---

10 In "Of Reformation in England and the Causes that Hitherto Have Hindered It," talking about the corruption of the religious elite dating back to Constantine's time, Milton refers to Dante, Petrarch, Ariosto of Ferrara, and Chaucer, who, as true Christians and carriers of the Divine message, have criticized the institution of the Church as the Antichrist (Milton, 1641/1847, p. 12). These four Catholic men lived during the late Middle Ages/Renaissance—the time Catholic mystics focused on man's perfection (completion of man's union with Christ) that is, man's ascendancy to the highest mental state, human reason in the fourth level. Their connecting bond is the full practice of their poetic genius/creative imagination—"the quickening power of the Spirit" within them (Milton, 1641/1847, p. 2), "the intellectual ray which God hath planted in us [...]" an extraordinary effusion of God's Spirit upon every age and sex, attributing to all men" (Milton, 1641/1847, p. 15). Referring to poets as role models of virtuous Christians, Milton acknowledges their creativity as the divine reason in them.

## Conclusion

For Milton, natural reason, synonymous with the senses and finite self-centered existence, traps humanity in the prison of a distorted reality produced in the first level (the lowest mental state) and the second level (the low mental state). Milton repudiates false reason in *Paradise Lost* by creating imageries of restraint, suffering, physical ugliness, erotic pervasion, and power relationships. He advocates that love and creativity are the foundations of pure human reason. Man transcends the finite world through the inward expansion of his senses by activating the affections (love) in the third level of human reason (the high mental state) and the faculty of creativity in the fourth level of human reason (the highest mental state), both of which are depicted in *Paradise Lost* in imageries of abundance physical beauty, fertility, and freshness. Love (the high mental state) and creativity (the highest mental state) guide human reason to surpass its secular/physical boundaries and attain a spiritual nature since the divine attributes are love and creativity (Logos). Therefore, human reason becomes the spiritual bond between man and God, sealing humanity's eternal and infinite existence.

The preservation of a pure human reason through the activation of human love in the high mental state is reflected in a dual union: the love union between a man and his soul (self-knowledge) and the love union between man and Logos (man's rejection of his ego and voluntary submission to God, Who is Love and Creativity). In the highest mental state, being united both with his soul and Logos, man becomes Christlike. He fully activates his poetic genius motivated by his love for his ideal self, fellowmen, and God/the Truth. Inspired by Logos, as the creator of *Paradise Lost*, Milton becomes the role model of the man whose reason has reached the fourth level. He has a clear, comprehensive, and deep understanding of reality through the exercise of pure reason. *Paradise Lost* is a characteristic example of seventeenth-century amillennialist Millenarian literature. The redemptive qualities of the mental faculty of reason for humanity are the central theme of Milton's poem, echoing the spirit of the age. Milton stands among the most influential seventeenth-century literary men whose appraisal of human reason foreshadows the reign of reason in eighteenth-century English society, the beginnings of the modern era. *Paradise Lost* challenges the a priori definition of reason as the mental faculty that enables man to perceive reality based on the senses. Thus, among many other seventeenth-century poetical works, Milton's poetry encourages new readings of eighteenth-century literature based on the alternative definition of reason he advocates.

In the early nineteenth century, the Romantics hoped for the revival of the Miltonic vision in an era of the revival of millennial expectations. In "London 1802," Wordsworth compares his contemporary "selfish" (line 6) (Milton, 1807, p. 548) Englishmen to "stagnant waters" (line 3) (Milton, 1807, p. 548). He wishes Milton were alive to enlighten his fellowmen "like a star spiritually and dwelt apart" (line 9) (Milton, 1807, p. 548) and to stir them like a "sea" (line 10) (Milton, 1807, p. 549). For Wordsworth, Milton is a godly man whose poetry is "Pure as the naked heavens, majestic, free" (line 11) (Milton, 1807, p. 549). Thus, future studies may occur within a philosophical context, reconsidering the meaning of reason for and challenging its rejection by the Romantics. Also, future studies may take place within a rhetorical, religious, or sociopolitical context, examining the factors that reinforced the Romantics to use a secular diction to spread the amillennial Miltonic vision in their times.

*Paradise Lost* is characterized by spiritual universality above its value as Christian and English literary work. In "Lecture X: Donne, Dante, Milton, *Paradise Lost*," Coleridge points out:

The superiority of the 'Paradise Lost' is obvious in this respect, that the interest transcends the limits of a nation. But we do not generally dwell on this excellence of the 'Paradise Lost,' because it seems attributable to Christianity itself;--yet in fact the interest is wider than Christendom, and comprehends the Jewish and Mohammedan worlds;--nay, still further, inasmuch as it represents the origin of evil, and the combat of evil and good, it contains matter of deep interest to all mankind, as forming the basis of all religion, and the true occasion of all philosophy whatsoever. (Coleridge, 1818/1836)

Milton's *Paradise Lost*'s value lies in explaining good and evil, both associated with the mental faculty of reason. Milton associates evil with man's mental fall. Evil is man's ego mirrored in the exclusive use of natural reason towards his perception of the Truth. For Milton, good refers to the intimate relationship of man with his own soul and God. It is the proper use of reason, the assistance of the senses by love and creative imagination, through which human consciousness's expansion becomes infinite and eternal. Thus, the value of Milton's *Paradise Lost* is both religious and philosophical because it attempts to answer perennial existential questions of humanity related to human essence, human happiness, and human immortality.

**Peer-review:** Externally peer-reviewed.

**Conflict of Interest:** The author has no conflict of interest to declare.

**Grant Support:** The author declared that this study has received no financial support.

**Hakem Değerlendirmesi:** Dış bağımsız.

**Çıkar Çatışması:** Yazar çıkar çatışması bildirmemiştir.

**Finansal Destek:** Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

## References

### Primary Sources

Anselm, Canterbury of. (1076/2008). Monologion. In B. Davies and G. R. Evans (Eds.).

*Anselm of Canterbury/The major works including monologion, proslogion, and why God became man* (pp. 5-81). Oxford: Oxford University Press.

---. (2008). On free will. In B. Davies and G. R. Evans (Eds.), *Anselm of Canterbury/The major works including monologion, proslogion, and why God became man* (pp. 175-192). Oxford: Oxford University Press.

Athanasius, Alexandria of. *On the incarnation of the Word*. <https://ccel.org/ccel/a/athanasius/incarnation/cache/incarnation.txt>

Augustine, Hippo of. (1871). The city of God, volume I. (M. Dods, Trans.), *The works of Aurelius Augustine, Bishop of Hippo/ A new translation*. <https://www.gutenberg.org/files/45304/45304-h/45304-h.htm>

Behmen, J. (1901). *Dialogues on the supersensual life* (B. Holland, Ed.). London: Methuen & co. <https://www.gutenberg.org/files/33742/33742-h/33742-h.htm>

Catherine, Siena of. (1370/1896). A treatise of divine providence. (A. Thorold, Trans.), *The dialogue of the seraphic virgin Catherine of Siena* (pp. 19-36). London: Kegan Paul, Trench, Trubner & co., Ltd. [https://archive.org/stream/seraphicvirginca00cathuoft/seraphicvirginca00cathuoft\\_djvu.txt](https://archive.org/stream/seraphicvirginca00cathuoft/seraphicvirginca00cathuoft_djvu.txt)

Coleridge, S. T. (1836). *The Literary Remains of Samuel Taylor Coleridge, vol.1* (Henry Nelson Coleridge, Ed.). <http://www.gutenberg.org/cache/epub/8488/pg8488.txt>

Francis, Assisi of. (2006). Praises of the virtues with which the most holy virgin was adorned and which should adorn the holy soul. In R. C. Petry (Ed.), *Late medieval mysticism* (pp. 122-3). Louisville, Kentucky: Westminster John Knox Press.

Homer. (1791). *The Iliad of Homer translated into English blank verse* (W. Cowper, Trans. & R. Southey, Ed.). New York: D. Appleton & Co. <http://www.gutenberg.org/cache/epub/16452/pg16452.txt>

Milton, J. (1641/1847). Of reformation in England, and the causes that hitherto have hindered it. In two books. In J. W. Moore (Ed.), *The prose works of John Milton: With a biographical introduction by Rufus Wilmot Griswold, vol. I* (pp. 1-34). Philadelphia: King & Baird. <http://oll.libertyfund.org/titles/1209>

- . (1674/1993). *Paradise lost*. In S. Elledge (Ed.), *Paradise lost: An authoritative text, backgrounds and sources/John Milton* (pp. 7-301). USA: W. W. Norton & Company.
- Plato. (1892). Symposium. In B. Jowett (Ed. & Trans.), *The dialogues of Plato, vol. 1* (pp. 172-223). London: Oxford University Press. <https://oll.libertyfund.org/title/jowett-thedialoguesof-plato-vol-1>
- Rolle, Richard. (1918). The mending of life. In W. H. Hulme (Ed.), *Richard Rolle of Hampole's mending of life, from the fifteenth century Worcester cathedral manuscript F. 172* (pp. 29-58). Cleveland, Ohio: Western Reserve University Press. [https://archive.org/stream/RichardRolleOfHampolesMendingOfLifeFromTheFifteenthCentury/richard\\_rolle\\_mending\\_Rolle\\_djvu.txt](https://archive.org/stream/RichardRolleOfHampolesMendingOfLifeFromTheFifteenthCentury/richard_rolle_mending_Rolle_djvu.txt)
- Theologia Germanica*. (1893). S. Winkworth, Trans. & Dr. Peiffer Ed. Golden Treasure Series. <https://www.ccel.org/ccel/anonymous/theologia.html>
- Sophocles. (1974). King Oedipus. (E. F. Watling, Trans.), *The Theban plays: King Oedipus/Oedipus at Colonus/Antigone* (pp. 25-68). London: Penguin Books.
- Wordsworth, W. (1807/2012). London 1802. In W. Duncan (Ed.), *Romanticism: An anthology* (pp. 548-9). UK: John Wiley & Sons, Ltd.

### Secondary Sources

- Asiatidou, K. (2020). The presence of the 'Zohar' in Milton's 'paradise lost': Intertextuality and orthodox Christian rhetoric. In Z. Antakyalıoğlu et al. (Eds.) *English studies in the 21st century* (pp. 1-15). UK: Cambridge Scholars Publishing.
- Black, J. (Ed.). (2002). *World history: From prehistoric times to the present day*. UK: Parragon Publishing.
- Brodey, K., & Malgaretti, F. (2002). *Focus on English and American literature*. Milan, IT: Modern Languages.
- Burke, C. (2012). St. Augustine: A view on marriage and sexuality in today's world. *Angelicum*, 89(2), 377-403. <https://www.jstor.org/stable/44618600>
- Chamberas, P. A. (2004). Foreword. In G. Papadopoulos, *At the end of time: The eschatological expectations of the church* (pp. vii-xii). Brookline, MA: Holy Cross Orthodox Press.
- Colie, R. L. (1959). Spinoza and the early English deists. *Journal of the history of ideas*, 20(1), 23-46. <https://www.jstor.org/stable/2707965>
- Collett, J. H. (1970). Milton's use of Classical mythology in "paradise lost." *PMLA*, 85(1), 88-96. <https://www.jstor.org/stable/1261434>
- Damon, S. F. (1988). *A Blake dictionary: The ideas and symbols of William Blake*. USA: University Press of New England.
- Dockrill, D. W. (1997). The heritage of Patristic Platonism in seventeenth-century English philosophical theology. In G. A. Rogers et al. (Eds.) *The Cambridge Platonists in philosophical context: Politics, metaphysics and religion* (pp. 55-77). Springer Science & Business Media.
- Duncan, J. E. (1957). Milton's four-in-one hell. *Huntington Library Quarterly*, 20(2), 127-136. <http://www.jstor.org/stable/3816365>

- Grene, M. (1999). Descartes and skepticism. *The Review of Metaphysics*, 52(3), 553-571. <https://www.jstor.org/stable/20131190>
- Grant, M., & Hazel, J. (2006). *Who's who in classical mythology*. New York, NY: Routledge
- Kerenyi, C. (2002). *The gods of the Greeks*. USA: Thames & Hudson Ltd.
- Kim, J. J. (2008). Archbishop John Tillotson and the 17th century Latitudinarian defense of Christianity, Part I. *TTJ*, 11(1), 130-146. [http://www.ttgst.ac.kr/upload/ttgst\\_resources13/20124-237.pdf](http://www.ttgst.ac.kr/upload/ttgst_resources13/20124-237.pdf)
- Lefkowitz, L. H. (2011). The genesis of gender transgression. *The Jewish Quarterly Review*, 101(3), 408-419. <https://www.jstor.org/stable/41300146>
- Low, A. (1970). The image of the tower in *paradise lost*. *Studies in English Literature, 1500-1900*, 10(1), 171-181. <https://www.jstor.org/stable/449702>
- Myers, B. (2004). *The theology of freedom in paradise lost*. James Cook University, Queensland, AU.
- Newman, B. (1997). *Sister of wisdom: St. Hildegard's theology of the feminine*. Berkeley and Los Angeles, CA: University of California Press.
- Sargent, L. T. (1989). Millennium and revolution: Two themes in seventeenth century British utopianism. *Utopian Studies*, 2, 38-49. <http://www.jstor.org/stable/20718904>
- Thompson, E. N. S. (1921). Mysticism in seventeenth century English literature. *Studies in Philology*, 18(2), 170-231. <https://www.jstor.org/stable/4171790>
- Tredennick, L. (2011). Exteriority in Milton and Puritan life writing. *Studies in English Literature, 1500-1900*, 51(1), 159-179. <https://www.jstor.org/stable/23028097>
- Ward, G. (2010). How literature resists secularity. *Literature and theology*, 24(1), 73-88. <http://www.jstor.org/stable/23927407>
- Yam, C. Y., & Dupont, A. (2012). A mind-centered approach of imago dei a dynamic construction in Augustine's de Trinitate XIV. *Augustiniana* 62(1/2), 7-43. <https://www.jstor.org/stable/44993092>







# Discontinuous History and Magical Realism: A Foucauldian Reading of Kazuo Ishiguro's *The Buried Giant*

## Süreksiz Tarih ve Büyülü Gerçekçilik: Kazuo Ishiguro'nun *Gömülü Dev* Adlı Romanının Foucaultcu Bir Okuması

Baysar TANIYAN<sup>1</sup> 



<sup>1</sup>Assist. Prof., Pamukkale University, Faculty of Science and Letters, Department of English Language and Literature, Denizli, Turkey

ORCID: B.T. 0000-0002-2843-8835

### Corresponding author:

Baysar TANIYAN,  
Pamukkale Üniversitesi, Fen Edebiyat  
Fakültesi, İngiliz Dili ve Edebiyatı Bölümü,  
Denizli, Türkiye  
E-mail: btaniyan@pau.edu.tr

Submitted: 26.01.2021

Revision Requested: 04.05.2021

Last Revision Received: 18.05.2021

Accepted: 06.09.2021

**Citation:** Taniyan, B. (2021). Discontinuous history and magical realism: A Foucauldian reading of Kazuo Ishiguro's *The Buried Giant*. *Litera*, 31(2), 525-546.  
<https://doi.org/10.26650/LITERA2021-868869>

### ABSTRACT

Michel Foucault's archaeological approach to history contests Hegelian understanding of evolutionary and progressive history which presupposes an ultimate arrival at a perfect form of society. For Foucault, history does not follow a linear, dialectical line within a cause-and-effect relationship. Each historical period has its own conditions of truth and between these periods, there are breaks, twists, ruptures and discontinuities determined by power relations in that society. These historical transformations occur following a change in *épistémé* which connotes to the available set of knowledge produced by discursive practices in a particular period. Within this context, this study aims to analyse historical discontinuities in Kazuo Ishiguro's magical realist novel, *The Buried Giant* (2015). In the novel, by benefiting from generic potentials of magical realism, and effectively exploiting the medieval romance, Ishiguro creates a quasi-mythological historical account of the Anglo-Saxon period. In his version, King Arthur makes Merlin perform a spell on a dragon. Due to the spell, the Britons and the Saxons suffer memory loss which causes historical discontinuities. Moreover, while the spell confines the people into a perpetual here and now, it grants Arthur absolute political power. The study will focus on these discontinuities and present a Foucauldian reading of the text. The study will also theoretically connect Foucault's discontinuous history with magical realism, which may broaden our understanding of Ishiguro's text.

**Keywords:** Kazuo Ishiguro, *The Buried Giant*, magical realism, history, discontinuity

### ÖZ

Michel Foucault'nun tarihe arkeolojik yaklaşımı, nihayetinde mükemmel bir topluma ulaşmayı öngören Hegelci evrimsel ve ilerici tarih anlayışına itiraz eder. Foucault, tarihin, neden-sonuç ilişkisi içinde doğrusal, diyalektik bir çizgi izlediği düşüncesinde değildir. Her tarihsel dönemin kendine özgü hakikat koşulları vardır ve de bu dönemler arasında o toplum içerisindeki iktidar ilişkileri tarafından belirlenen kırılmalar, kopmalar ve süreksizlikler vardır. Bu tarihsel dönüşümler, belirli bir dönemde söylemsel pratikler tarafından üretilen mevcut bilgi dizisi olarak tanımlanan *epistemenin* değişiminin sonucu olarak ortaya çıkar. Bu bağlam içerisinde, makale Nobel ödüllü İngiliz yazar Kazuo Ishiguro'nun büyümlü gerçekçi romanı *Gömülü Dev*'deki (2015) tarihsel süreksizlikleri incelemeyi amaçlamaktadır. Romanda Kazuo Ishiguro, büyümlü gerçekçilik



türünün ona sunduğu imkanlardan ve ortaçağ romanslarından etkili bir şekilde faydalanarak Anglo-Sakson döneminin yarı mitolojik bir tarihi versiyonunu yaratır. Ishiguro'nun tarih versiyonunda, Kral Arthur'un isteğiyle Merlin bir ejderhaya büyü yapar. Bu büyüün ortaya çıkardığı etkiyle hem Britonlar hem de Saksonlar, tarihsel süreksizliklere neden olan hafıza kaybına uğrarlar. Dahası, Merlin tarafından yapılan bu büyü, bu iki halkı ebedi şimdiye ve buradaya hapsederken, Kral Arthur'a ise mutlak ve sorgulanamayan bir siyasal iktidar inşa etme olanağı sunar. Çalışma, bu süreksizliklere odaklanarak metnin Foucaultcu bir okumasını sunmayı amaçlamaktadır. Bu çalışma aynı zamanda Michel Foucault'nun süreksiz tarihi ile büyüülü gerçekçilik türü arasında kuramsal bir bağ kurarak Ishiguro'nun metninin daha iyi anlaşılmasını sağlayacaktır.

**Anahtar Kelimeler:** Kazuo Ishiguro, *Gömülü Dev*, büyüülü gerçekçilik, tarih, süreksizlik

## Introduction

Man is a rational animal. It is therefore instinctual that we want to rationalize everything surrounding us. Whenever we see an effect, we look for its cause, because the opposite is unthinkable. Since the Age of Enlightenment when man began to put everything under the scrutiny of his reason and intellect, we have been looking for regularities, similarities, recurrent patterns and forms, consistencies, relevance in every sphere of life. We have been more concerned with tradition, heritage, and lineage because, as subjects governed by reason, we identify, locate, and position ourselves accordingly. All of these require 'continuity'. Likewise, history, especially since the Enlightenment, has been regarded as a seamless narrative, one event causing another. This implies Hegelian understanding of progressive and evolutionary or dialectic history, or Marxist understanding of the historical process that will eventually terminate in a classless society. As a direct outcome of this understanding, in history of literature classes, students are taught the successive literary periods as a response or a reaction to one another. Within this understanding, while a historical era is the ultimate result of the earlier one, it also paves the way for the next one.

The continuous, progressive understanding of history, of course, has met challenges. Michel Foucault has provided the most important, complex, comprehensive, and puzzling of all. In his archaeological and genealogical approaches, Foucault proposes a discontinuous history. Rather than working on similarities and connections, he tries to lay out ruptures, breaks, transformations, and discontinuities. Rather than trying, in a humanist way, to domesticate the past by relating it to the present, he reveals, in an anti-humanist manner, "how different, threatening, distant the past was" from the present (Poster, 1984. p. 74). Moreover, for him, "history is another form of discourse and knowledge at the same time", which has an intrinsic relationship with power and control (Poster, 1984. p. 75). Within this theoretical context, this article aims to analyse Kazuo Ishiguro's *The Buried Giant* (2015) which presents, in a magical realist way, a discontinuous individual and collective quasi-historical narrative of the Anglo-Saxon period in British history. In relation to the concept of discontinuity, a Foucauldian reading of the novel will be proposed using other concepts; power, knowledge, and subjugated knowledge. The article will also build a theoretical link between magical realism and Foucauldian understanding of history. This link has the potential to offer new insights into the relationship between magical realism and history, and into the way Ishiguro deals with the themes of memory and history. Moreover, by drawing from

the Arthurian romances, a genre that intermingles with history and functions to consolidate British national identity historically, Ishiguro creates a political context in which to latently discuss the migrant crisis and border security, and, in relation to that, the fluidity of national identities.

## Magical Realism and Discontinuous History

Yugin Teo (2014) defines Kazuo Ishiguro as a novelist who customizes literary genres to create “a metaphorical framework” to analyse his favourite subjects (pp. 88-89). Set in a post-Arthurian period, *The Buried Giant* represents Ishiguro’s venture into the magical realist form. A lengthy debate concerning the definition of magical realism has taken place since Franz Roh coined the term in the 1920s (Esen, 2018, pp. 7-20; Tutan, 2016). Despite disagreements, there are shared fundamental points on which a common ground can be formed. For instance, magical realism is political and historical. It voices a protest over the dominant codes, binaries, knowledge, organization, and historical understandings inherited from the Enlightenment philosophy. There is also a protest lodged against the Realist fiction as the cultural outcome of that Cartesian philosophy. Studying magical realist texts of Grass, Süskind, Kundera, Garcia Marquez and Fuentes, Wendy B. Faris (2004) concludes that magical realist texts bring together two incompatible perspectives, magical and realist, in order “to deconstruct the univocal narrative authority that characterizes much realistic fiction” (pp. 142). Faris further indicates that these texts are deconstructive as they aim to question “totalitarian discourses of all kinds, including that of much modern historical narrative” (2004, p. 142). In other words, magical realist texts provide a new outlet for those suppressed by the totalitarian discourses, for those excluded from the continuous history, and for those cast into the periphery. These texts revisit past events, assess existing historical narratives to find silences, discrepancies, ruptures, contingencies, and discontinuities that betray causality, linearity, and progress.

From this perspective, magical realism can be aligned with postmodernist literature in its reaction against totality, grand narratives, uniformity, and singularity (Hutcheon, 1995, p. 97). However, magical realist texts are generally perceived in tandem with postcolonial literature. For Homi Bhabha (1990), it is “the literary language of the emergent post-colonial world” (p. 7). In other words, it becomes the language of decolonization with a capacity to empower the colonised people by enabling them to “imagine alternative narrative visions of agency and history” (Faris, 2004, p. 136).

According to Stephen Slemon (1988), when magical realist texts imaginatively reconstruct the past, they also recuperate the forgotten and ignored pieces, “those elements pushed to the margins of consciousness by imperialism’s centralizing cognitive structures” (p. 16). Therefore, magical realism is both historical and political. Inherently a resistant genre, magical realism introduces histories that stand against the imposed official history. It is political because it aims to change history through a critical approach and with an attempt to ease the historical sufferings (Faris, 2004, p. 138). Thus, magical realist texts approach history not in a naïve way but with an agenda in a deconstructive manner.

Ishiguro’s *The Buried Giant* is a magical realist novel. In his brief definition, Faris indicates that, in magical realism, the supernatural exists as an organic part of the fictional realm, which blurs the boundaries that separate realism and fantasy (2004, p. 1). The magical in Ishiguro’s text appears as a natural and organic part of daily life, which does not invoke surprise, fascination, or incredibility. Faris also creates a strong affinity between magical realism and postcolonial literature because “the (magical realist) mode is multicultural in its very nature” and it “reflects ... the hybrid nature of much postcolonial society” (2004, p. 1). However, the postcolonial context of Ishiguro’s text needs elaboration. First, *The Buried Giant* is a multicultural text in which the cultures of Britons, Saxons, and Romans, though in decay, are encountered. Secondly, there is a repressive regime governed by the Britons and, naturally, a repressed nation, the Saxons. Moreover, although the narratorial voice remains neutral towards the two nations, the Christian Britons in the novel marginalize the pagan Saxons as “savages,” and “a great burden” (Ishiguro, 2015, p. 113). In other words, the Saxons become the Other in the text. Historically speaking, the general paradigm of colonial experience has been based on the meeting of the coloniser, who is alien to the colonised land, and the colonised, who is native to the colonised land. Again, historically, the Britons are the native or the indigenous people of the British islands while the Saxons set foot on the island as foreign barbaric invaders. When considered from this historical perspective, the text stands against the general paradigm of the colonial experience. In this context, colonial matters appear metonymically in the text (Slemon, 1988, p. 12) as it creates constant colonial tensions such as assimilation, coercion, silencing, alterity, exploitation, and identity problems.

Ishiguro benefits from the potential of magical realism within this metonymic colonial context that enables him to cover his favourite themes: memory, and history.

This generic potential also makes room in his text for an imaginative reconstruction of one part of British history, a reconstruction that exhibits discontinuity, rupture, and break. Moreover, the reconstructed version, in a postmodern gesture, helps the reader question the fixities of the continuous history, the possibility of objective and singular history. It highlights contingency and undermines causality, which is common to magical realism. As the most apparent generic quality, magic is used to interrogate the established "realistic conventions of causality, materiality, motivation" (Zamora and Faris, 1995, p. 3). In this context, magical realist handling of history overlaps with Foucauldian archaeological analysis. It is also in the same context that Foucault is considered "anti-historical," as he rejects "linear historical causality between events and epochs" and favours "a history based upon the discontinuities between dominant figurative structures operating in human consciousness" (Munslow, 2006, p. 129). For Foucault, as the product of the Enlightenment philosophy, continuous history serves for uniformity and totality, which also promises that the subject will eventually take everything under his control. In *The Archaeology of Knowledge* (2002), Foucault remarks that:

Continuous history is the indispensable correlative of the founding function of the subject: the guarantee that everything that has eluded him may be restored to him; the certainty that time will disperse nothing without restoring it in a reconstituted unity; the promise that one day the subject – in the form of historical consciousness – will once again be able to appropriate, to bring back under his sway, all those things that are kept at a distance by difference, and find in them what might be called his abode. (p. 13)

Continuous history aims to achieve a total history, governed by reason, committed to an ideology, and woven around a centre. Through causality, it produces a seamless grand narrative eliminating discrepancies, silencing diverse and conflicting voices. As opposed to the total history, Foucault points out a "new history" (2002, p. 11) in which he "suspends" the notions of tradition, the sovereignty of consciousness and subject, development and evolution, spirit, as the essential components of the continuous history (2002, pp. 13-26). Foucault's main concern is not to examine a totality "but a set of conflicting discursive frameworks" (Mills, 2003, p. 63). These frameworks also determine what could be said, thought and circulated, and what could pass as a knowledge in a certain period. In this context, he introduces the term *épistémé*, which he defines as

“the total set of relations that unite, at a given period, the discursive practices that give rise to epistemological figures, sciences, and possibly formalized systems” (2002, p. 211). In other words, an *épistémé* is “the body of knowledge and ways of knowing which are in circulation at a particular moment” (Mills, 2003, p. 28). For Foucault, discontinuities and ruptures occur in history with a change in the *épistémé*, which is sudden and not called forth. This change is not gradual nor accumulative and it does not pave the way for the next stage.

Specifying the *épistémé* as such, Foucault aims to lay bare “the strangeness of our current state of knowledge and to question the way that we think, and the conceptual tools which we use to think with” (Mills, 2003, p. 64). At this point, Foucauldian historical analysis again overlaps with the magical realist approach to history. Both are critical against any attempt to totalize or synthesize history. While the former holds that historical categories are open to change and interpretation, in a never-ending process, depending on the available knowledge (Munslow, 2006, p. 130), the latter mounts a stiff resistance by fictionalizing and editing official historical narratives (D’haen, 1997, p. 289). As a variant of continuous history, official history, which is informed by state ideology, functions to stabilize and secure social codes to be able to demonstrate a nation in progress. Magical realist texts, such as Ishiguro’s *The Buried Giant* and Rushdie’s *Midnight’s Children* (1981), work on official histories to find gaps and silent points to unveil their discontinuous nature.

What is at stake here is the “ideological use of history by which one tries to restore to man everything that has unceasingly eluded him,” and through which man is able to find a shelter safer than “myths, kinship systems, languages, sexuality, or desire” (Foucault, 2002, p. 15). These contingent categories listed by Foucault may not be safe because they defy reason and have the potential to thwart classification, domestication, or taming attempts of man to tailor them to his needs or ideological agenda. As a resistant and political genre, and as a crucial weapon for a “war of cultural recovery” (Hart, 2005, p. 16), magical realism incorporates myths, legends, folktales, and oral narratives into their narratives. This incorporation necessitates the restoration of the lost historical narratives preserved in “local’ or ‘indigenous’ myths and religions that are not those of the ‘West’” (Hart, 2005, p. 16). These myths, moreover, are not used for their inherent truth value but turn into a potent tool for writers to communicate their views (Shaw, 2005, p. 46). Myths are valuable for magical realism since, firstly, supernatural elements are an inherent part of these stories and, secondly, working on an already

known story, writers can focus on their messages. Moreover, the desired effect on readers increases when these myths are presented in a deconstructive or revisionist way. This revisionism may even be more impressive when mythical elements are blended with historical facts, enabling authors to introduce their versions of history against the official one.

### **Ishiguro's *The Buried Giant***

Yugin Teo reports that Ishiguro is also of the opinion that novelists should operate on myths to contest the realist conventions and to create "a fabulous world" to subvert that myth (2014, p. 100). In his Nobel Lecture in 2017, after appreciating the "international fiction" of Salman Rushdie and V. S. Naipaul, Ishiguro states that, in his early career, he wanted to create a mythical England that surpasses borders of culture and language, and that is familiar to everyone in the world (2017, p. 8). In the same lecture, he also openly expresses his admiration for the British people of the 1960s as his Japanese family was welcomed into the society even though the two nations had fought against each other in the Second World War. This case and his later visit to Auschwitz, he points out, aroused his curiosity about the nature of memories, especially national memories. What he wonders is how these memories are forgotten or remembered, which also leads him to difficult questions such as whether forgetting could be used to prevent "cycles of violence" and whether order and peace could be achieved through "wilful amnesia and frustrated justice." (2017, p. 11). The idea of cyclical violence can be associated with continuous history as they both imply causality. On the other hand, forgetting naturally stops the cyclical movement; in other words, it stops violence breeding violence. Therefore, forgetting may serve discontinuous history well, enabling the change in the set of knowledge that designs possible discourses or statements in a specific period.

What may have impressed Ishiguro in his early years in England could be the discontinuity of enmity between the two nations after the war, and what disappoints him in the present, particularly in the political context of Brexit discussions, is the proliferation of the extreme conservatism and rising racism that moves "beneath our civilised streets like a buried monster awakening," (Ishiguro, 2017, p. 15). Ishiguro's observation of the post-war years as a period of peace and tranquillity and the years following the fall of the Berlin Wall as a period of increasing violence and turmoil can be cited as instances of transformation or discontinuity in Foucauldian terms. In *The*



*Buried Giant*, he adopts the “buried monster” analogy and introduces a powerfully revisionary, deconstructive and discontinuous history. To this end, and in line with his intent to introduce a mythical England well-known to everyone, which might be credited to his “cosmopolitan perspective” and “transnational uncertainty” (Vernon and Miller, 2018, p. 68), he borrows elements from Arthurian literature.

The interest in Arthurian literature is not peculiar to Ishiguro. For centuries, the stories revolving around King Arthur and his knights of the Round Table have been culturally reproduced in different forms, adapted for different mediums, and ideologically modified to serve different ends (Pearsall, 2005). While these stories provided an invaluable source for the medieval romance tradition, postmodern literature with its obvious interest in history has revisited medieval texts like Geoffrey of Monmouth’s pseudohistorical *Historia Regum Britanniae* (*History of the Kings of Britain*, 1136) and romances like anonymous *Sir Gawain and the Green Knight* and Thomas Malory’s *Le Morte d’Arthur* (1485). In addition to this literary interest, these stories have attracted a nascent critical interest classified as medieval postcolonial studies (Lampert-Weissig, 2010; Lynch, 2017, pp. 307-320). This approach extends colonial history to underscore the potential contributions of medieval texts to our perception of “colonial processes” (Lampert-Weissig, 2010, p. 1). In this context, according to Lynch, “the long enduring, diverse and multi-centred linguistic and cultural range of Arthur’s legend can be plotted against national, regional and global shifts in power and peoples over many centuries, in a way that shadows the long history of colonialism” (2017, p. 307). This is possible because the legend lays the necessary historical foundations for British national identity, taking it as back as to Troy, and functions as a primal example of the nation’s imperial spirit (Pearsall, 2005, p. 8). In this way, the legend provides the nation with both a prerequisite glorious past and an archetypal and unifying leader whose expansionist operations inspire British imperialism. While Arthurian literature has praised colonial expeditions, it has also hinted at “the problems of empire for both master and subject groups and made visible within its complex narratives aspects of resistance to colonial control” (Lynch, 2017, p. 317). This resistance can be observed within political themes like territorial expansion, border conflicts, the exercise of power and control over morally inferior races.

Lynch associates the current critical interest in Arthurian romances with the rising obsession “with border security and fantasies of pure national identity” (2017, p.318). This may be one of the reasons for Ishiguro’s turn to the medieval Arthurian romances.

Ishiguro is outspokenly against “Brexit”, which he defines as a “myopic process” undermining the ideal of “living in near-borderless friendship” (2016, p. 1). For him, Brexiters base their arguments on “uncontrolled immigration” and “sovereignty” (2016, p. 3). Vernon and Miller believe that the political context of *the Buried Giant* becomes more meaningful when put into Brexit discussions, which may disturb the peace in Europe and call for a reconsideration of British identity (2018, p. 70). They argue that:

Ishiguro produces a novel that deconstructs the nature of cosmopolitanism and refigures it through paradigms that precede the logics that produced the current vision of a unified Europe. ... His book attempts to recover the strangeness of medieval English romance’s use of migration and conquest narratives to imagine British sovereignty. The patterns of movement and interpenetration of spaces that Ishiguro recovers militate against current claims of an always-already British nation. (2018, p. 70)

In his *Anatomy of Criticism*, Northrop Frye indicates that “in every age, the ruling social or intellectual class tends to project its ideals in some form of romance” (2000, p. 186). Likewise, Pearsall suggests that medieval romances are alluring to us because they “[embody] the social and political attitudes, needs and fears of their authors, patrons and audiences and the class to which they belonged” (2005, p. 23). This political potential of Arthurian romance can be cited as another reason for Ishiguro’s interest in the genre. While medieval romances were set in “a distant past” but reflected their contemporary politics, like relegation of Arthur from “a divinely endorsed super-king” to the position of the “first among equals” in Anglo-Norman romances to secure the position of a “newly planted aristocracy” (Pearsall, 2005, p. 24), *The Buried Giant* is also set in a distant past, within a magical realist mode and metonymic colonial context, but discusses 21<sup>st</sup>-century politics, particularly immigrant crisis, rising nationalism, and border security.

The complexity of such political issues, of course, requires the subversion of medieval romance in a postmodern gesture. While keeping certain conventions like “the episodic structure,” “quest motive,” “adventure” and the supernatural elements, Ishiguro subverts the Arthurian romance by distancing the time of the story and the narrative further, by modifying the setting and characterization, and by denying his reader an exact and happy closure (Sönmez Demir, 2020, pp. 119-139). However, the two most remarkable deviations from traditional romance are the portrayal of King Arthur and the

understanding of history. The conventional and established portrayals of King Arthur depict him as a brave, legendary, and unifying warrior-king whose exploits substantially contributed to the forging of the British national identity. Ishiguro deconstructs that archetypal character by introducing a trickster king who breaks his oath and commits genocide. Thus, Ishiguro's Arthur violates the chivalric code of honour, propagated by the medieval romance, and executes a political, dishonest, and horrifying manoeuvre to strengthen his regime. The novel also dismantles the sense of history in the medieval romance tradition. While history in such romances is cyclical and, overall, displays the gradual and evolutionary building of nationhood in a continuous form, Ishiguro's text introduces a discontinuous history. In this way, the text lays bare the ruptures and the contingency in nation-building, which, in the context of contemporary politics, enables Ishiguro to demonstrate the fluidity of national identities and question the validity of the borders separating them.

The novel brings together elements from the actual and the mythical past of Britain. On the very first page of the novel, the narrator indicates that it was a time when the old Roman roads had become "broken or overgrown" and "icy fogs hung over rivers and marshes, serving all too well the ogres that were then still native to this land" (Ishiguro, 2015, p. 3). In this realm, where the supernatural and the familiar coexist, Britons and Saxons live harmoniously. It is later understood that King Arthur stopped all the fighting and brought peace to this land, thanks to a grey mist covering the country which robbed the people of their memories, thus, breaking their connection with their past. The source of this grey mist is a spell that Merlin casts on a dragon, Querig. As long as the dragon breathes, the spell continues to confine the people to a perpetual present. However, as the dragon gets older, the power of the spell diminishes, which brings fragments of memories and confused recollections back. It is, therefore, an old Briton couple, Beatrice and Axl, who decide to leave their warren-like settling to take the long-delayed journey to reunite with their son.

During the journey, Beatrice and Axl meet three other travellers, whose fates become entwined with theirs. Edwin, a Saxon boy bitten by a dragon; Wistan, a skilled Saxon warrior from the fenlands of the east with orders from his king to slay the dragon; Sir Gawain, from the Arthurian legend, though defined as a "whiskery old fool" (Ishiguro, 2015, p. 113), a gallant knight with a mission to protect the dragon. On their journey, Beatrice and Axl also learn that Arthur tricked the Saxons into a treaty that guaranteed neither side would attack the villages during the battle. However, Arthur's men, under

his order, raided these villages and slaughtered the defenceless Saxon women, children, and elders. Then, with the enchanted dragon's breath, Arthur wiped out all memories to prevent future vengeance and to protect the peace. Yet, Arthur has been dead for a long time and there are now left only a group of monks, who tend the ailing dragon, and Sir Gawain, who has vowed to defend Arthur's ill-gained legacy and order. Eventually, Wistan dramatically defeats Sir Gawain, kills the dragon, and breaks the spell, which restores all lost memories. With the restoration of memories, at the individual level, the couple fears that their union may be ruined with the emergence of an unwanted memory, but at the collective level, they fear that more atrocities will be committed by the two nations driven by the desire for vengeance. In other words, when memories are restored, a transformation occurs in the body of knowledge (*épistémé*) that designates both collective and individual relations, which, consequently, signals a rupture or a break in history.

There are three definitive moments of discontinuity in the novel. The first one, though very briefly mentioned, occurs with the departure of the Romans from the island; a discontinuity that is between civilization and barbarism. The symbols of Roman civilization fade away as their roads and their splendid villas become "broken or overgrown" decaying "into wilderness" (Ishiguro, 2015, p. 3). The narrator also admits "that at a time when magnificent civilisations flourished elsewhere," these people were barely "beyond the Iron Age" (Ishiguro, 2015, p. 4). While the Britons lived in "sprawling warren" or "shelters, many of them dug deep into the hillside," Saxon villages were filled with an unpleasant odour from "piles of putrefying meat as offerings to their various gods" (Ishiguro, 2015, pp. 4-54). The remnants of the Roman civilization can only be observed in the decaying buildings and the religious practices, and in the martial skills of the Britons. The second, and the most important discontinuity in the novel is the wiping away of memories with the magic placed on the dragon's breath by King Arthur. Thanks to the magic, the Saxons and the Britons lead their lives in peace, though in an amnesiac condition, locked in a perpetual here and now. The last discontinuity, or rupture, takes place when the dragon is slain, and memories are restored.

Memories might be defined as the cognitive containers of information crucial to the survival of human beings. When required, the information is retrieved, cognitively processed, and transformed into knowledge. Thanks to this faculty we can communicate, drive cars, hunt animals, or find our way home. In the novel, the ordinary course of daily life continues, which implies that the magical mist does not erase every memory,

but a particular segment of them. Endel Tulving (1972), a prominent Canadian psychologist, groups memory under two categories as semantic memory and episodic memory. The former contains facts and general knowledge, where, for instance, language is stored; the latter includes “temporally dated episodes or events” (Tulving 1972, p. 385). While episodic memory is prone to “transformation and loss of information,” semantic memory is much protective and stable in this sense (1972, p. 386). This is because episodic memory has “autobiographical elements” and is related to “personal experience” (Tulving, 1972, pp. 385-6). Thus, its content may change with the entrance of new input. It is fair then to suggest that the dragon’s breath directly affects episodic memory as the set of knowledge crucial for survival, like linguistic skills, stored in semantic memory which remains intact.

Tulving discerns three stages of episodic memory; “conscious awareness of the personal past; acquisition and storage of information; and conversion of the information into behaviour” (1989, p. 4). In the novel, the magical mist does not let anyone remain conscious of their personal past. The narrator explains that it just does not “occur to these villagers to think about the past—even the recent one” (Ishiguro, 2015, p. 7). So long as the dragon breathes, they also cannot acquire or store new information. For instance, when a girl from the village is lost, they stop the search and forget about the missing girl when a wren-eagle attracts their attention. Beatrice also remarks that “[i]t’s queer the way the world’s forgetting people and things from only yesterday and the day before that” (Ishiguro, 2015, p. 19). Naturally, without an input of new information, patterns of knowledge and behaviour cannot change, which also makes a change in the *épistémé* impossible.

Regarding episodic memory, Tulving further claims that, when represented, a recollected moment refers to “the rememberer’s personal knowledge of his personal identity” (1971, p. 389). The couple leaves their village to find their son, but they cannot remember why he left in the first place. They even wonder whether there was “ever a time before [they] knew one another” (Ishiguro, 2015, p. 45). Although Axl has difficulties in retrieving information related to his personal past and his identity, he is himself surprised how keenly and technically he can observe and comment on the combat scene between Wistan and a Briton soldier (Ishiguro, 2015, p. 122). That Axl is able to decode the movements of the combatants suggests that his semantic memory is unharmed by the spell as he can retrieve general facts about combat skills. Axl may appear like an old and ordinary villager, but in the past, he was a high-ranking officer

in Arthur's rule, known as "the Knight of Peace," which explains how he happens to acquire this knowledge (Ishiguro, 2015, p. 232). This also suggests that Arthur's spell works systematically on memories, erasing those that would threaten his political order and keeping those that are required for the continuity of life. In other words, Arthur colonises and disciplines the mental landscapes of his subjects and turns them into docile bodies.

By establishing this dominion on this mental space, Arthur is able to guide behavioural patterns and exercise complete power by both regulating and putting a limit on the available set of knowledge. While discussing the Assyrian king as a tyrant, Foucault indicates that:

By the fact of holding power, the king and those around him held a knowledge that could not and must not be communicated to the other social groups. Knowledge and power were exactly reciprocal, correlative, superimposed. There couldn't be any knowledge without power; and there couldn't be any political power without the possession of a certain special knowledge. (2001, p. 31)

King Arthur and those around him, like Sir Gawain, hold this precious knowledge; people's personal past, personal experiences, and episodic memories which are basic means for the people to identify themselves. For Foucault, the means of power are threatening because they appear neutral and politically invisible (Gordon, 2001, p. xv). The mist that covers the whole country may be visible, but its effect is unknown, and thus invisible, to the people. It has a neutral function as it affects both the Saxons and the Britons, leaving unaffected only those in power with this special knowledge. Moreover, the mist provides a powerful form of political domination which combines structures of knowledge and power. It is also in concordant with Foucault's argument that the mind, rather than the body, has become "the object of control" in modern capitalist countries (Poster, 1984. p. 80).

In the novel, King Arthur, as the ultimate symbol of power and the coloniser of the minds, interrupts or breaks history; in other words, makes a temporal dislocation. By robbing his people of their memories, Arthur destroys their subject positions transforming them into objects. As the Saxons forget the atrocity and the slaughter, they lose their will to power, their national identity. That is why the Saxon warrior Wistan, who is

immune to the dragon's spell, wants to kill the dragon. When the mist is lifted, the Saxons will be able to remember who they are, restore their historical consciousness, claim their subject position, and will ask for revenge.

Arthur creates a discourse of brotherhood and even after his death, the remnants of his power try to protect it, as in Sir Gawain, or the monks in the monastery who feed the dragon. Gawain is adamant that peace would be impossible "without this she-dragon's breath" and is pleased that "old foes" have become "cousins" (Ishiguro, 2015, p. 311). However, Wistan does not believe that a peace "built on slaughter and a magician's trickery" can prevail eternally (Ishiguro, 2015, p. 312). His arrival in this land coincides with the waning power of the Arthurian system. As the dragon grows old, the power of her magic diminishes, enabling people to recollect memories.

When people begin to retrieve information from their episodic memories, they inevitably use this information to produce new knowledge and new patterns of behaviour. In other words, the stage is ready for another historical discontinuity, as King Arthur has been dead for years and Sir Gawain is way beyond his young competent years. Even Horace, Gawain's battle horse, is wearied with carrying Gawain's armour for all those years (Ishiguro, 2015, p. 113). On the other hand, Wistan, who demonstrates "a natural authority," is a complete threat to the existing system of power (Ishiguro, 2015, p. 57). Moreover, he is a gifted warrior who can "withstand strange spells," which makes him immune to the mist (Ishiguro, 2015, p. 308). As a child, he was trained by the Briton masters, which enables him to exist as a dissident in the Arthurian power system as well. Alan Lupack suggests that Wistan reminds *Beowulf* both by "[killing] an ogre and [bringing] his shoulder and upper arm," and by being on a quest to kill the dragon, which emphasizes the conflict between "the Anglo-Saxon world of Wistan and the British world of Arthur" (2015, p. 118). The actual course of historical events informs that the former would eventually be victorious over the latter. The novel also implies this historical shift in power by playing the powerful and young Wistan against the old and weary Gawain.

According to Foucault, historiography has the power to eradicate historical differences and to introduce a new interpretation of the present. This bestows a special power on the historian as he becomes the controller of the past and modifier of the present (Poster, 1984. p. 76). Within this sense, the power shifts from King Arthur to the Saxon warrior Wistan, and the role of the historiographer is also handed over to the Saxon.

As the ultimate show of his will and power, Wistan slays the dragon and transforms both the past and the present:

The giant, once well buried, now stirs. When soon he rises, as surely he will, the friendly bonds between us will prove as knots young girls make with the stems of small flowers. ... [Our] armies will grow larger, swollen by anger and thirst for vengeance. For you Britons, it'll be as a ball of fire rolls towards you. You'll flee or perish. And country by country, this will become a new land, a Saxon land. (Ishiguro, 2015, p. 324)

Once the dragon is slain, all episodic memories are restored. Wistan's quest ends by killing the dragon, a theme which is "the central form of quest-romance" (Frye, 2000, p. 189). Dragons are important in romance tradition as they are the guards of invaluable wealth, which may ideally symbolize "power and wisdom" (Frye, 2000, p.193). What Querig protects is clearly associated with both power and wisdom. The episodic memories harbour the wisdom of the past that has the potential to condition the political power of the present. The survival of the Arthurian regime depends on the subjugation of that wisdom. However, the Saxon claim to sovereignty and power could only be possible through the restoration of it.

The restoration of memories does not only affect the power relations at the collective level; its effect can also be observed at the individual level. Until the restoration of their memories, Axl appears apologetic towards Beatrice for a past deed, though he cannot remember exactly what. Drawing from her confused and uncertain recollections, Beatrice repeatedly accuses Axl of leaving her for a younger woman in the past. She even claims that their son left home because he did not want to be at home with Axl. Therefore, Beatrice seems to have the upper hand and assumes the dominant role. She asserts her superiority and dominance in terms of loyalty and morality by degrading her husband as the adulterer. However, there emerges a shift in the dynamics of their relationship when the spell is broken. Beatrice realizes that she is "the one to fear most the mist's clearing" because she is the one who committed adultery and caused the departure of their son, who later died in a plague (Ishiguro, 2015, p. 307). Thus, the re-emergence of the knowledge of infidelity unsettles their relationship.

The restoration of memories can also be explained by what Foucault specifies as "*an insurrection of subjugated knowledges*" (1980, p. 81). By subjugated knowledges, he



means both “the historical contents that have been buried and disguised in a functionalist coherence or formal systemisation,” and “naïve knowledges” which “have been disqualified as inadequate to their task or insufficiently elaborated” (1980, pp.81-82). One cannot reveal these knowledges under “the tyranny of globalising discourses with their hierarchy,” like Marxism or liberalism (1980, p.83). Only by abandoning these totalizing and globalizing discourses can one observe ruptures and breaks within history and, only by virtue of this can one have access to the margins of knowledge.

Within this domain of knowledge, Foucault assigns an important role to the local memories as they enable the construction of “a historical knowledge of struggles” (1980, p.83). By abandoning totalizing or globalizing discourses and by conducting genealogical research on the ruptures, discontinuities, or breaks in history, it is possible “to emancipate historical knowledges from that subjection” so that they can be used in the “struggle against the coercion of a theoretical, unitary, formal and scientific discourse” (Foucault, 1980, p.85). Trying to read history against the totalizing discourses, or reading them against the grain, may start with a direct focus on the margins which have been neglected. The dragon’s breath casts a veil over the local memories of these people and marginalizes them. In other words, Arthur subjugates these precious memories which are loaded with historical knowledge. He, thus, manages to construct a unifying but also a totalitarian political power. When Wistan defeats Sir Gawain and slays the dragon, he removes that veil and sets these memories free. This also announces the end of Arthur’s totalitarian regime.

This does not, however, mean that readers may enjoy a proper closure as in romances. Discontinuous narratives of history do not provide neat endings as these endings suggest a beginning and a conclusion, a logical accumulation, and causality. According to Vernon and Miller, the novel “refuses to undo the spell of wonder that it casts over its characters or its readers” by not revealing whether it “uses the [the dragon’s death] to signal its departure from myth and entrance into something more closely approaching history” (2018, p. 84). On the other hand, Catherine Charlwood expresses that “Ishiguro’s text resists closure because there is no good answer” to the posed questions like whether forgetting could stop violence and whether nations could stand without memories (2018, p. 37). What is obvious is “the fragility of national identity” (Charlwood, 2018, p. 37). However, the political cannot exist without the ideal of, and the hope for, change. If we are to assume that *The Buried Giant* creates a political context to discuss current politics regarding national identity and border security, we should be able to detect a

symbol of hope, no matter how faint it is. Wistan kills the dragon so that the memory of Arthur's massacre will be revived. This revival will incite hatred in the Saxons against the Britons, which will also restore Saxon national unity. Although Wistan appears as a resolute warrior in completing his tasks, he admits towards the end that he is "enfeebled" as he has spent a long time among the Britons and feels shame that "a part of [him] turns from the flames of hatred" (Ishiguro, 2015, p. 324). That is why he wants to transmit this hatred to Edwin:

It was Britons under Arthur slaughtered our kind. It was Britons took your mother and mine. We've a duty to hate every man, woman and child of their blood. So promise me this. Should I fall before I pass to you my skills, promise me you'll tend well this hatred in your heart. (Ishiguro, 2015, p. 264)

Edwin is apparently perplexed by the gravity of Wistan's dictate: "I don't understand, warrior. Must I hate a Briton who shares with me his bread? Or saves me from a foe as lately did the good Sir Gawain?" (Ishiguro, 2015, p. 264). When Edwin is bitten by a dragon, the Saxon villagers, his own kinsmen, want to kill him as they superstitiously believe that he will also turn into a fiend. As Axl and Beatrice, and later Sir Gawain, escort him to safety, an affinity develops between Edwin and the other Britons. In other words, Edwin and Wistan's relationship with the Britons at the individual level turns them into, in a way, hybrid characters, which diminishes the power of racial hatred. As the group shares experience, exchanges food, and develops a sincere concern for the wellbeing of each other, they can see beyond the national identities. For Edwin, Axl and Beatrice are not primarily Britons but human beings who have guarded and shared their food with him. This implicit stress on hybridity may reveal the faint hope that Ishiguro cherishes. By going back to Arthurian times, Ishiguro reminds his British readership that the British national identity is the amalgamation of different nations and stresses that this identity has always been a hybrid one. The idea of a pure national identity is just a fantasy, for which the world has paid a great price. Therefore, rather than forgetting, the novel suggests that acknowledging hybridity, or conceding that we have similarities as well as differences may pave the way for forgiveness.

## Conclusion

In a metonymic colonial context and by using the generic potentials of magical realism, Ishiguro introduces a discontinuous history. In this history, the coloniser (Arthur)

uses magic as a coercive power tool to erase people's past, which creates a transformation and, hence, a discontinuity. Thereby, he silences and pacifies the people. By assuming the role of a historiographer, the coloniser rewrites the past and gives a new shape to the present. The history he writes is a singular one that neglects those in the margins. With a change in the *épistémé*, that is, when the episodic memories are restored, there occurs another discontinuity in which the discursive power is transferred from the coloniser (Arthur) to the colonised (the Saxon warrior). Lost voices, discarded fragments, and the set of knowledges relegated to the margins are thus recuperated. However, Wistan predicts that the colonial tensions such as assimilation, coercion, and exploitation will continue in a different form. Wistan slays the dragon so that his people could acquire historical consciousness, a prerequisite for nation-building. The destruction of the dragon awakens another buried monster, the Saxons' demand for vengeance. The retribution they seek against the Britons will bring more atrocities, agonies, and sorrows.

Foucault's archaeological history may stem from his curiosity about "these transformations which do not correspond to the calm and continuist image" (1980, p. 112). Similarly, in his Nobel Lecture, Ishiguro states that his generation was optimistic and believed in the possibility of "a happy conclusion" since they had witnessed their parents "transform Europe from a place of totalitarian regimes, genocide and historically unprecedented carnage to a much-envied region of liberal democracies living in near-borderless friendship" (2017, p. 14). He regards these times as lost opportunities. In this context, *The Buried Giant* leads to greater questions regarding history. For instance, how can man handle the crimes of the past? How can humanity deal with Rwanda or Bosnia? Or is there a way to come to terms with the atrocities perpetrated by humanity all over the world? Sir Gawain, in the novel, admits their slaughter of the innocent but claims that this misdeed was performed for the greater benefit of the people. "A pleasant green carpet" now covers the victims and the traces of that slaughter are well hidden from the knowledge of the new generation, which prevents further bloodshed (Ishiguro, 2015, p. 311). Therefore, Sir Gawain wants to defend the *status quo* and dissuade Wistan from killing the dragon:

I beg you leave this place, and let Querig do her work a while longer. Another season or two, that's the most she'll last. Yet even that may be long enough for old wounds to heal for ever, and an eternal peace to hold among us. ... Leave this country to rest in forgetfulness. (Ishiguro, 2015, p. 311)

The narratives of continuous history may function to legitimize the present as the best possible culmination of the past events. The present is justified and rationalized by these narratives that establish cause and effect relationship. For this sake, such historical narratives tend to ignore the discrepancies or contingencies that violate the smooth flow of history, which, consequently, produces a monolithic and totalitarian history. Those who hold the power to write histories also decide on what to include (remember) or exclude (forget). When Gawain urges Wistan to leave the country in that amnesiac condition for keeping the peace, he sounds genuine. However, the complexity of the situation is laid bare when Wistan asks: "How can old wounds heal while maggots linger so richly?" (Ishiguro, 2015, p. 311). In this way, the novel examines whether oblivion or subjugation can help to overcome past agonies and sorrows. It does not propose a clear-cut solution to this convoluted and fundamental question. However, one of the apparent implications is that human history is full of deep sorrows, extreme agonies, and unpunished crimes. Another one is that a direct confrontation with and a fair judgment of the past are preconditions if we are to maintain human dignity, regardless of ethnic and religious background, social class, or sexual orientation. This may be achieved through an overall comprehension of human history by including the margins, recuperating the lost voices, and observing the ruptures and the discontinuities.

If examined within the context of contemporary political issues, such as increasing nationalism, immigration, and border security, the novel seems to be content with just pointing out the problem. However, between the lines, Ishiguro provides the reader with a glimmer of hope in his characterization of Edwin who represents the coming generations. The text implicitly remarks that the friendship that develops at the individual level between the Saxon Edwin and his Briton guardians, which hybridizes him, can be deployed to overcome enmities at the collective level. Moreover, by both exploiting and subverting medieval romances, narratives that provide mythical and historical foundations for the imperial British identity, Ishiguro underscores the constructed nature of national identities. As a transnational author, this is Ishiguro's warning to the people who are carried away by the dangerous illusion of a pure national identity. It is also his foregrounding of sincere individual relations that can cease collective hostilities and can bring along forgiveness.

**Peer-review:** Externally peer-reviewed.

**Conflict of Interest:** The author has no conflict of interest to declare.

**Grant Support:** The author declared that this study has received no financial support.

**Hakem Değerlendirmesi:** Dış bağımsız.

**Çıkar Çatışması:** Yazar çıkar çatışması bildirmemiştir.

**Finansal Destek:** Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

## References

- Bhabha, H. (1990). Introduction: narrating the nation. In Homi Bhabha (Ed.), *Nation and Narration* (pp. 1-7). London: Routledge.
- Charlwood, C. (2018). National identities, personal crises: Amnesia in Kazuo Ishiguro's the buried giant. *Open Cultural Studies*, 2, 25–38. <https://doi.org/10.1515/culture-2018-0004>
- D'haen, T. L. (1997). Postmodernisms: From fantastic to magic realist. In H. Bertens & D. Fokkema (Eds.) *International postmodernism: Theory and literary practice* (pp. 283-293). Amsterdam: John Benjamins Publishing.
- Esen, Ö. (2018). pp. 7-20; *Recovering memories and reconstructing realities: Magical realism and Kazuo Ishiguro's The buried giant*. (Master's thesis, Pamukkale University). Retrieved from <http://acikerisim.pau.edu.tr/xmlui/bitstream/handle/11499/27617/%C3%96zg%C3%BCr%20Esen.pdf?sequence=1&isAllowed=y>
- Faris, W. B. (2004). *Ordinary enchantments: Magical realism and the remystification of narrative*. Nashville: Vanderbilt University Press.
- Foucault, M. (1980). *Power / knowledge: Selected interviews and other writings: 1972-1977*. (C. Gordon, Ed.). New York: Pantheon Books.
- (2001). *Power: The essential works of Foucault, 1954-1984*. (Vol. 3). (R. Hurley & J. D. Faubion & P. Rabinow, Eds.). New York: The New Press.
- (2002). *Archaeology of knowledge*. (A. Sheridan, Trans.) London & New York: Routledge.
- Frye, N. (2000). *Anatomy of criticism: Four essays*. Princeton & Oxford: Princeton University Press.
- Gordon, C. (2001). Introduction. In R. Hurley & J. D. Faubion & P. Rabinow (Eds.), *Power (The essential works of Foucault, 1954-1984* (pp. xi-xli). New York: The New Press.
- Hart, S. M. (2005). Introduction: Globalization of Magical Realism: New Politics of Aesthetics. In S. M. Hart & W. Ouyang (Eds.), *A companion to magical realism* (pp. 1-12). Woodbridge: Tamesis.
- Hutcheon, L. (1995). *A poetics of postmodernism*. London: Routledge.
- Ishiguro, K. (2015). *The buried giant*. London: Faber.
- (2016, July 1). Kazuo Ishiguro on his fears for Britain after Brexit. *Financial Times*. Retrieved from <https://www.ft.com/content/7877a0a6-3e11-11e6-9f2c-36b487ebd80a>

- (2017). Nobel lecture (pdf). Retrieved from [https://www.nobelprize.org/uploads/2018/06/ishiguro-lecture\\_en-3.pdf](https://www.nobelprize.org/uploads/2018/06/ishiguro-lecture_en-3.pdf)
- Lampert-Weissig, L. (2010). *Medieval literature and postcolonial studies*. Edinburgh: Edinburgh University Press.
- Lynch, A. (2017). Post-colonial studies. In L. Tether and J. McFadyen (Eds.), *Handbook of Arthurian romance: King Arthur's court in medieval European literature* (pp. 307-320). Berlin: De Gruyter.
- Lupack, A. (2015). [Review of the buried giant]. *Arthuriana*, 25(3), 118-120. Retrieved from <http://www.jstor.org/stable/24643534>
- Mills, S. (2003) *Michel Foucault*. London & New York: Routledge.
- Munslow, A. (2006) *Deconstructing history*. 2<sup>nd</sup> Ed. London & New York: Routledge.
- Pearsall, D. (2005). *Arthurian romance: A short introduction*. Oxford: Blackwell.
- Poster, M. (1984). *Foucault, Marxism and history: Mode of production versus mode of information*. Oxford: Polity Press.
- Shaw D. L. (2005). The presence of myth in Borges, Carpentier, Asturias, Rulfo and García Márquez. In S. M. Hart & W. Ouyang (Eds.), *A companion to magical realism* (pp. 46-54). Woodbridge: Tamesis.
- Slemon, S. (1988). Magic realism as post-colonial discourse. *Canadian Literature*, 116, 9-24. Retrieved from <https://canlit.ca/full-issue/?issue=116>
- Sönmez Demir, Y. (2020) Kazuo Ishiguro's postmodern hypertexts: Generic reconfigurations in the Remains of the day, when we were orphans, and the buried giant. (Doctoral dissertation, Middle East Technical University). Retrieved from <http://etd.lib.metu.edu.tr/upload/12625819/index.pdf>
- Teo, Y. (2014). *Kazuo Ishiguro and memory*. New York: Palgrave Macmillan.
- Tulving, E. (1972). Episodic and semantic memory. In E. Tulving & W. Donaldson (Eds.), *Organization of memory* (pp. 381–403). New York: Academic.
- (1989). Memory: Performance, knowledge, and experience. *European Journal of Cognitive Psychology*, 1:1, 3-26. [dx.doi.org/10.1080/09541448908403069](https://doi.org/10.1080/09541448908403069)
- Tutan, D. E. (2016). A hybrid discourse: From Latin American magic realism to the British postcolonial postmodern novel. *Selçuk University The Journal of Institute of Social Sciences*, 36, 38-50. Retrieved from <http://dergisosyalbil.selcuk.edu.tr/susbed/article/view/1285/1079>
- Vernon, M., & Miller, M.A. (2018). Navigating wonder: The medieval geographies of Kazuo Ishiguro's the buried giant. *Arthuriana* 28(4), 68-89. doi:10.1353/art.2018.0036.
- Zamora L. P. and W. B. Faris. (1995). Introduction. In L. P. Zamora & W. B. Faris (Eds.), *Magical realism: Theory, history, community* (pp. 1-11). Durham & London: Duke University Press.



# The Dubious Representations of Histories in *Running in the Family* by Michael Ondaatje

## Michael Ondaatje'nin *Running in the Family* Eserinde Tarihin Müphem Temsilleri

Ersoy GÜMÜŞ<sup>1</sup> 



<sup>1</sup>Dr., Istanbul University, School of Foreign Languages, Istanbul, Turkey

ORCID: E.G. 0000-0002-3919-336X

### Corresponding author:

Ersoy GÜMÜŞ,  
Istanbul Üniversitesi, Yabancı Diller  
Yüksekokulu, Kirazlı Mescit Sokak,  
No: 31 PK: 34116 Süleymaniye, Fatih,  
İstanbul, Türkiye  
E-mail: ersoygumus@yahoo.com.tr

Submitted: 03.12.2020

Revision Requested: 15.02.2021

Last Revision Received: 28.02.2021

Accepted: 30.04.2021

**Citation:** Gumus, E. (2021). The dubious representations of histories in *Running in the Family* by Michael Ondaatje. *Litera*, 31(2), 547-564.  
<https://doi.org/10.26650/LITERA2020-835634>

### ABSTRACT

Coined by Stephan Greenblatt in 1980s, new historicism flourished as a literary approach which presents new perspectives on the perception of history. It basically challenges the traditional understanding of history which claims that history records and interprets past events objectively in a chronological order. New historicists, therefore, centre on the representations of history, not the history itself as they assert that there is not a single objective history, but there are multiple subjective histories. As new historicism claims that history may be represented only subjectively, truths for new historicists are always unstable. Thus, new historicism states that history is not regarded as a grand narrative dictating a single meaning, truth or essence. The purpose of this article is to examine how history is represented in Michael Ondaatje's *Running in the Family*, which is described as a fictionalised autobiographical memoir, from a new historicist perspective. As a Canadian diasporic writer returning to Sri Lanka, his birth place, after a long absence, Ondaatje reconstructs his family history by depending on memories, gossip, and rumour all of which are unreliable and subjective. Similarly, while reconstructing Sri Lankan history, the narrative is based on colonial discourse which fantasies or even mythologizes the island. Therefore, this article attempts to demonstrate how history is reconstructed and narrated in subjective ways which bring out multiple histories by focalising the unreliable memories and colonial discourse.

**Keywords:** New Historicism, Michael Ondaatje, *Running in the Family*, representation of history, memory

### ÖZ

Yeni tarihselcilik, 1980li yıllarda Stephan Greenblatt tarafından öne sürülen ve tarih algısına yeni bakış açıları sunan bir edebi yaklaşımdır. Esasen bu yaklaşım, tarihin geçmiş olayları nesnel olarak kronolojik bir sıra içerisinde kayıt altına alıp yorumladığını iddia eden geleneksel tarih anlayışına karşı çıkmaktadır. Bu yüzden, tek bir nesnel tarihin olmadığını ancak birçok öznel tarihin olduğunu kabul ettikleri için yeni tarihselciler tarihin kendisi üzerinde değil, tarihin temsilleri üzerinde yoğunlaşırlar. Yeni tarihselcilik tarihin sadece öznel olarak yansıtıldığını iddia ettiği için, yeni tarihselciler için hakikatler her zaman değişkendir. Bu yüzden yeni tarihselcilik tarihin tek bir anlam, hakikat ya da öz dikt eden bir üst anlatı olarak kabul edilmediğini belirtir. Bu makalenin amacı, Michael Ondaatje'nin kurgulanmış otobiyografik anı



olarak tarif edilen *Running in the Family* adlı eserini yeni tarihselci bir bakış açısıyla incelemektir. Uzun bir yokluktan sonra doğum yeri olan Sri Lanka'ya dönen Kanadalı diasporalı bir yazar olarak Ondaatje, hepsi güvenilmez ve öznel olan anılara, dedikodulara ve söylentilere bağlı olarak kendi aile tarihini yeniden düzenler. Benzer bir şekilde Sri Lanka tarihini yeniden şekillendirirken anlatı, adayı fantezileştiren hatta mitleştiren kolonyal söyleme dayanır. Bu yüzden bu makale, tarihin birçok tarihi ortaya çıkaran öznel yollarla nasıl yeniden şekillendirildiğini ve anlatıldığını güvenilmeyen anılar ve kolonyal söyleme odaklanarak göstermeye çalışmaktadır.

**Anahtar Kelimeler:** Yeni Tarihselcilik, Michael Ondaatje, *Running in the Family*, tarihin temsili, bellek



## Introduction

From the traditional perspective, history is perceived as the record of the past events in a chronological order. It is regarded as an objective record of past occurrences. For many conventional historians, history tenders a series of events which are linear and objective. They elaborate that history narrates the events progressively in a linear way and it is possible to present the historical events objectively. Furthermore, they claim that the facts about these historical occurrences have a causal relationship which signifies that an event has resulted in another event which has similarly led to a third event. However, the perception and interpretation of history have gone through a dramatic change after the birth of new historicism. Although both traditional historians and new historicists assent to the key significance of historical context while reading literary works, they depart from each other in many crucial aspects.

The first and the most important difference between old and new historicists is that the latter does not believe in the “objectivity and permanence” of history (Booker, 1996, p. 135). Reiterating the same view, Brannigan rejects the dominant idea of the 19<sup>th</sup> century which regards history as “the description of knowable past or as the empathetic recreation of that past” (Brannigan, 1998, 29). Therefore, from a new historicist viewpoint, history never presents historical events objectively. On the contrary, history is the representation of subjective realities which are not stable or permanent but as a state of flux. Additionally, new historicists stress the idea that history is a process in which the past “is constructed or invented” as the perspectives of historians are affected either consciously or unconsciously by innumerable factors such as the age and community they live in (Booker, 1996, p. 135). As a result, literary works are “inseparable from the social and political contexts in which they are embedded” (Brannigan, 1998, p. 68). Therefore, new historicists repudiate the accessibility of clear facts of history except the basic ones such as the place and the time of incidents. According to new historicists, history is seen as:

[...] consisting of very diverse configurations of beliefs, values and trends, often coming into conflict and contradiction with each other [...] (They) question and examine the assumptions behind their own interests in the past, and ground their practices of historical interpretation in the explanation of political pressures in the present. (Brannigan, 1998, p. 31)

Thus, new historicists believe that it is impossible to present facts, yet what is possible is the presentation of interpretation. Another important difference between old and new historicism is unearthed by the phrase “the archival continuum” which clarifies that new historicism is not historical but historicist (Barry, 2009, p. 152). The term historicist connotes that new historicism focalises how history has been recorded or represented in documents as the historical occurrences are eternally lost and they are impossible to be recovered. Thus, it is claimed by the new historicists that “the word of the past replaces the world of the past” because not only events but also attitudes related to the past are merely in the form of writing today (Barry, 2009, p. 153). Further, new historicists have admitted Derrida’s view of deconstruction postulating that there has been nothing well worth considering outside the text which asserts the past can only become available through textualised works. Barry argues that these textualised works are “thrice processed” as they are deeply affected firstly by “ideology or discursive practices” which were dominant in the period they were penned, secondly by those which are dominant in the period they are read, and finally by the language web which has been distorted (Barry, 2009, p. 153). Therefore, whatever the text presents is remade or represented which leads new historicists to rely on the idea that neither literary nor historical texts may be interpreted objectively or reliably. Another reason which makes the reliable interpretation of these texts impossible is the futility of “objective analysis” (Tyson, 2006, p. 283). In contrast to the view of traditional historians, new historicists believe that history is not a parade which is strictly ordered. Any historical event is an output of the culture where it occurs and in return it influences the culture as well. Thus, a historical event is not only formed by its culture but it also forms the culture in where it occurs. As a result, although historians claim to be objective, their cultures, personal ideologies, and experiences impact their interpretations and representations of historical events which results in a complex and unreliable process. Moreover, even though historical events assuredly derive from some causes, new historicists contend that these causes are not certain but complex which makes the objective analysis of these events more difficult.

According to new historicists, old historicism merely provides a simple background or context in which literature reflects sole history. On the contrary, new historicists unite literature with history in order to examine how they affect each other. They admonish that it is not possible to clearly state what people believed in a certain age or what the view point of that age was. Guerin firmly states that according to new historicists “history is as complex, nuanced and unstable as literature” as it only represents

“a set of cultural discourses” which may be interpreted as a literary work (Guerin, 2011, p. 133). He also adds that history is shaped by literary works “in an ongoing cycle of mutual relationship” (Guerin, 2011, p. 133). Similarly, new historicists working with deconstruction tend to analyse literature by reckoning on multiple meanings, discrepancies, and even some omissions in history which paves the way to interrogating the facts of both history and literature.

The term new historicism is believed to be coined by Stephen Greenblatt, a Renaissance scholar, whose thoughts have been deeply influenced by Michael Foucault. Drawing on Foucault’s ideas, Guerin claims that new historicists have established the thought of the “totalising” role of culture which may be observed in the literary works of that culture, and he called it the “episteme” (Guerin, 2011, p. 133). Similarly regarding Foucault’s views, Guerin claims that due to the persistence of some dominant ideas affecting or shaping reality from the past to the present, history runs within universal ideas. In other words, in Foucault’s understanding, history does not consist of the sameness which indicates that it is somehow different from what it seems to be. Thus, Foucault argues:

[...] in every society the production of discourse is at once controlled, selected, organised and redistributed according to a certain number of procedures, whose role is to avert its powers and its dangers to cope with chance events [...] (Foucault, 1986, p. 149)

According to Foucault, power is a specific discursive institution which is closely knit to knowledge; hence, power and knowledge complement one another. Therefore, the production of power recreates the social system of which discourse is regulated within “the will to knowledge” (Foucault, 1986, p. 151). The new historicists deal with the representations of power which are disguised in texts because these texts are the representations of the history of the time in which they are written. As a result, they are directly or indirectly influenced by the mechanisms of power and they do not represent temporal truths in history. Moreover, Guerin describes history as “a form of social oppression told in a series of ruptures with previous ages; [...] discontinuous, riven by fault lines that must be integrated into succeeding cultures by the epistemes of power and knowledge” (Guerin, 2011, p. 133). Although the contemporary era has been dominated by a “complex master narrative”, it is closely linked with the earlier ages and generations as well as succeeding them (Guerin, 2011, p. 133).

Foucault identifies societies' expectations as the results of the dominant culture; thus, there cannot be any essence belonging to the human mind. Contrarily, it is the "outer knowledge or history" which develops "the self as a knowledge discourse that produces what it seems only to describe" (Guerin, 2011, p. 133). Therefore, there are only dominant ideologies or discourses, not genuine truth or texts. For Foucault, modern society is like Panopticon, which is a prison model with a central tower in the centre where the inmates are under constant surveillance without being able to detect their guards. In order to explain the significance of Panopticon, Foucault writes:

Hence the major effect of the Panopticon: to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power. So to arrange things that the surveillance is permanent in its effects, even if it is discontinuous in its action; that the perfection of power should tend to render its actual exercise unnecessary; that this architectural apparatus should be a machine for creating and sustaining a power relation independent of the person who exercises it; in short that the inmates should be caught up in a power situation of which they are themselves the bearers. (Foucault, 1995, p. 201)

Similarly, in modern society people's ideologies or attitudes can be not only observed closely but also regulated and disciplined constantly which ultimately results in a society observing itself for any aberrant thoughts or practices. Likewise, new historicists, inspired by Foucault's sharp "discourse of hegemony", assert that history is ideologically or by reference to Foucault discursively remade and constructed.

As a reflection of the new historicist thought which problematises the liaison between truth and history, this paper deals with the dubious representations of history or histories as a master narrative by paying close attention to documents, memory, and narrative techniques that will be examined in Michael Ondaatje's *Running in the Family*. Thus, this paper aims to offer an interpretation to the aforementioned work through an analysis of both private and public history, the history of Ondaatje family, the history of Sri Lanka as a colonised country by dwelling on the memory, gossip, rumour, and colonial discourse all of which show that it is possible to narrate history from not only multiple but also subjective perspectives which make history unreliable.

## Reconstruction of Histories through Unreliable Memories and Storytelling

Michael Ondaatje is a Sri Lankan diasporic author who lives in Canada. In the novel *Running in the Family*, he narrates his two journeys (one in 1978 and the other in 1980) to his birth island after twenty five years of absence. Ondaatje's narrative has been evaluated respectively as "an experimental autobiography" (Solecki, 2003, p. 141), a "fictionalised memoir" (Davis, 1996, p. 267), and a "travel memoir" (Huggan, 1995, p. 118). Therefore, it would not be wrong to approach Ondaatje's *Running in the Family* as a memoir which includes the writer's own fragmented childhood memories, as well as his siblings' memories, and the narratives related to his parents' generation. Similar to the new historicists who dwell on multiple truths, the novel represents multiple truths deriving from unreliable and clashing memories of Ondaatje and other characters in the novel.

The unreliability of memories as a tenet of new historicism is seen from the very beginning of the novel. It is clear that there are different truths and Ondaatje comes across these multiple truths while rediscovering his family past. As he journeys back after a very long time, he not only remembers but also distorts or misinterprets multiple memories which reconstruct an unreliable or perplexing history for the reader. Throughout the novel Ondaatje refers to the island Ceylon, the colonial name which was used when the Ondaatje family was still there, though it took its new name Sri Lanka in 1972. His continual reference to the island by its colonial name signifies Ondaatje's hope to revisit and see the island as it was in his childhood. This also demonstrates that his links with today's Sri Lanka is tenuous so Ondaatje grounds on vague childhood memories.

What inspires Michael Ondaatje to journey back after such a long dispersion is a haunting dream which drives Ondaatje to desire to learn more about his dead father. Thus, especially the sections which are devoted to Mervyn, the author's father, examine the interrelationship between facts and gossip or imaginative reconstructions. Gossip, which is a significant textual preoccupation and force in life is also central to Ondaatje's work. As gossip subtly differs from person to person, it might be true or false, or it might be invented for a specific purpose. However, it is never questioned if it is documented or not. Therefore, gossip reveals multiple histories all of which describe Mervyn from a different perspective. Mervyn Ondaatje emerges as a charismatic man, a reckless and

irresponsible young man, a problematic son, an attractive suitor, and a mocking husband in different anecdotes (Ondaatje, 1982, p. 174). These various stories which are legendary and even mythic, overshadow the real Mervyn. As a result, the author is left as an inquisitive figure asking; "Where is the intimate and truthful in all this? Teenager and Uncle? Husband and Lover?" (Ondaatje, 1982, p. 54). After realising that the memories or gossip told by Mervyn's contemporaries cannot construct the father portrait that the author yearns for, he switches to the memories of his siblings and Mervyn's closest companions. While Ondaatje's siblings recollect stories about Mervyn's drunkenness which always caused distress and unhappiness, Mervyn's close friends comment that Mervyn "was an utterly charming man, always gracious" (Ondaatje, 1982, p. 175). However, by adding that they did not know "what he was like when he was drunk" (Ondaatje, 1982, p. 175), they confront Ondaatje with disquieting memories. Furthermore, Ondaatje and his brother Christopher, who has also written an autobiography, have some sharply contrasting views about Mervyn. Christopher refers to his own autobiography "as a corrective to *Running*" (Bolton, 2009, p. 222) as he recites his brother's autobiography as "a love letter to the father Michael never knew" and places himself being "deeply involved with that man ...grappling with his demons (Adams, 2000, p. 122). Being convinced by various gossips and stories, Michael Ondaatje understands that he can never reach an objective truth about his father. The author writes;

There is so much to know and we can only guess. Guess around him. To know him from these stray actions I am told by those who loved him. And yet, he is still one of those books we long to read whose pages remain uncut. We are still unwise. (Ondaatje, 1982, p. 200)

Put briefly, Ondaatje gradually realises that all the stories and gossip he unearths during his journeys make his father and family history more complicated and impossible to grasp and he explains "gossip tells us in the end nothing of personal relationships" (Ondaatje, 1982, 53). Finally, he draws an analogy between his father and "the north pole", both of which are too far to reach and know exactly (Ondaatje, 1982, p. 172).

While planning his journey, Ondaatje examines various maps of the island; however, none of the maps he consults correspond with Ceylon as he remembers. Thus, he pores over his memory map so that he can rediscover the places he hopes to repossess. When he is back in Ceylon, he visits these places which shape his memories. Though some

of them are compatible with Ondaatje's memories, he feels unsettled because of the others which are somehow different. One of the places that unsettles Ondaatje is Rock Hill which is the "family home" built by Ondaatje's paternal grandfather "on a prime spot of land right in the centre of the town of Kegalle" (Ondaatje, 1982, p. 55). The discrepancy that disappoints Ondaatje is given as;

What to us had been a lovely spacious house was now small and dark, fading into the landscape. A Sinhalese family occupied Rock Hill. *Only the mangosteen tree*, which I practically lived in as a child during its season of fruit, was full and strong. (Ondaatje, 1982, p. 59; emphasis added)

For Ondaatje, the sole object which survives as in his memories is a tree. Further, Rock Hill, which was splendiferous in Ondaatje's memories, has turned into a "depressed garden" (Ondaatje, 1982, p. 60). Focusing on the ambiguity in the representation of one's own history, Foucault writes:

[...] this historicity is ambiguous. Since man posits himself in the field of positive knowledge only in so far as he speaks, works and lives, can his history ever be anything but inextricable nexus of different times, which are foreign to him and heterogeneous in respect of one another? (Foucault, 1991, p. 369)

Foucault elucidates that as the rememberer, man does not have a single history in his mind; contrarily, he experiences different, inseparable, and discontinuous histories and memories which result in "[...] what lives in human life, is man himself" and he "no longer has any history" (Foucault, 1991, p. 369). Therefore, reality seems to have disappeared in Ondaatje's mind and he creates a completely different history. As a result of this discontinuity with the past, after visiting Rock Hill, Ondaatje clearly understands that the past will remain uncertain. What is more disquieting for Ondaatje is the clash between his own and his older sister Gillian's memories. While Ondaatje reminisces about Rock Hill as an unperturbed home where they spent their happy and idyllic days, Gillian's memories bring their troubled childhood to the fore as she reminds their alcoholic father; "Gillian remembered some of the places where he hid his bottles. *Here she said, and here*" (Ondaatje, 1982, p. 59). After perceiving the contrast between his memories and the actual Rock Hill and Gillian's memories, Ondaatje understands that his memories may be inaccurate and unreliable. Further, these discrepancies testify

the new historicist principle advocating the coexistence of multiple truths and Marta Bladek claims that although Ondaatje hopes to revisit the history through his journey, his memories are so fragmented that they “will always prevent him from being able to intimately know the past” (Bladek, 2012, p. 398).

Ondaatje, returning to Ceylon in the hope of revisiting his past, also intends to animate his ancestors’ lives which have been surrounded by silence. For this purpose, storytelling and story collecting becomes a tool of mediation between the past and present as Ondaatje believes that the past which is boxed in a place may be re-entered, known, and narrated by means of stories: “...I would be travelling back to the family I had grown from – those relations from my parents’ generation who stood in my memory like frozen opera. I wanted to touch them into words” (Ondaatje, 1982, p. 22). When he gets back to his family home, other familiar places, and people that he was close to twenty five years ago, Ondaatje seeks for facts through stories which he himself cannot recall. However, while collecting stories, Ondaatje realises that they are merely the reproduction of the past events which had taken place long before. Additionally, they “tie loose ends, order fragments and fill in gaps” (Bladek, 2012, p. 398). Especially “Eclipse Plummage”, the section that centres on Lalla, Ondaatje’s grandmother, includes three sequential chapters in which Ondaatje records his family history. In the first of these chapters “Lunch Conversation”, which narrates the informal gatherings of people who know Lalla, each guest tells a personal story with a specific incident. Mislead by the cacophony of recollections, Ondaatje repeatedly asks questions about stories to clarify; “Wait a minute, wait a minute! When did all this happen? ... *when* is this happening?” (Ondaatje, 1982, p. 107). However, the responses reveal time shifts in the stories “One when your mother was nine. Then when she was sixty-five” (Ondaatje, 1982, p. 108) which make these recollections blurry. Moreover, as the family history is reconstructed in the stories of various guests, there are some gaps which Ondaatje cannot fill; thus, he implies that there are different histories; “there seems to be three different stories that you’re telling” (Ondaatje, 1982, p. 108). Therefore, both shifting time and different accounts of stories make time and history indefinite and unreliable. At the end of this chapter, Ondaatje suggests that eventually he has been able to arrange all the fragments into an intelligible story as the chapter concludes with his own narration which once more reconstructs the memories he has listened to. Similarly, in the second chapter “Aunts”, Ondaatje relies heavily on the recollections of his older aunts; “...they knit the story together, each memory a wild thread in the sarong” (Ondaatje, 1982, p. 110). Although these stories narrated by aunts are enticing, they are the representation of



fragmented and dispersed memories which Ondaatje describes as “dark rooms with various kinds of furniture” (Ondaatje, 1982, p. 110) and they become only intelligible after being organised by Ondaatje, which emerges as another reproduction of memories. Finally, in the third chapter, which is entitled “The Passions of Lalla”, Ondaatje claims that Lalla, who was “hauled away by an arm of water” (Ondaatje, 1982, p. 118), died of a monsoon. However, once again contesting Ondaatje’s view, Christopher alleges that Lalla died because of alcohol poisoning (Gudmundsdottir, 2003, p. 154). Therefore, two siblings offer alternative histories, not an authentic history. New historicism, according to Greenblatt, “does not posit historical processes as unalterable and inexorable, but it does tend to discover limits or constraints upon individual intervention. Actions that appear to be single are disclosed as multiple” (Greenblatt, 1990, p. 221). As Greenblatt refers here, in Ondaatje’s memoir there is not a single, universal, and objective history which can be viewed as a grand-narrative, yet there are private, subjective, and multiple histories recreated by different characters and Ondaatje himself.

As the host who has invited the guests to share their memories with him, Ondaatje assists the progress of their memories and more importantly he transforms these incomplete and inaccurate memories into narrative. Ondaatje, taking an active role in conveying the past, ponders over the interaction between storytelling or story collecting and remembering which is unavoidably used as a means of access to history. Moreover, the unreliability of memories and stories is once again depicted in an afternoon when Aunt Phyllis, Uncle Nad and some other guests gather;

... intricate conversations will begin again. [...] we will trade anecdotes and faint memories, trying to swell them with the order of dates and asides. [...] No story is ever told once. Whether a memory or funny hideous scandal, we will return to it an hour later and retell the story with additions and this time a few judgements thrown in: In this way history is organized. (Ondaatje, 1982, p. 26)

Ondaatje highlights that although their conversations are continuously engaged in the past, they are malleable and elusive. Accordingly, Ondaatje’s narrative is largely reconstructed by “long lists of confused genealogies and rumour” (Ondaatje, 1982, p. 206). Ultimately having faced with the insurmountable extent of finding out the past, Ondaatje realises that the past is neither rigidly captivated in any place nor can be totally transmitted or understood by memories and stories. Therefore, he expresses

that at certain times throughout our life “during certain hours, at certain years in our lives, we see ourselves as remnants from the earlier generations that were destroyed. So our job becomes... with “the mercy of distance” write the histories” (Ondaatje, 1982, p. 179).

The narrative techniques that Ondaatje uses in the novel also remark the unreliability of the text. In addition to the narrator, the work includes many first person voices and stories. Particularly in the chapter entitled “Dialogues” there are many unnamed first person voices all of whom reconstruct a personal story. Also, throughout the text Ondaatje suddenly moves from the first person narration to the third to produce a feeling that the book has been written not by a single writer but by a community and Ondaatje advocates this impression by writing that “a literary work is a communal act” (Ondaatje, 1982, p. 205). Moreover, towards the end of the work, he warns the reader that what he has written “is not a history but a portrait or “gesture”” (Ondaatje, 1982, p. 206). The term “portrait” may imply that it is a representation and not a frozen image as photographs display and “gesture” possibly refers to an attitude which aims at expressing himself. Although multiple voices narrating different stories in the work supply readers with multiple perspectives, none of them can be credited with presenting a reliable or superior truth.

## Public Histories through Colonial Discourse

In the novel, which is a multilayered literary work (autobiographical, historical, and personal), the history of Sri Lanka as a colonial island intersects with the history of Ondaatje’s family. Throughout the novel, Ondaatje attempts to offer an alternative history of the former colony Sri Lanka from a postcolonial perspective. The fantasised views of various colonisers of Sri Lanka and recreated histories of Ondaatje’s family have been clustered in Ondaatje’s narrative. Through this way, Ondaatje denaturalises truths in the historical background by integrating them with both fantasised views of colonisers and reminisced personal history. Thus, Ondaatje’s and other characters’ memories and perspectives of various colonisers and foreign visitors carry a major significance in shaping the history. Louis Montrose, a significant new historicist literary critic, makes use of the motto “the historicity of texts and the textuality of history” (Montrose, 2000, p. 781) to indicate the hazy relation between fiction and history which ultimately ends up at the subjective history. He defines his motto as following;

By the historicity of texts, I mean to suggest the cultural specificity, the social embedment, of all modes of writing – not only the texts in which we study them. By the textuality of history, I mean to suggest, firstly, that we can have no access to a full and authentic past, a lived material existence, unmediated by the surviving textual traces of the society. ... Secondly, that those textual traces are themselves subject to subsequent textual mediations when they are construed as the “documents” upon which historians ground their own text, called “histories”. (Montrose, 2000, p. 781)

According to him, it is hardly possible to gain access to an authentic past through history as those who pen documents or texts touch, influence, or recreate them because of social processes. He also puts forward that even while reading a specific historical text, each reading may prove a different meaning; thus, the meaning is always unstable. Briefly, Montrose assumes that there is not a unified history that is identical for each and every reader and age. Contrarily, there are different histories of different historians which signify various subjective histories (Montrose, 2000, p. 781). Similarly, Hutcheon writes that both fiction and history derive from “discourses; human constructs, signifying systems” and also expresses that there is a blurry line between fiction and history and it is also the link between public and private histories as they affect each other (Hutcheon, 1989, p. 93).

The novel intertwines the writer’s personal history with the colonial experiences of the island while reconstructing and chronicling the histories of both parties. Even while still in Canada preparing for his journey back, Ondaatje relies on maps to find some routes to Ceylon. However, as all these maps have been drawn by those who had come ashore to capture the riches of Ceylon or the island itself, he describes them as “...false maps. Old portraits of Ceylon. The results of sightings, glances from trading vessels, the theories of sextant” (Ondaatje, 1982, p. 63). Also, the shapes in these maps differ so much that they look like translations of scholars from unrelated scientific fields. Moreover, the old maps transmit almost no factual truth and Ondaatje highlights that they “reveal rumours of topography, the routes for invasion and trade, and the dark mad mind of travellers’ tales appear throughout Arab and Chinese and medieval records” (Ondaatje, 1982, p. 64). As the colonisers have attempted to list Ceylon’s elusiveness while searching ways to occupy it, these maps depict Ceylon’s colonial history. The significance of these diversified maps is also highlighted by Edward Said who describes them as,

[...] imaginative geography-the invention and construction of a geographical space called the Orient, for instance, with scant attention paid to the actuality of the geography and its inhabitants-but also on the mapping, conquest, and annexation of territory [...] (Said, 2000, p. 181)

Said emphasises that both map making and journeys to discover new and multiple geographies were a basic part of a colonial project which aimed to control and possess the land. Map making which is also regarded as a tool of not only "survey" but also "surveillance" in colonial period also reflects both cultural presumptions and the goals of those who make colonial maps (Smyth, 2006, p. 25). These maps demonstrate "no pure truth, only ideologies" (Guerin, 2011, p. 133). To put it differently, they delineate "explorers' perception and understanding of the unfamiliar island...shaped by the political, intellectual and cultural context they themselves inhabited" (Bladek, 2012, p. 393). Therefore, it becomes clear that similar to the relation between memories and historical events, maps and authentic locations reveal no straight correspondence. In addition to maps, Ondaatje attempts to reach an accurate history by examining local archives, including photographs, reviewing newspapers, and researching journal entries. However, he is unable to capture the past entirely and he states that "truth disappears with history" (Ondaatje, 1982, p. 53).

Foucault believes that there are no facts, but only possible interpretations of facts and he regards knowledge as power which is, for Foucault, a network of different forces that shape and reshape not just individuals but also institutions and discourses. Dwelling on the influence of dominant power and discourse on the truth, Zivkovic writes;

...old humanist notions of truth, self, the world and meaning must be discarded as falsehoods and illusions of imperialist, capitalist culture. They [contemporary theories] tell us there can be no fixed or true identity, no origin or original, no singular author. There is no ultimate knowledge, representation is no longer a matter of veracity or accuracy but merely of competing discourses. Notions of authenticity or truth are outdated and the most basic factor in human motivation is power. (Zivkovic, 2004, p. 99)

Similarly, in *Running in the Family* Sri Lanka is formulated and represented through colonial discourse which is detailed by Said that colonial writing displays colonised places as a mixture of truth and fantasy which brings out different images and

interpretations of these places. Said also states that the Orient as a term which was invented by the Europeans had always been described as a “place of romance, exotic beings, haunting memories and landscapes, remarkable experiences (Said, 1979, p. 1). Ondaatje subscribes to this view by Said and accordingly *Running in the Family* opens with a quote;

“I saw in this island fowls as big as our country geese having two heads... and other miraculous things which I will not here write of.” Oderic (Franciscan Friar, 14<sup>th</sup> century) (Ondaatje, 1982, p. 9)

This quoted epigraph clearly demonstrates how the European travellers perceived the island and how they made a real Eastern country into a mythical land. Additionally, Ondaatje quotes some more views constructed by Europeans who had been to Sri Lanka;

“The roads are intensely picturesque. Animals, apes, porcupine, hornbill, squirrel, pigeons, and figurative dirt! *From the journals of Edward Lear in Ceylon, 1875*  
 “Ceylon is an experience – but heavens, not a permanence.” *D.H. Lawrence*  
 “All jungles are evil.” *Leonard Woolf* (Ondaatje, 1982, p. 78)

Through these quotes, Ondaatje depicts how the colonisers have distorted the truths about the colonised island and how the history of Sri Lanka has been misrepresented by Eurocentric ideology. In a stark contrast to Woolf’s view, some other visitors describe Ceylon as a heavenly island; “From Seyllan to Paradise is forty miles, [...] the sound of the fountains of Paradise is heard there” (Ondaatje, 1982, p. 81). All these contrasting Eurocentric views, which are both prejudiced and stereotyped, engender the formation of multiple histories and interpretations which are wholly subjective. What is more, Ondaatje, an insider who was born and lived in Sri Lanka until he was eleven and an outsider who had not been to his homeland for twenty five years, is empowered by this ambivalence to reconstruct the island’s history from his own view. Even long before Europeans were tempted by the island, various nations had occupied Ceylon and Ondaatje chronicles the island’s colonial history;

The island seduced all of Europe. The Portuguese. The Dutch. The English.  
 And so its name changed, as well as its shape – Serendip, Ratnapida (“island

of gems"), Taprobane, Zeloan, Zeilan, Seyllan, Ceilon and Ceylon – the wife of many marriages, courted by invaders who stepped ashore and claimed everything with the power of their sword or bible or language. (Ondaatje, 1982, p. 63)

With the domination of different nations, Ceylon's history has been rewritten and reconstructed as its name, language, religion and even its shape changed. By quoting and presenting fantasies of the colonisers and some historical facts about the colonial past of the island, Ondaatje blurs the borders between fact and fantasy or history and fiction

## Conclusion

To conclude, new historicists assert that as it is impossible to find out a single objective truth, history is not a grand narrative. However, they do not reject the grand narrative as an idea completely, yet what they reject is the objectivity of grand narrative which ultimately brings out the totalisation. Furthermore, new historicism highlights the blurred line between public and private histories both of which shape and reshape one another. Therefore, subjective reconstructions and representations of multiple truths or histories which are based on memory, gossip, rumour, power, and discourse emerge due to the link between public and private histories.

It is conclusive that the memoir where Ondaatje tries to document his own private history and Sri Lanka's colonial past, clearly displays the problematic essence of representations of history or multiple histories by recollecting various forms of the past incidents by focusing on both his own and other characters' memories and perspectives. Therefore, it highlights that history which is constructed by humans can be deconstructed and reconstructed. By writing "a well told lie is worth a thousand facts" (Ondaatje, 1982, p. 206) Ondaatje undermines the objectivity of history and adopts a polyphonic reflexivity. He also underlines that as knowledge is constructed discursively or ideologically, the meaning that is embedded in the novel is unsteady.

**Peer-review:** Externally peer-reviewed.

**Conflict of Interest:** The author has no conflict of interest to declare.

**Grant Support:** The author declared that this study has received no financial support.

**Hakem Deęerlendirmesi:** Dış baęımsız.

**Çıkar Çatışması:** Yazar çıkar çatışması bildirmemiőtir.

**Finansal Destek:** Yazar bu çalıőma için finansal destek almadığını beyan etmiőtir.

## References

- Adams, T. (2000). *Light Writing and Life Writing: Photography in Autobiography*. New York: University of North Carolina Press.
- Barry, P. (2009). *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester and New York: Manchester University Press.
- Bladek, M. (2012). The Place One Had Been Years Ago: Mapping the Past in Michael Ondaatje's *Running in the Family*. *Life Writing*, 9(4), 391-406.
- Bolton, M. (2008). Michael Ondaatje's 'Well-Told-Lie': The Ethical Invitation of Historiographic Aesthetics. *Prose Studies: History, Theory, Criticism*, 30(3), 221-242.
- Booker, M. K. (1996). *A Practical Introduction to Literary Theory and Criticism*. New York: Longman Publishers.
- Brannigan, J. (1998). *New Historicism and Cultural Materialism*. London: Macmillan Press.
- Davis, R. G. (1996). Imaginary Homelands Revisited in Michael Ondaatje's *Running in the Family*. *English Studies*, 77(3), 266-274.
- Foucault, M. (1986). The Discourse on Language. In H. Adams & L. Searle (eds.), *Critical Theory Since 1965* (pp. 148-162). Tallahassee: Florida State UP.
- Foucault, M. (1991). *The Order of Things: An Archaeology of the Human Sciences*. London: Routledge.
- Foucault, M. (1995). *Discipline and Punish: The Birth of the Prison*. New York: Vintage Books.
- Greenblatt, S. J. (1990). *Learning to Curse: Essays in Early Modern Culture*. New York and London: Routledge.
- Gudmundsdottir, G. (2003). *Borderlines: Autobiography and Fiction in Postmodern Life Writing*. New York: Rodopi.
- Guerin, W. L. (2011). *A Handbook of Critical Approaches to Literature*. New York and Oxford: Oxford University Press.
- Huggan, G. (1995). Exoticism and Ethnicity in Michael Ondaatje's *Running in the Family*. *Essays on Canadian Canadian Writing*, 57, 116-127.
- Hutcheon, L. (1988). *A Poetics of Postmodernism: History, Theory, Fiction*. New York: Routledge.
- Montrose, L. (2000). Professing the Renaissance: The Poetics and Politics of Culture. In J. Rivkin, & M. Ryan (Eds.), *Literary Theory: An Anthology* (pp. 776-785). Oxford: Blackwell Publishing.
- Ondaatje, M. (1982). *Running in the Family*. Toronto: McClelland and Stewart.

Said, E. (1979). *Orientalism*. New York: Vintage.

Said, E. (2000). Invention, Memory, and Place. *Critical Inquiry* 26, 175-192.

Solecki, S. (2003). *Ragas of Longing: The Poetry of Michael Ondaatje*. Toronto: University of Toronto Publishing.

Smyth, W. J. (2006). *Map-Making, Landscapes and Memory: A Geography of Colonial and Early Modern Ireland*. Indiana: University of Notre Dame Publishing.

Tyson, L. (2006). *Critical Theory Today: A User-Friendly Guide*. New York: Routledge.

Zivkovic, M. (2004). Memory and Place in Michael Ondaatje's *Running in the Family*. *Linguistics and Literature*, 11, 97-109.





# Page Layout and Braiding in Hergé's *Seven Crystal Balls*

## Hergé'nin 7 *Kristal Küre*'sinde Sayfa Düzeni ve Örme

Rafael CARPINTERO<sup>1</sup> 



### ABSTRACT

In the last years of the 20<sup>th</sup> century, the Belgian scholar Thierry Groensteen developed a new way of analyzing comics in his book *Système de la bande dessinée*. The starting point is the notion of "iconic solidarity", by which separate but interrelated images form a significant unity. The relations that rule this iconic solidarity are called the "arthrology", governed by three fundamental operations: (a) Page layout as a result of gridding, or the distribution of the physical space; (b) Breakdown, or the division of the narrative content in panels; and (c) Braiding, or the interrelation of panels from a distance and not by narrative principles. All these operations create a delicate network in comics and any manipulation can alter it with negative results. A clear example can be found in Hergé's *The Seven Crystal Balls*. It had a very eventful publication process: first as daily strips, then as album pages, and last as double pages *à l'italienne*, occupying the whole width of the two pages. The pages prepared for the album suffered notable alterations in the braiding of the panels with the change of page layout from single page to double page. In this paper we will analyze the paradigmatic and syntagmatic consequences of changes in the conception of the page.

**Keywords:** Groensteen, braiding, page layout, system of comics, Hergé

### ÖZ

20. yüzyılın son yıllarında Belçikalı bilim adamı Thierry Groensteen *Système de la bande dessinée* başlıklı kitabında çizgi romanları çözümlemenin yeni bir yolunu geliştirmiştir. Çıkış noktası, ayrı ancak birbiriyle ilişkili imgeleri anlamlı bir birlik olarak ele alan "ikonik dayanışma" kavramıdır. Bu ikonik dayanışmayı yöneten, "artroloji" olarak adlandırılan ilişkiler üç temel işlem tarafından yönetilir: (a) Izgara oluşturma yani fiziksel uzamın dağılımının bir sonucu olarak sayfa düzeni; (b) Bölme yani anlatı içeriğinin panellere ayrılması; ve (c) Örme yani panellerin birbiriyle uzaktan ve anlatıma dayalı olmayan ilişkisi. Tüm bu işlemler çizgi romanlarda hassas bir ağ oluşturur ve herhangi bir değişiklik olumsuz sonuçlara yol açabilir. Apaçık bir örnek Hergé'nin *The Seven Crystal Balls*'unda bulunabilir. Çok olaylı bir yayın süreci olmuştur: önce günlük şeritler halinde, sonrasında albüm sayfaları biçiminde ve son olarak da iki sayfanın tüm genişliğini kaplayan çift *à l'italienne* (İtalyan usulü) sayfalar şeklinde. Tek sayfadan çift sayfaya geçilmesi ile, albüm için hazırlanan sayfalarda, panellerin örülme işlemi önemli değişiklikleri gerekli hale gelmiştir. Bu makalede, sayfa düzeninde yapılan değişiklikleri inceleyip değişikliklerin ortaya çıkardığı dizisel ve dizimsel sonuçlarını okurlara göstermeyi çalışacağız.

**Anahtar Kelimeler:** Groensteen, örme, sayfa düzeni, çizgi roman sistemi, Hergé

<sup>1</sup>Prof. Dr., Istanbul University, Faculty of Letters, Department of Spanish Language and Literature, Istanbul, Turkey

ORCID: R.C. 0000-0003-2790-5160

### Corresponding author:

Rafael CARPINTERO,  
Istanbul University, Faculty of Letters,  
Department of Spanish Language and  
Literature, Istanbul, Turkey  
E-mail: ortega@istanbul.edu.tr

Submitted: 13.05.2021

Revision Requested: 29.05.2021

Last Revision Received: 29.05.2021

Accepted: 15.07.2021

Citation: Carpintero, R. Page layout and braiding in Hergé's *Seven Crystal Balls*. *Litera*, 31(2), 565-586.  
<https://doi.org/10.26650/LITERA2021-895987>



## Introduction: Trends on comics studies

The last forty years have witnessed an increase in the acceptance of comic studies in universities. The first ones were the semiotic studies of authors such as Umberto Eco —and, in Spain, Román Gubern— in the sixties and seventies, as well as other books and studies about, particularly, the graphic side of comics. In the eighties and nineties, two seminal works that changed the understanding of comics were published, both by comics authors themselves. The first one was Will Eisner's *Comic and Sequential Art* (1985). Eisner, who was a pioneer in the use of the term “graphic novel” to give his book *Contract with God* a respectable adult look, thinks that the essence of comics lies in their nature as a succession of images (panels) that narrates a story, opening the door to narratological research of comics as a medium distinctly different from literature (novels) and cinema. The second book that gave comics an air of “respectable art”, was *Understanding Comics*, written by Scott McCloud (1993). In his book, McCloud uses contributions from semiotics, narratology, history, etc., to “understand” the true nature of comics.

These almost academic books from practitioners of the ninth art gave some support to the work that was being conducted in universities by then. Until that moment, comics had been considered a form of entertainment mostly studied as a *kitsch* cultural product or only on its graphic aspects. Now, scholars have begun to work seriously on comics as a narrative language on its own.

All this happened especially in Europe, where a “neo-rhetoric” point of view began to focus on the analysis of comics as a narrative system based in the sequence of panels (*vid.* Eisner) in formats like the strip, the page (or double page) and, at a higher level, the comic-book, the Franco-Belgian album and the recent —from the eighties on— “graphic novel”.

### 1. Nature of comics

We can relate these forms with the well-known cadre established by Hjelmslev, which sets out the differences between substance and form, and between content and expression. Regarding comics, we are talking about a differentiated kind of sign (comics) determined by the basic substance of its expression (two-dimensional drawings on paper) but also by some sub-forms of expression: strip or page; comic-book, album, or graphic novel. We must not forget that comics not only use drawings but also written

language —with its graphic aspects too— and peculiar signs like the kinetic lines or the graphic metaphors. From this perspective, we can consider comics as a system of systems, or as a form of expression made of several forms of expression.

## 2. Groensteen’s “system”

The principle behind this system of comics is called “iconic solidarity” by the Belgian scholar Thierry Groensteen; a principle that makes comics a medium well differentiated from novels or films. Groensteen defines iconic solidarity “as interdependent images that, participating in a series, present the double characteristic of being separated —this specification dismisses unique enclosed images within a profusion of patterns or anecdotes— and which are plastically and semantically over-determined by the fact of their coexistence *in praesentia*” (1999, p. 18)

According to himself, Groensteen forms part of the neo-semiotic trend in the studies of comics foresaw by Pierre Fresnault-Deruelle as the “fifth stratum” in the history of academic criticism of the ninth art, “where the accent will be placed on the poietic dimension of comics” (1990, p. 587).<sup>1</sup> Iconic solidarity is the principle that gives coherence and cohesion to comics and allows the mentioned “poietic dimension,” clue of the generation of meaning. Groensteen sees his approach as neo-semiotic in the sense of comics as a complex and meaningful system of significations.

The “neo” part refers to Groensteen considering the search for signifying units “useless”, especially minimal and pertinent units like those of languages —phonemes, morphemes, and lexemes, above all (1999, pp. 3-7). The “dictatorship of language”, the insistence in applying linguistic categories to other forms of communication, has been frequently disputed in semiotic studies and Groensteen seems to liberate comics from it. This separates his system from important works such as Luis Gasca and Román Gubern’s *El discurso del comic* (1994). In this book, the authors make a detailed review of symbols, visual metaphors, forms of balloons and lettering, stereotypes, and so forth as units of meaning. The book is quite interesting and useful but, as Groensteen repeats frequently, items like the form of balloons are not significant by themselves outside the context of the panel and the codified system of comics.

---

1 We must be very careful because in the English translation of Groensteen’s *System of Comics* instead of “poietic” we have “poetic”, probably a typographical error, but the meaning is quite different (Groensteen, 1999, p. 2).

### 3. Arthrology: Gridding and page layout

This system is built on the principle of iconic solidarity and develops itself in the physical space where comics will take form and be published. This is what Groensteen calls the “spatio-topia”, “a term created by gathering, while maintaining distinct, the concept of space (*espace*) and that of place (*lieu*)” (1999, pp. 21-23). The relations among images within this “spatio-topia” compose the “arthrology” —“from the Greek *arthron*: articulation” (pp. 21)— of the whole work. This “arthrology” can be “restricted” if the relations between panels are within the syntagmatic axis of the narrative sequence —*in praesentia*—, or “general” if the relations are between distant panels —*in absentia*— and of any other kind but narrative: graphic, semantic, or iconic.

These two different forms of “arthrology” are accomplished through two distinct operations. Restricted arthrology refers to “breaking down” (*découpage*), the division of the narrative material in pages, strips and, above all, panels. General arthrology comprises the “braiding” (*tressage*) through which the reader can find relations between distant panels —for instance in color or forms— even in different pages.

Nonetheless, there is a previous operation “at a very precocious stage of creation” called “gridding” (*quadrillage*). It “consists of dividing the available space into a number of units or compartments” (Groensteen, 1999, p. 144). In other words, the author, before dividing the narrative material in panels and pages, must decide the number of pages (this is, most of the time, an editorial decision) and how he will use those pages. For instance, the disposition of the classical albums of Tintin —from *The Blue Lotus* onward— is very well known: sixty-two pages with four strips each. Within this space, Hergé had to develop his story. Another example: Burne Hogarth used a very clear grid in his *Tarzan* but was gradually increasing the dimensions of the panels and, therefore, using less panels per page: from the 4x3 grid inherited from Hal Foster (four strips, three panels per strip), to the 3x2 page, most of the time using long panels, and only three or four per page. Recently, the best example of gridding imposing itself over other considerations is maybe the strict 3x3 grid that Dave Gibbons used in *Watchmen*.

This gridding creates the page as a “hyperframe”, the extradiegetic space where the frames of the panels —explicit or not— are integrated. As Groensteen points out, the hyperframe must not be confused with the notion of “multiframe”; the latter being an

ensemble of frames (panels) according to their narrative content and connected with breakdown and braiding rather than gridding. The notion of hyperframe refers only to the initial design of empty pages.

The notions of the hyperframe and the multiframe must not be confused. The notion of the hyperframe applies itself to a single unit, which is that of the page. The forms of the multiframe, on the other hand, are multiple. The strip, the page, the double page, and the book are multistage multiframe, systems of panel proliferation that are increasingly inclusive. [...] Piling up the printed pages on the recto and the verso, the book itself constitutes a paged multiframe. (Groensteen, 1999, p. 30)

Over the empty hyperframe or matrix of the page, the author performs the actual “page layout” (*mise en page*). The panels, together with their narrative content, will acquire their fundamental characteristics with the page layout: form, area (proportions) and site (ubication within the page or double page) (Groensteen, 1999, p. 34).

The location of the panel in the page is a matter of significant importance because “[t]he site of a panel determines its place in the reading protocol” (Groensteen, 1999, p. 34). We must not forget that reading comics is quite different from reading literature. In comics, when the reader opens the page, he can see the panels of the whole (double) page and recognizes some patterns: disposition of the page and panels, size and form of the latter, etc., as well as colors and forms. The fact is that we are always seeing contiguous panels with our peripheric vision, which imposes a prevalence to the iconic and graphic aspects of the page or double page as a whole.

Hergé can give us several examples about the importance of the panel’s location in the page. For instance, in page 28 of *Tintin in Tibet*, the panel with the image of the crashed plane is right in the middle of the page, occupying two complete strips of the usual four strips grid used by Hergé; in other words, it uses the space of six or eight “normal” dimensioned panels. We must not forget that it is an even page, so the attention of the reader is immediately attracted by this panel as soon as he turns the page, passing over the other three of the upper strips, which are, as a matter of fact, only a transition from the previous page. We can see another example in the nine panels grid of the above-mentioned *Watchmen*, with its mirror effects, especially in double pages.

## a. Arthrology: Breakdown and braiding

Gridding and page layout combine with two other operations which give its specific traits to the arthrology of comics: “breakdown” (Fr. *découpage*) and, as Groensteen calls it, “braiding” (Fr. *tressage*). Until now, we have spoken about handling the empty form, the substance of expression as Hjeltmslev would have said. From now on we will speak about operations made on the narrative content, creating the form of that content—again Hjeltmslev. Both will generate the final form of the expression of comics.

### i. Breakdown

About *breakdown*, Groensteen says:

The positional coordinates of the panel do not stem merely from the parceling of the space; they are also determined by a partition of time. The position of a panel in the page corresponds to a particular moment in the unfolding of the story, and also in the process of reading. If the page layout defines the spatio-topical parameters of the panel (its form, its area, and its site), it is the breakdown—the agent of restrained arthrology—that confers its temporal coordinates. (1999, p. 35)

This partition “seizes pre-existing narrative material (drawn up or not, somewhat vague or already structured), and it transforms this fable<sup>2</sup> or this discourse into a succession of discrete units, the panels, which are frequently associated with verbal utterances, and that are links of a narrative chain” (1999, p. 142). Breakdown is directly related to the *mise en scène* and is the division of a continuous story in parts—the panels—which conform the basic pieces of narrative sequences (Groensteen, 1999, pp. 117-121).

Breakdown is not only carried on narrative content, but also on other important aspects, such as on the perspective from which this content is to be seen, or on the kind of plan that will be used (both terms in their cinematic sense), and that is the reason of its intimate relation to the *mise en scène*. In breakdown, if the writer and illustrator are not the same person, the role of the scriptwriter is crucial, although for Groensteen breakdown especially underlines the aspect of the illustrator also as narrator.

---

2 In the Aristotelian sense. Gérard Genette would have called it “story” (*histoire*).

About this matter, it is very interesting to see the various styles of relationships between scriptwriter and illustrator, as David Muñoz does in his book *Escribir con viñetas, pensar en bocadillos (Writing with Panels, Thinking in Balloons)* regarding the “Marvel method”. Here, the role of the writer can range from simply outlining the events —usually following the guidelines of the editor of the series, as it is the illustrator who contributes more to the work— to providing incredibly detailed scripts, as Alan Moore used to write. According to Muñoz, in this last case “the illustrator will pass more time reading the script than drawing it” (2020, pp. 137-162).

The basic difference between gridding/*quadrillage* and breakdown/*découpage* resides in the fact that the former operation affects the empty surface of the page, while breakdown works on how to deploy the narrative content on the very same page. However, we must keep in mind that most of the time both operations are simultaneous, and gridding is usually done mentally while performing the breakdown. In fact, Groensteen says that breakdown and page layout (this last one more related to gridding) are “according to a dialectic process [...] mutually determined” (1999, p. 92). In the above-mentioned example of *Tintin in Tibet*, the decision of creating a big panel in the center of the page with the image of the crashed plane might be considered connected with gridding and page layout. The fact that we see a descriptive image of the plane in the snow at the forefront of the panel and, in the background, against the mountains, the small figures of the adventurers, would be due to breakdown. Another possibility is to see breakdown as the operation that decides how and where the limits between narrative sequences should be drawn, and to leave the task of arranging them in the best way possible in the grid to page layout. In this case, breakdown will be previous or simultaneous to page layout.

## ii. Braiding

Contrary to breakdown, but complementary to it, is *braiding (tressage)*. Braiding is the relation, other than narrative, that panels maintain among themselves, in the page and in the publication itself —comic-book, album, graphic novel or even series— offering the reader a unified whole. While “restricted/restrained arthrology”<sup>3</sup> are “the linear semantic relations that govern the breakdown” (1999, p. 103) and “put in place

3 Both forms (“restricted” and “restrained” can be found in the English translation by Bart Beaty and Nick Nguyen. In the book we can also find that breakdown governs restricted arthrology (p. 22) or, vice-versa, that restricted arthrology governs breakdown (p. 103). As a matter of fact, it does not matter at all.

the sequential syntagms, which are most often subordinated to the narrative ends" (1999, p. 22), "general arthrology" is the realm of braiding, relations "translinear or distant" that have as an "essential component" the multiframe (1999, p. 22) because "[g]eneral arthrology demonstrates that the panel can also be the object of distant semantic determinations, which overtake the frame of the sequence and proceed to a networked operation" (1999, p. 111).

Groensteen defines braiding as follows: "It consists of an additional and remarkable structuration that, taking account of the breakdown and the page layout, defines a series within a sequential framework" (1999, p. 146).

To be clear, he also defines the concepts of *series* and *sequence* as he uses them:

A *series* is a succession of continuous or discontinuous images linked by a system of iconic, plastic or semantic correspondences. [...] A *sequence* is a succession of images where the syntagmic linking is determined by a narrative project. (1999, p. 146)

If we go back to the terms used by Roland Barthes in his *Introduction à l'analyse structurale des récits*, breakdown will deal with cardinal functions (or *nuclei*) and catalysis; while braiding will establish their relations through indices and, sometimes, through informants. For instance, the scenes of the death of The Comedian in *Watchmen* have an intense red background; that way, even if the panels are not consecutive, the reader identifies them as related thanks to the use of color.

Another interesting point about braiding, according to Groensteen, is its double nature as an operation that identifies similarities (a) at the time we turn the page—as happens with the red color in *Watchmen*— and (b) afterwards, when we remember that specific page or panels while reading others.

Contrary to breakdown and page layout, braiding deploys itself simultaneously in two dimensions, requiring them to collaborate with each other: synchronically, that of the co-presence of panels on the surface of the same page; and diachronically, that of the reading, which recognizes in each new term of a series a recollection or an echo of an anterior term. (1999, p. 147)



This double-sided relation transforms the *site* of a panel —located during page layout and given by breakdown— in a *place* (Fr. *lieu*) when, over the narrative sequence, the author adds the iconic, plastic and/or semantic elements that configure a series.

This process allows a particular kind of reading: horizontal, vertical or diagonal; *in praesentia* and *in absentia*; syntagmatic or associative; narrative or rhetoric. In sum, this offers a reading experience at the same time linear (narrative) or tabular (through braiding) across multiple isotopies in the plane of content and expression, as proposed by Groupe  $\mu$  (*Rhétorique de la poésie. Lecture linéaire, lecture tabulaire*, 1977).

As a matter of fact, braiding allows the possibility of creating the poli-isotopies that Greimas considered typical of the literary text (1966, pp. 147-155<sup>4</sup>), or, in Jakobson terms, characteristic of the poetic function. In that sense, braiding phenomena have been considered close to stanzas in poetry (Brown, 2017), something that allows Groensteen to speak about effects of “rhyme” in Hergé’s *The Red Sea Sharks* (*Coke en stock*) (1999, pp. 149-151) following the analysis of Jan Baetens in chapter six of his book *Hergé écrivain* (1989).

As we have seen, breakdown, page layout and braiding create a complex network of relations among panels. These relations can be extremely complex and make possible an enrichment of the experience of reading comics, but they can be very delicate in case of imbalance among them too. As we are going to see in the following example, a change on gridding might alter this careful balance.

#### 4. *The Seven Crystal Balls: problems with gridding*

We can see a good example of all these relationships and balances in Hergé’s *The Seven Crystal Balls* (*Les 7 boules de cristal*)<sup>5</sup>, the first part of a double adventure together with *Prisoners of the Sun* (*Le Temple du soleil*). The publication was a very complicated

4 Cited by the Spanish translation of A. de la Fuente.

5 The panels and pages of Hergé’s *The Seven Crystal Balls* used here as examples are cited according to fair use and to the Turkish Law of Intellectual Property (*Fikir ve Sanat Eserleri Kanunu*) n° 5846, article 35, paragraphs 1 and 3:

Madde 35 – Bir eserden aşağıdaki hallerde iktibas yapılması caizdir:

1. Alenilemiş bir eserin bazı cümle ve fıkralarının müstakil bir ilim ve edebiyat eserine alınması;

[...]

3. Alenilemiş güzel sanat eserlerinin ve yayımlanmış diğer eserlerin, maksadın haklı göstereceği bir nispet dahilinde ve münderacatını aydınlatmak maksadiyle bir ilim eserine konulması

process, and as Fernando Castillo says: “The publication of the two albums of the reporter [Tintin] dedicated to his Peruvian adventure is characterized by being one of the most eventful of the couple formed by Tintin and Hergé” (2011, p. 185).

With the German occupation of Belgium in 1940, the newspaper *Le Vingtième Siècle* was closed and Hergé had to leave the weekly supplement *Le Petit Vingtième*. Soon afterwards he began publishing the adventures of Tintin in another newspaper, *Le Soir*—at the time, controlled by the Germans occupiers—, at first in the weekly supplement for children and teenagers, and after September 1941 in daily strips in the newspaper itself. This meant a first change in format, strips being very different from pages from the gridding point of view, and therefore of breakdown too. To begin with, daily strips are *longer* than the strips of the album: three daily strips roughly equal the four strips of a page. And a daily strip needs a certain cliffhanger at the end too, a panel that must fit in the network of the album page.

#### **a. Hergé's working method and the interruption of *The Seven Crystal Balls***

However, by drawing pages or daily strips, Hergé worked thinking in terms of the final album, especially when he began publishing Tintin's adventures with Casterman in 1934. Technical needs of color printing after 1943 imposed a format of sixty-two pages: four sixteen-pages booklets, inner title page and legal credits page included (Sadoul, 1983, p. 39), and Hergé had to adapt to it.

We know, thanks to Hergé himself, how the process of creation of his albums in the late sixties and seventies was, from *Flight 714 (Vol 714 pour Sydney, 1968)* to *Tintin and the Picaros (Tintin et les Picaros, 1976)*, so we can assume that it would not have been very different in the forties. First of all, he wrote a brief synopsis of the argument of about two or three pages (“not more”), and then he proceeded to breakdown/*découpage* “per page”, which was “the most difficult part of the job [...]. A job of a watchmaker or a Benedictine monk. Or a Benedictine watchmaker”. In every page he included some suspense at the end, as well as notes, outlines and sketches for the characters, the essential ideas for the dialogue, indications for the background, and so forth. Once this breakdown was finished, almost as a *storyboard* but with more extra material, he proceeded to do “the work itself in great format sheets”. That was the time of real drawing. After that, he made a neat copy in another sheet that would be the definitive page over which his collaborators would work to add texts, backgrounds, color, and so on. (Sadoul, 1983, pp. 39-45).

Luckily, great quantities of material about Hergé's working system are available today. In the same book of interviews by Numa Sadoul we can find the reproduction of part of the initial synopsis of *Flight 714*, drafts, studies on characters, one page of the breakdown of *Flight 714* and another page fully drawn, but before the neat copy, of *The Red Sea Sharks*. Another very well documented book which explains the creation of *Flight 714* in detail is *How a Comic Is Born: Spying Hergé* (1993) by Phillippe Goddin. Finally, the publication of the unfinished album *Tintin and Alph Art* allow us to see directly the process followed by the author. And there is much more.

The first problem Hergé faced in 1944 was the conversion of the daily strips in album pages. To achieve it, from April 1944 onwards, Hergé cut the panels of the strips and glued them in a notebook like doing a puzzle. This implied eliminating, adding or changing panels, as can be seen in the commented edition published by Philippe Goddin (2014b, pp. 82-83).

On September 3, 1944, Brussels was liberated by British troops, which meant that *Le Soir* ceased to be published immediately for having been the newspaper of the German occupiers. Therefore, this also interrupted the adventures of Tintin, whose last strip, H-153, was published on the day of the liberation, Sunday. Hergé is seen with suspicion and frequently accused of collaborationism. Nevertheless, he avoids jail with the support of members of the Belgian resistance and survives doing some jobs for Casterman (Castillo, 2011, pp. 190-197). Even if the albums of previous adventures were normally published by Casterman, Tintin will not meet again with his readers until the last days of September 1946, a gap of two years.

*The Seven Crystal Balls* began to be published in *Le Soir* in December 1943 and would not appear as an album until 1948, although Hergé initiated the preparations in September 1944 (Goddin, 2014, p. 116) and announced to Casterman it would be ready for 1946. The album had to be delayed because, in the meantime, Hergé received a proposal from Raymond Leblanc, a publisher that took part in the Resistance: to create a weekly magazine and to be its artistic director. The magazine will be called *Tintin*, and the journalist would be its principal attraction. Hergé would finish the adventure of the seven crystal balls in this magazine. But, where and how to continue it after a hiatus of two years?

## b. The publication in *Tintin* magazine

The rest of the adventure began to be published in *Tintin* magazine in September 1946 with the title of its second part, *Prisoners of the Sun* (*Le Temple du soleil*), meaning that Hergé did not have the intention of presenting it as a continuation of the material published at *Le Soir*. The idea was to use the twelve pages of the rest of the album *The Seven Crystal Balls* as a prologue for the adventure in Peru. We know that Hergé went on preparing the pages for the album after the closing of *Le Soir* and that, at the end, the twelve pages needed for finishing the book would later become fifteen because some scenes would be deleted or suffer a change of place —as happened with the reencounter of Tintin with general Alcázar— (Goddin, 2014, p. 124). Hergé would also include in the album some big panoramic half-page panels, as the scene in the theater or the one in the hospital (Goddin, 2014, p. 122).

However, Hergé faced two important problems. The first of them was the load or work for him: apart from drawing Tintin he had obligations as artistic director of the magazine and some other duties as the person responsible for the character —answering the letters of the readers directed to Tintin, for instance—, as well as his commitments with Casterman. Tintin would occupy the two central pages of the magazine, and two pages per week was too much for Hergé. The solution would be to publish the pages in a format *à l'italienne* —“Italian style”—, meaning that the panels would occupy the whole width of the double page horizontally: three strips instead of four and more panels per strip. Hergé would design the new pages of *Prisoners of the Sun* directly in that format and would adapt those already prepared for the album of *The Seven Crystal Balls*. However, as we will see, this decision would force a new gridding, leading to some consequences in the arthrology of the page, affecting braiding.

The second problem was how Hergé could give the new readers enough information of what had happened until that moment. To solve this dilemma, Hergé included a scene parallel to the one that initiated the adventure. The six first strips as published by *Le Soir* in December 1943 are as follows: Tintin is on a train reading a newspaper article about the story of the expedition to Peru that found the mummy of Rascar Capac. A gentleman next to him with a moustache, glasses and a bowler hat, reading the paper over his shoulder, makes some remarks about the news. The train arrives to the village of Marlinspike (*Moulinsart*). Tintin and Snowy (*Milou*) go to the castle taking a stroll. Snowy runs and plays with a butterfly and fall in a water puddle or a stream.

They arrive to the castle, knock on the door, and Nestor, the butler, opens it. In the album edition, Hergé deletes the sequence of Snowy playing with the butterfly, which will cause a slight problem of coherence that has been repeatedly noticed by Tintin fans: in the first panel on the second page of the album, Snowy appears running very happy, but in the next panel he seems angry for no visible reason.

In September 1946 *Le Temple du soleil* opened in the weekly *Tintin* magazine with an absolutely parallel scene. We must not forget that this is not really *Prisoners of the Sun* —that would begin with the arrival of Tintin and Haddock to Peru—, but an introduction to the remaining pages of *The Seven Crystal Balls*, targeting those readers who did not follow the adventure from the beginning. Repeating the scene with slight differences and with a very similar breakdown, Hergé was playing a joke that would only be understood by those readers who read *Le Soir*. This time Tintin is on a bus instead of on a train, and the newspaper he is reading does not speak about the expedition to Peru, but instead gives a summary of what was published in *Le Soir*. Just behind Tintin there is a gentleman with a moustache, glasses and a hat, who suspiciously resembles the one from *Le Soir*. On their way to Marlinspike castle, Snowy plays this time with a hedgehog instead of a butterfly, but with bad consequences as well. However, the one who falls into the water now is Tintin, who was distracted reading the paper. This is connected to three of the four last strips of August-September 1944 (H-150 to H-152), especially the first one in which Tintin collides with general Alcázar because he is distracted reading a paper. The whole scene of the stroll to the castle will be deleted for the album because otherwise it would be excessively redundant, while the encounter with Alcázar will change its place to page 57 (and from Brussels to Saint-Nazaire/Westermouth).

However, some parts of this introductory scene are maintained in the album. Specifically, the second strip of page two is repeated in the first two strips of page fifty. Tintin and Snowy arrive at the castle, he knocks on the door and Nestor opens it and both speak. The scene is practically the same, except for the position of Snowy —first at one side of Tintin and then at the other— and other minor details.

There is also some lack of harmony in the distribution of panels in page 50. While in page two these three panels form a strip only, in page fifty they are between two strips because Hergé included three panels to connect this sequence to the hospital scene, added exclusively for the album and that was not published in *Le Soir*. (Figures 1 and 2).



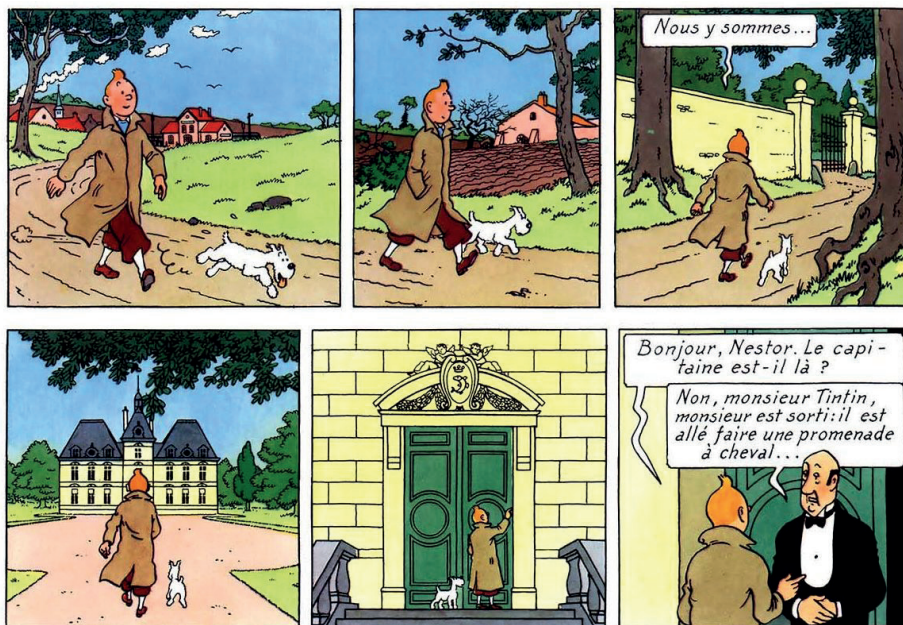


Figure 1. Hergé: *Les 7 boules de cristal*. Tournai : Casterman, 1955, p. 2

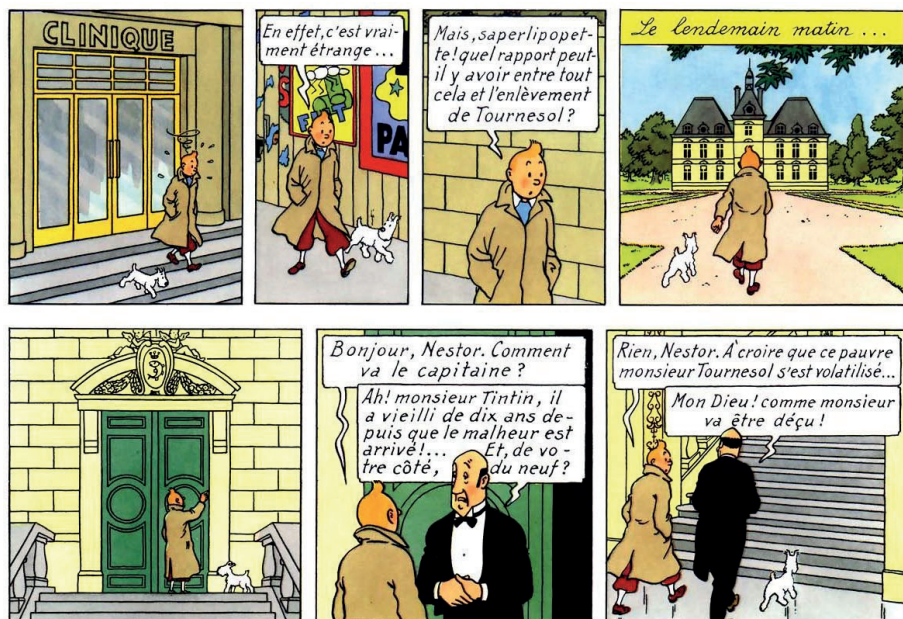


Figure 2. Hergé: *Les 7 boules de cristal*. Tournai : Casterman, 1955, p. 50

As we said before, it seems like the first scenes published in the new magazine in 1946—the bus, the stroll to Marlinspike castle, the accidents of Snowy and Tintin—were some kind of a joke directed to readers who already knew the story. More difficult to understand is the repetition of the three panels of the arrival at the castle in the same album. However, from the point of view of braiding, they offer an echo effect that has a very interesting narrative function. We must keep in mind that the second scene never appeared in the strips prepared for *Le Soir*, even those that were unpublished (Goddin, 2014, pp. 114-115). So, why did Hergé consider it necessary to repeat them in the final album? In our opinion, because they mark an important turning point in the story.

When Tintin arrives at Marlinspike castle for the first time in page two, he finds that captain Haddock has become some kind of country aristocrat who spends his time riding horses (with very bad results), wears tweed jackets and uses monocles that he does not need and continuously loses. It is a very shocking transformation from the merchant sailor of the previous episode—*Red Rackham's Treasure*—, in which he bought the castle.

In his second arrival—page 50—, Tintin finds a very depressed captain Haddock, sunk in an armchair and wearing his pajamas. However, in the last panel of page 51—the page on the right—he suddenly appears again as the sailor he used to be. It is an explosive effect thanks to a wise (double) page layout and the care in programming the last panel of the page that Hergé usually took:

Once the script is ready, I proceed to the breakout, to the breakout by page. And that is the most difficult job because it needs some suspense or some outcome at the end of every page. (Sadoul, 1983, p. 39)

It seems that the panel of the spectacular transformation of Haddock was programmed to be published in *Le Soir* two weeks after its closing and was even already drawn. Although this panel is lost, it is clear that the reappearance of Haddock as sailor was thought from the beginning (Goddin, 2014, pp. 114-115).

In other words, we can establish that every arrival of Tintin to the castle *in the album* is a prelude for a metamorphose of captain Haddock, unexpected for the reader. From sailor to country gentleman, from gentleman to brave sailor again. There is the possibility that this was precisely the motive to repeat almost identically those three panels, to

give the reader a clue that a transformation was on its way. "Almost" identical, because Hergé includes some light differences to demonstrate that it is not a mistake but a very carefully thought decision.

About repetitions and their differences—in this case, Snowy to Tintin's right or left side—, Groensteen says:

Let us note that no panel can be integrally repeated without modification. The reprise of the same panel at two locations in a comic, contiguous or distant, does not constitute a perfect duplication. The second occurrence of the panel is already different from the first by the sole fact of the citation effect that is attached. The repetition raises the memory of the first occurrence, if it is a matter of a rhyme (distant repetition), or manifests a singular insistence, if the two occurrences are contiguous. But most important is that being isomorphs, these panels cannot be "isotopes"; by definition, they cannot occupy the same site. (1999, pp. 148-149)

The braiding that takes place between pages two and fifty does not go unnoticed to the attentive reader. It is a clear manifestation of Groensteen's "general (or distant) arthrology", the relationship that a panel establishes with others from the same book, but not always in the same page.

The other relations, translinear or distant, emerge from *general arthrology* and decline all of the modalities of *braiding (tressage)*. They represent a more elaborated level of integration between the narrative flux [...] and the spatio-topical operation, in which the essential component, as Henri Van Lier has named it, is the "multiframe" (*multicadre*). (Groensteen, 1999, p. 22)

At this point, it is convenient to remember the difference established by Groensteen between *sequence* and *series*. A *sequence* is a purely narrative element, as described by Bremond in "The Logic of Narrative Possibilities" ("La Logique des possibles narratifs", 1966, especially pp. 60-63); therefore, it enters directly in the terrain of breakdown, which segments the narrative content in panels and gives them a site in the page through the page layout. *Series* are any association of panels through "iconic, plastic or semantics correspondences" (Groensteen, 1999, p. 146); in other words, correspondences that can be established between panels for any motive, apart from their narrative content.



### c. Modification of braiding by changes in gridding

Sequences are linear and follow the Western world's reading order, from left to right and from top to bottom —Japanese *mangas* function differently. Series can be established following other parameters and between non-contiguous panels. Roberto Bartual simplifies this distinction even more, precisizing that (a) non-narrative sequences can exist —descriptive, argumentative, poetic-symbolic—, and that (b) the fundamental distinction between sequences and series is that, in the first ones, the order of images is necessary to constitute a discourse, whereas in series “the order of images does not articulate dependence relations” and they do not obey the intention of creating a discourse, but, according to Natalie Barberger “to an intent of enjoying the pleasures of combinatory excesses” (Bartual Moreno, 2010, pp. 115-119).

For instance, we have seen the effect of “rhyme” when there is a relation of braiding among the panels at the right of the page along its vertical axis. We are going to use these structure —among others— in a page of *The Seven Crystal Balls* to illustrate of how changes in gridding can deeply affect the relations of braiding, even if the narrative content —the sequences, in sum— remains intact.

As we have said, Hergé was preparing the album *The Seven Crystal Balls* when, in 1946, he began publishing again what remained of the adventure in the new format of double page à l'italienne. He had the pages ready for the album —with the page layout in a gridding of three-four panels per four strips per page—, so he just had to pass *the panels* to another format of three strips of five or six panels each, adjusting the dimensions of the panels and adding or deleting when necessary. But this caused some problems on braiding.

Page 60 of the album gives us a good example of carefully planned braiding relations. The page seems to be divided into two halves. The upper half is dominated by the yellow background of the wooden boxes —except in the first panel, where there are brown sacks, even though the difference is insignificant—, and the “camera” is always looking from the sea to the docks. In the lower part, the background is the blue of the sky and the water, and the grey of the pavement and the stairway. Additionally, the third and fourth strips form a sequence: in the third, Tintin throws the hat into the water; in the fourth, he retrieves it. The third strip is reinforced by an effect of braiding: both Tintin and Haddock have been drawn looking back in the three panels. In most of the fourth strip we have the decomposition of a single motion: Tintin takes the hat

and sees something in it. And we could find even more items of cohesion at the levels of page, half page and strip.

However, from the point of view of braiding, one of the most noticeable effects is the “rhyme” established between the last panels of every half page. In the right panels of the upper half, Tintin has approximately the same stance: he is holding the hat with his fingertips with Snowy next to him. In the lower half, the rhyme is achieved by means of the big exclamation marks in their vertical balloons — the first marks are straight, the last one slightly undulated —. In this last panel, Tintin is again with the hat in his hands, like in the first two strips.

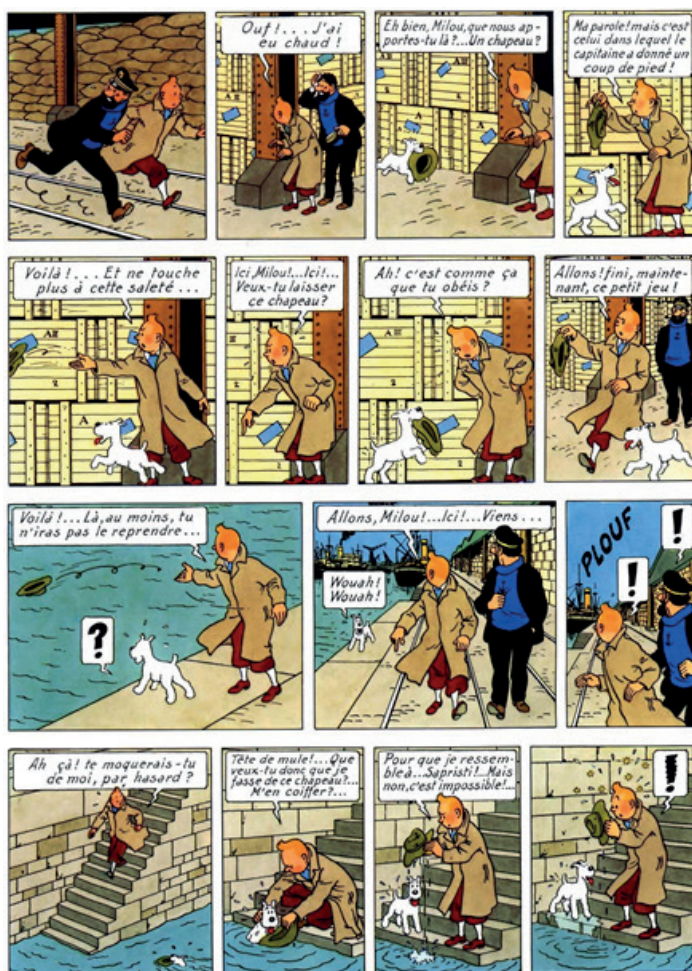


Figure 3. Hergé: *Les 7 boules de cristal*. Tournai : Casterman, 1955, p. 60

All these effects disappear in the double page à l'italienne which was published initially in *Tintin* magazine on December 5, 1946. A different gridding means a displacement of the panels, which altered all these carefully made background and rhyme effects that gave more unity and cohesion to every strip and half pages.

The page published in the magazine adds a panel for “geometric” balance and as a transition with the page of the following week (on December 12). This panel does not appear in the album —we must remember again that the pages for the album were prepared *before* their publication in the magazine— because it is a repetition of the first panel of page 61 with some different details only, the most important of them being the presence of captain Haddock. It is obvious that the added panel is redundant and has no sense in the album even if it helps to maintain cohesion between one week and the following in the magazine. Furthermore, being respectively even and odd pages in the album, they appear at the same time at the reader’s view as soon as one opens the book, and one does not need to turn the page to follow to the next sequence.



Figure 4. Hergé: *La Malédiction de Rascar Capac. 2 Les Secrets du Temple du soleil*. (Ed. by Philippe Goddin) Bruxelles: Moulinsart/Casterman, 2014, p. 35

## Conclusion

In his Ph.D. dissertation, Daniel Gómez Salamanca presents a collection of definitions of comics, underlining that they are usually formulated following three parameters: comics (a) as a means of communication that interrelates images and text, this one being the base for the more classical definitions; (b) as a sequential art, after the seminal book of Will Eisner; (c) as a mass-medium and/or a language; and (d) as a social object that defies to be defined (Gómez Salamanca, 2013, pp. 49-65). In this classification, we might miss the contribution of Groensteen's book: the conception of comics *as a system*. We can align this idea with the classical thinking of structuralism, even if Groensteen sees himself more part of the neo-semiotic trend.

As we have said, he departs from the notion of "iconic solidarity" among series of images as a basis for his view of comics as a system. The series formed by this iconic solidarity might be narrative sequences, following the habitual reading order, or series strictly speaking, if there are other kind of relations. The essential operations that relate the images —the panels— among them are, on the one hand, the breakdown (*découpage*), directly connected with the page layout (*mise en page*) and dividing and organizing the narrative content; on the other, the braiding (*tressage*), which forms series according to non-narrative principles. These three operations are interrelated to a certain extent too. The page layout depends absolutely and essentially upon breakdown, but also some aspects of braiding will rest on how panels are distributed on the page, for instance, rhyme and graphic similitudes inside the strip. Besides, all these operations depend upon the initial gridding, which "consists of dividing the available space into a number of units or compartments" (Groensteen, 1999, p. 144). Groensteen specifies the interrelations between gridding and the rest of the operations as follows:

Gridding, therefore, defines the first, and often crudest, configuration of the multiframe. This provisory configuration furnishes the author with a framework, a matrix. The page layout becomes an improved and corrected version of the gridding: that is to say the version informed by the precise contents and by the two other constitutive operations of arthrology, the breakdown and (if the case arises) the braiding. (1999, p. 145)

As we have seen with the example of *The Seven Crystal Balls*, any change made in this gridding will likely have more or less important effects on the braiding relations.



Obviously, it also affects the page layout —a vertical page of four strips and a horizontal one of three are not the same—, and this sometimes not only necessitates the adjustment of the dimensions of some panels, but the addition and/or maybe elimination of others to make everything fit correctly in the new format.

Braiding also creates relations *in absentia* when it connects panels or elements belonging to different pages of the same work, or even different volumes of the same series.

Braiding thus manifests into consciousness the notion that the panels of a comic constitute a network, and even a system. To the syntagmatic logic of the sequence, it imposes another logic, the associative. Through the bias of a *telearthology*, images that the breakdown holds at a distance, physically and contextually independent, are suddenly revealed as communicating closely, in debt to one another [...]. (Groensteen, 1999, p. 158)

This network, a consequence of all these relations among the various levels of comics —panel, strip, page (and/or double page), book/magazine—, produces a unique reading experience that distinguishes comics from other narrative modalities, such as epic poetry, novel, cinema, and so forth. In sum, comics can be analyzed not only as a narrative means of communication that combines image and text, and that is linked to mass media, as it has usually been done, but also as a unique system of interdependent elements, much in the sense of traditional saussurean structuralism. Of course, this vision leaves aside the analysis of the graphic/iconic aspects, but this corresponds to a more “classical” semiotics, as demonstrated by Umberto Eco in his book *Apocalittici e integrati* (1964). In any case, Groensteen’s neo-semiotic (or neo-structuralist) approach can be particularly useful in the analysis of narrative components in comics and its peculiar rhetoric effects.

---

**Peer-review:** Externally peer-reviewed.

**Conflict of Interest:** The author has no conflict of interest to declare.

**Grant Support:** The author declared that this study has received no financial support.

**Hakem Değerlendirmesi:** Dış bağımsız.

**Çıkar Çatışması:** Yazar çıkar çatışması bildirmemiştir.

**Finansal Destek:** Yazar bu çalışma için finansal destek almadığını beyan etmiştir.


---

## References

- Baetens, J. (1989). *Hergé écrivain*. Paris: Flammarion (2006, corrected and augmented edition).
- Bartual Moreno, R. (2010). *Poética de la narración pictográfica: de la tira narrativa al cómic (Ph. D. Thesis)*. Madrid: Universidad Autónoma de Madrid.
- Bremond, C. (1966). "La Logique des possibles narratifs". *Communications (Recherches sémiologiques: l'analyse structurale du récit)* n° 8, pp. 60-76.
- Brown, M. (2017, September 6). "On Watchmen and Shakespeare, the 9-Panel Grid and Iambic Pentameter". <https://comicbook.com/comics/news/on-watchmen-and-shakespeare-the-9-panel-grid-and-iambic-pentameter/> Last visited 10/10/2020.
- Castillo, F. (2011). *Tintín-Hergé. Una vida del siglo XX*. Madrid: Fórcola.
- Fresnault-Deruelle, P. (1990). "Semiotic Approaches to Figurative Narration". In T. Sebeok (Ed.), *The Semiotic Web 1989*. Berlin, New York: Mouton de Gruyter, pp. 587-603.
- Goddin, P. (2014a). «Recherches et commentaires (1)». In Hergé, *La Malédiction de Rascar Capac. 1. Le Mystère des boules de cristal*. Bruxelles: Éditions Moulinsart/Casterman.
- Goddin, P. (2014b). «Recherches et commentaires (2)». Dans Hergé, *La Malédiction de Rascar Capac. 2. Les Secrets du Temple du soleil*. Bruxelles: Éditions Moulinsart/Casterman.
- Gómez Salamanca, D. (2013). *Tebeo, cómic y novela gráfica: La influencia de la novela gráfica en la industria del cómic en España (Ph. D. Thesis)*. Barcelona: Universitat Ramon Llull.
- Greimas, A. J. (1966). *Semántica estructural. Investigación metodológica*. (A. de la Fuente, Trans.). Madrid: Gredos, 1971.
- Groensteen, T. (1999). *The System of Comics*. (B. Beaty, & N. Nguyen, Trans.). Jackson: University Press of Mississippi, 2007.
- Groupe  $\mu$ . (1977). *Rhétorique de la poésie. Lecture linéaire, lecture tabulaire*. Paris: Éditions du Seuil, 1990.
- Gubern, R., & Gasca, L. (1988). *El discurso del cómic*. Madrid: Cátedra.
- Hergé. (2014). *La Malédiction de Rascar Capac. 1. Le Mystère des boules de cristal*. Bruxelles: Éditions Moulinsart/Casterman.
- Muñoz, D. (2020). *Escribir con viñetas, pensar en bocadillos. Manual de guion de cómic*. Madrid: Es Pop Ediciones.
- Peeters, B. (1988). Hergé en el país de los incas. In Hergé, *El templo del sol (versión original)* (pp. 7-19) (Trans. by J. Renau). Barcelona: Juventud, 1991.
- Peeters, B. (2002). *Hergé, fils de Tintin*. Paris: Flammarion, 2006.
- Sadoul, N. (1983). *Entretiens avec Hergé. Tintin et moi*. Bruxelles: Casterman.



# Reading Turcophilia: The Turkish Life of Pierre Loti in *Aziyadé* and *Fantôme d'Orient*

Hacer Esra ALMAS<sup>1</sup> 



<sup>1</sup>Assist. Prof., İhsan Doğramacı Bilkent University, Department of Turkish Language and Literature, Ankara, Turkey

ORCID: H.E.A. 0000-0002-7773-8615

**Corresponding author:**

Hacer Esra ALMAS,  
İhsan Doğramacı Bilkent Üniversitesi,  
Türk Edebiyatı Bölümü, Ankara, Türkiye  
**E-mail:** esra.almas@gmail.com

**Submitted:** 14.01.2021

**Revision Requested:** 24.02.2021

**Last Revision Received:** 15.04.2021

**Accepted:** 30.04.2021

**Citation:** Almas, H. E. (2021). Reading turcophilia: The Turkish life of Pierre Loti in *Aziyadé* and *Fantôme d'Orient*. *Litera*, 31(2), 587-603.  
<https://doi.org/10.26650/LITERA2021-860740>

## ABSTRACT

*Aziyadé* (1879) and *Fantôme d'Orient* (1891), an autobiographical debut novel and a travel narrative by Pierre Loti, are key texts in French exoticist literature. Set in the Ottoman Empire on the eve of its disintegration, Loti's debut novel illustrates a young man's discovery of life *à la turque* through an account of his stay in Istanbul and his liaison with *Aziyadé*, a young married Turkish woman from a harem. The affair ended with his departure, but Loti's fondness for Istanbul remained. He returned to the city ten years later, as a best-selling literary writer and a member of the Academie Française, to seek the traces of his past. *Fantôme d'Orient* is the account of his three-day stay in search of his Turkish life and a self-reflexive meditation on memory, loss, death, and distance. Loti's Turkish persona and profound attachment to the country raise questions on affect and affinity, or on what it means to write as a Turcophile. Taking its cue from the links among exoticism, imperialism and travel writing, this paper illustrates the personal, the political, and the poetic implications of Loti's assumed Turkish identity. Focusing on affect and rhetoric, it seeks to answer how affinity shapes discourses conditioned by power and empire, highlighting its poetic potential and political sensibilities.

**Keywords:** Travel writing, memory, orientalism, Istanbul, exoticism





*The Turkish Room* (Genet and Hervé, 1988, p. 342)

## Introduction

### a. The Turkish Room

The above photograph displays an Oriental room. Its lush trimmings, ranging from the Oriental style drapery, embroidered pillows and carpet, a niche decorated with geometric tiles and a coffee table inside its recess, a *hookah* on the left are all characteristic of Middle Eastern interiors. The objects seem genuine; the room, however, seems feigned. The room is defined by the man in the center, a Westerner in a Bedouin costume. His fair skin and well-groomed *belle époque* moustache contrast with his outfit, highlighting the ambiguity of his position with regard to two traditions. The depiction of a Western male enjoying the voluptuous luxury of the East evokes Oriental fantasies, or the décor of a Hollywood movie set in the Middle East. This is the 'Turkish Room' of Pierre Loti in his mansion in Rochefort, France, which pays homage to his life in Istanbul, the subject of his debut novel *Aziyadé* (1879). The experience informed Loti's career and character. The affair ended with Loti's departure, but his fondness for the Turks continued, as did his representations. The Turkish room was built upon his return to France from Turkey, during the writing of *Aziyadé*, in an attempt to create a space to



dream of Turkey, hence materializing the memory (Armbrecht 2003, p. 88). Architecture sustained text as Loti's Turkish connection persisted: *Fantôme d'Orient*, published in 1891, recounts his brief second visit to Istanbul, this time as the renowned French writer in search of his past life.

The photograph shows Loti recreate, take part in, and turn into what once constituted the object of his gaze. The Turkish room is not only a place, but also a site of cultural meaning and emotional attachments. When fondness turns into affinity, it raises questions about affect. The significance of *Aziyadé* and *Fantôme d'Orient* is not only their autobiographical quality, but the author's Turcophilia<sup>1</sup>. The writer's sympathy led to a new identity, which in turn forged a new life and a new perspective. This essay focuses on Loti's rhetoric: the role of affect and allegiance on writing the Other within an imperialist context (Pratt, 2008). It opens with an account of Loti's Turcophilia as it impacted his career, followed by a brief description of exoticism as a condition of his gaze. Next in focus is *Aziyadé*, the genesis of Loti's Turkish passion, converging love and the orient, while interpreting an orientalist stereotype – death and decay. The paper ends with *Fantôme d'Orient*, the closure to *Aziyadé*, to nuance the role of memory and mourning, and the understated cosmopolitanism in his vision of the Orient. Situating the poetics of Loti's Turkish identity in both narratives within discussions of travel and empire, this study highlights affect as poetic potential and political sensibility.

## **b. The Career of a Turcophile Writer**

The life and the work of Julien Viaud, or Pierre Loti as he chose to be known as, exemplify the exoticism of the *Belle Époque*. Loti's position as a naval officer provided him with opportunities to travel to distant and 'exotic' lands, including Turkey, Tahiti and Japan. Through the pseudonym he chose for both his attributes, the author-narrator and the central figure in his novels, Loti embarked on a literary career that outshone the former one, including membership to the prestigious Académie Française in 1891. For Loti, the experience of Turkey was decisive both emotionally and artistically. His literary career started with the publication of *Aziyadé* in 1879. An epistolary account of an English naval officer's sojourn in Ottoman Turkey and his liaison with *Aziyadé*, a young married Turkish woman from a harem, the *roman a clef* illustrates a young man's discovery of life *à la turque*. Loti's departure put a stop to his life in Istanbul, but not his

---

1 The following references and page numbers refer to the Folio 1991 edition, *Aziyadé suivie par le fantôme d'Orient*.

fondness for the Turks. The writer returned to Istanbul for a brief visit, in search of the traces of his Turkish life, published as *Fantôme d'Orient*, (1891). By then, Loti's attachment for the Ottoman Empire had crystallized into a peculiar patriotism of Istanbul. For the French publishing house Hachette, he penned an essay on Istanbul as one of the capitals of the world, entitled *Constantinople 1890*. Loti later referred to the essay as his patriotic duty (Quella-Villéger, 2002, p. 334).

Loti's last novel on the Ottoman Turks, *Les Désenchantées* (1906), depicted once more the women of harems, this time with the aim of voicing, and thereby contributing to the remedy of their suffering. "This story contains no facts except the extensive high culture in the Turkish harems and the suffering that results from it," Loti bemoans, adding that it is a concern his Turkish friends are already working on (Loti, 1924)<sup>2</sup>. This literary adventure, reminiscent of earlier narratives, provides an alternate lens to Loti's commitment to Ottoman Turkey and is worth a parenthesis. The novel is based on the encounters between Pierre Loti and two Ottoman aristocrats, Zeyneb and Melek Hanoum, the adopted names of Hatice Zennur Hanım and her sister Nuriye Hanım, the daughters of Nuri Bey, the minister of foreign affairs. The sisters had a French connection as they were the granddaughters of Marquis de Blosset de Chateauneuf, a French nobleman who came to Istanbul during the Crimean War, converted to Islam, and stayed in the city (Lewis, 2004, pp. 19-24). The sisters were familiar with French letters, in particular with the reputation of Loti, and wanted to make use of it in favor of Ottoman women's plight. They presented themselves to Loti as Zeyneb and Melek Hanoum and persuaded the writer that a third woman in their company, Maria Léra, a French journalist-writer, who disguised herself with a veil and adopted a Turkish name, Djenan, was desperately in love with him (Lewis, 2004). Loti was completely taken in by the three women. Their meetings and correspondence led to *Les Désenchantées*, a novel on a desolate love affair featuring Zeyneb, Melek, and Djenan Hanoum and himself, thinly disguised as the renowned French writer André Lhery, and carrying on the tradition of *roman à clef*. The 'real' plot behind the novel was disclosed after Loti's death, in conflicting accounts, first by Maria Léra, this time writing under the pseudonym Marc Hélys, in her work *Le secret des désenchantées* (Hélys, 1923). Zeyneb Hanoum's letters reveal the intricate plotting on the part of the Turkish sisters (Lewis, 2004).

---

2 "Il n'y a de vrai [dans cette histoire] que la haute culture intellectuelle répandue aujourd'hui dans les harems de Turquie, et la souffrance qui en résulte... (m)es chers amis les Turcs s'en inquiètent déjà et voudraient l'adoucir." All translations in this article are by the author.

Later in life, Loti followed a different path in his representations of the Turks, letting his attachment define his literary and political life. The rapid disintegration of the Ottoman Empire on the eve of the First World War led him to defend the Turks. He launched a campaign to win French support for *La Turquie agonisante*, the title of a collection of articles and letters that Loti published in 1913<sup>3</sup>. This unconditional political support would bring Loti the admiration of the Turks, traditionalists and republicans alike. The Crown Prince Abdulmecid II founded The Pierre Loti Society in 1920 as a means of popularizing the French author's works and translating them into Turkish (Şerifoğlu, 2004). A year later, in December 1921, Loti received a Turkish delegation in Rochefort representing the Turkish republican movement, founded in opposition to the Ottoman Empire and to the Allied victors of World War I, who occupied the country. The delegation brought Loti a letter of homage from Mustafa Kemal (Atatürk), the president of the Grand National Assembly, and a present, to "bear witness to the profound and unalterable friendship that the Turkish people felt towards the Great Master who, with his magic pen, have defended their rights even in the darkest hour" (Loti, 1991, p. 348)<sup>4</sup>. Loti's health was already failing, and he did not live to see the founding of the Turkish Republic in 1923.

## Aims and Methods: Reading Exoticism

With its state officially bankrupt in 1875, the Ottoman Empire at the turn of the twentieth century was increasingly under the control of its creditors, notably France, Britain, and Germany, and referred to as "the sick man of Europe." The Empire was also the only sovereign Muslim state that took part in the alliances among Western European empires (Deringil, 2003, p. 316). The ambiguity of the Ottoman Empire makes exoticism the primary reflection of the Westerner's experience. Combining fiction and ethnography, at the very outset, exoticism reflects the colonial gaze, and hinges on the difference of the 'West' from the rest<sup>5</sup>. Exoticism is characterized by descriptive narrative, preconditioned perceptions, and superficial knowledge of the country. It is defined as "the touching personal literature of the sensitive [European] traveler" who, seeking unusual impressions, transforms his object into a quasi-imaginary realm of eccentricity, surprise, and diversion

3 *Les Massacres d'Arménie (The Massacres in Armenia, 1918)*, and *Les Alliés qu'il nous faudrait (The Allies We Need, 1919)* were his final pamphlets in support of Ottoman Turkey.

4 "témoigner de la profonde et inaltérable amitié du Peuple turc envers l'illustre Maître qui, de sa plume magique, a, dans les plus sombres jours de son histoire, défendu ses droits."

5 This understanding of colonial literature takes its cue from the definition of colonialism as "all the culture affected by the imperial process from the moment of colonization to the present day" (Ashcroft, Griffiths, Tiffin, 1989, p. 2).

(Moura, 1997, 114)<sup>6</sup>. Within the context of nineteenth-century imperialism, exoticism reflects the rhetoric of empire which, in Mary Louise Pratt's words, refers to "the strategies of representation whereby European bourgeois subjects seek to secure their innocence in the same moment as they assert European hegemony" (Pratt, 2008, p. 9).

The work of Pierre Loti is regarded as some of the finest examples of French exoticism. His numerous novels, based on his journeys, convey his desire to capture his fleeting impressions and pleasures mixing with the locals and adopting their cultures (Hargreaves, 1981; Quella-Villéger, 2002). His work, part memoir, part travel reportage, speaks to the imaginary of the period, notably the rhetoric of empire (Pratt, 2008; Spurr, 1999). As a naval officer, he was part of the civilizing mission of France, if not a representative of French interests and imperialist policies. Nonetheless, his work is not a celebration of the white man's burden in the manner of Rudyard Kipling, but rather a lamentation of the loss of the East, a precursor to an affirmation of *Tristes Tropiques*, to paraphrase Claude Lévi-Strauss (Lévi-Strauss, 1955). In the years Loti visited the Ottoman Empire, Istanbul was still the capital of the Orient. Loti therefore did not refrain from referring to Ottoman Turkey as his *patrie orientale*. The idea of a second homeland conveys not only an appropriation of the other, but also a claim to be its offspring and 'subject'; however, ambiguous belonging and subjecthood might seem. His identification as a Turk makes him a sympathetic writer, one who would be likely to question reductionist representations, and perhaps to provide an "internal imperialist critique of empire" (Pratt, 2008, p. 206), while employing a rhetoric of presence. Nonetheless, Loti's fascination with local color and decay to the point of complete disregard of all modernizing efforts added an ambivalent tone to his rhetoric. In the Turkish Republican imaginary, Loti's persona was admired, yet his depictions were not welcome, and he became the target of staunch criticism<sup>7</sup>. The celebrated poet Nazım Hikmet Ran famously called Loti a charlatan in his poem "Piyer Loti," contending that the Orient as Loti depicted it is a figment of imagination only: it has "never been, neither yesterday, nor today, or tomorrow" (Hikmet Ran)<sup>8</sup>.

6 "La touchante littérature personnelle du voyageur sensitif." Moura suggests the following points when establishing colonial literature as a sub-genre separate from exoticism: "La véracité et la pénétration; [...] la garantie d'être écrite par quelqu'un qui connaît son sujet ; [...] l'approbation de la colonisation; [...] une affirmation de l'énergie morale du colonialisme," (Moura, pp. 113-114).

7 Loti's Turcophilia inspired a number of responses. For an overview, see İnci Enginün, "Loti'nin Türklere Bakışı ve Edebiyatçılarımızın Yorumu" [*Loti's Perspective on the Turks and the Responses of Our Literary Figures*]. The prominent ones are: Abdülhak Şinasi Hisar (1958) *İstanbul ve Pierre Loti*. [*Istanbul and Pierre Loti*]. Orhan Koloğlu, (2001). *Büyük Dost Pierre Loti'ye Mektuplar* [*Letters to the Great Friend, Pierre Loti*]. İstanbul: Pierre Loti Dostları Derneği.

8 "ne dün/ ne bugün/ ne yarın yoktu, / olmayacak!" (Hikmet Ran, 1929).

A study of a Western European's fascination with Istanbul as the capital of the Oriental Other, the present study alludes to Edward Said's *Orientalism* (1978) and its associated literature (Clifford, 1988; Hentsch, 1988; Said, 1994). The focus here, however, is affect: the claim to intimate knowledge of Ottoman Turkey, and the nuancing of exoticist imagination/imaginary. Loti's narratives on Ottoman Istanbul present a kaleidoscope of interests, identities and affiliations, making it worth reading in detail and from different angles. *Aziyadé*, arguably the most popular of these narratives, has been a popular topic of research following Roland Barthes's introduction to its Italian edition (Barthes, 1972). The essay focused mostly on the multiple orientations of its protagonist and the complex referentiality. By including *Fantôme d'Orient* in this reading of Loti's Turkish affinity, this study extends the scope of Barthes's work to further nuance the subject positions, to explore the role of memory, and to trace Loti's understanding of the city extends beyond its exoticism.

## ***Aziyadé***

### **a. The Orient**

Loti's debut novel is an evocation of all that has built up the Oriental spell through the story of Loti's sojourn: subjection, splendor, loss and decay. The political subjection of the Ottomans forms both the background and a major theme in the novel, evoked on various levels, with substantial, albeit subjective, information on political and historical contexts. *Aziyadé* is set in 1876 and 1877, a period of crisis for the Ottoman Empire, marked by increasing Western European domination and control, as in the First Constitution in 1876 and the wars with Russia during 1876 and 1877. The novel begins with a portrayal of the Ottoman Empire under the power of Western imperialism. The first impression is the group execution in Salonika, imposed by the French and German governments, as a reparation for the assassination of their consuls. What was once the terror of the West has withered into an empire in name only. Loti will soon have the privileged vantage point to observe it all as an officer and a gentleman, in this case a Turkish one.

Loti's love for a disappearing culture led to self-discovery. He recounts, "the Orient cast its great charm on the awakening of myself": the result is not immediately positive; the allure of the fading empire troubles the senses (Loti 1991, p. 41)<sup>9</sup>. The writer's

9 "L'Orient jetait son grand charme sur ce réveil de moi-même, qui se traduisait par le trouble des sens."

impressions of the Ottoman Empire, however, are based on commonplaces, fantasies, and, in his words, 'enchantments.' Turkish habits and customs are portrayed through expressions as "la nonchalance Orientale," (Loti, 1991, p. 53) "le luxe oriental," or "l'élégance originale de l'Orient" (Loti, 1991, p. 74). The writer has no doubt that readers will understand what the adjectives signify. Writing for a Francophone audience, Loti's depictions conform to the Orientalist understanding, which in Edward Said's words, is "not so much the East itself as the East made known . . . to the Western reading public" (Said, 1978, p. 60). Turkish 'sorrow' is another case, which, Loti notes, "need blood and blast" (Loti, 1991, p. 212)<sup>10</sup>. In a letter to a friend, Loti compares the 'Oriental' and 'Occidental' conceptions of privacy in interior living: "The Orientals know how to be alone at home; you live, in your houses in Europe, open to all the passers, as one lives on the streets here. You know neither the blessedness of the interior, nor the spell of this mystery" (Loti, 1991, p. 153)<sup>11</sup>. Fondness for Turkish customs is evident in the remarks on the "blessedness," and the "spell" of Turkish interior living, alongside repeated use of commonplace imagery. The Orient, even when qualifying the allure of Istanbul, appears an antithetical other through which the European traveler gets to reflect on the West.

### **b. The Beloved and the City**

Notwithstanding occasional references to the politics of the period, the novel revolves around Loti's affair with Aziyadé, a young woman of Circassian origin, and the youngest of the four legal wives of a wealthy Turk. Loti steals a furtive glance at Aziyadé's "immense green eyes" behind the bars of her abode in the Turkish quarter of Salonika, and both are smitten. This love story in an exotic setting realizes one of the great Western fantasies – the harem. Forbidden and secluded, the ever-absent women of the harem have been a favorite theme of Western art, and their availability has been one of the great metaphors for the Western colonization of Islamic countries. The affair sounds like a fantasy, also because Aziyadé is not really a Turkish name, but a coinage of Loti, to protect the identity of his beloved. Aziyadé's nightly escapades from her house enable them to start a life-changing relationship. Loti manages to arrange meetings with her. In this, Samuel, a poor Jew whom he had met also in Salonika, helps him. Samuel is an incarnation of the multiplicity of affinities: Turk by chance, Jewish by faith, and Spanish through his family

10 "Il paraît qu'il faut du bruit et du sang aux douleurs turques."

11 "Les Orientaux, mon cher ami, savent seuls être chez eux; dans vos logis d'Europe, ouverts à tous venants, vous êtes chez vous comme on est ici dans la rue [...] vous ne connaissez point cette inviolabilité de l'intérieur, ni le charme de ce mystère."

(Loti, 1991, p. 77). For Loti, Samuel evokes another Orientalist cliché, sodomy. In his *Journal*, and in the original manuscript, the sexual attraction is not an undertone but a key component of their relationship (Loti, 1991, p. 359)<sup>12</sup>. In the novel, however, same-sex preference is mentioned in passing, as something dark, obscure, and unheard of. Loti exclaims: “in the Orient all is possible!” (Loti, 1991, p. 44)<sup>13</sup>. Evoking Edward Said’s reference to the Orient as “a living tableau of queerness” (Said, 1978, p. 103), the Orient, constitutes the gate to forbidden pleasures, enabling re-orientation of various sorts, opening up space to negotiate the self as well as the other.

The next stop is Istanbul. Loti first stays in the modern Péra, but his heart is in the Turkish side of the city. He acquires a Turkish friend and a confidante, Achmet, with whom he discovers the discreet charm of Oriental life. He has already been dressing up in the traditional Turkish outfit and passing as a Turk in Salonika, thanks to his Jewish confidantes (Loti, 1991, p. 39). Loti continues the tradition in the metropolis. He also learns sufficient Turkish to pass himself off as Arif Effendi, an Ottoman of Albanian origin. He gets acquainted with Turkish customs, hanging around cafés, smoking hookah with the locals and joining in their discussions, and occasionally roaming the streets and cemeteries. Assuming a Turkish identity is a means of entertainment, if not an escapade. Loti refers to it as a child’s play. He contends, “I play effendi, like children play soldiers” (Loti, 1991, p. 71)<sup>14</sup>. Playing with ethnic character exposes the theatricality, if not performativity of cultural identity. Here the aim is not surveying the Other, but taking part, in his words “to be oneself a part of this tableau so full of movement and of light” (Loti, 1991, p. 86)<sup>15</sup>. In this affirmation of multiple subject positions, Roland Barthes captures the goal of transvestism, and also the appeal of Loti’s narrative: “to transform oneself into a describable object, not an introspectable subject” (Barthes, p. 11).

This particular practice of crossdressing possesses imperialist undertones as it exposes the Orient as a culture that the Western European easily masters, without the opposite being possible. In comparison to Loti’s multiple personae and simultaneous access to the Orient and the Occident, Turkish characters appear monochrome and

---

12 “La tête de Samuel endormi était à mes pieds. Le sommeil lui avait imprimé une expression tranquille et grave; c’était la beauté antique dans toute sa pureté noble et sa perfection... Et j’oubliai Aziyadé en songeant à l’étrange lien qui m’attachait à cet homme”.

13 “Quelque chose d’inouï et de ténébreux avait un moment passé dans la tête du pauvre Samuel; dans le vieil Orient tout est possible!”

14 “Je joue à l’effendi, comme les enfants jouent aux soldats.”

15 “Être soi-même une partie de ce tableau plein de mouvement et de lumière”

limited. Loti's familiarity with and fondness for Turks does not impede him from including a cluster of tropes that justify the empire and the hierarchies it enables. In Istanbul, following a period of restless waiting, Loti is finally accompanied by Aziyadé. They settle in Eyoub, the predominantly Muslim neighborhood with beautiful vistas of the Golden Horn. From then on, the city and the beloved converge, evoking the typical literary trope of feminizing the city. With abundant descriptions of Istanbul and the Turks, *Aziyadé* recounts Loti's doomed love for a city, a culture, and a woman, accompanied by the emergence of an Oriental identity.

### c. Love of *eski*

Despite Pierre Loti's affinity with and access to the popular Turkish views on politics, his perspective remains highly Eurocentric: every major political event, for him, is a Western machination. He considers the First Constitution of 1876 a decree dictated by England and France, in contradistinction to Ottoman political traditions, and therefore without legitimacy in the eyes of the Turks. All attempts at democracy are against the essence of the Ottoman Empire, and nothing more than mere Western pretensions. Loti claims: "Turkey will lose much of its originality with the application of this new system" (Loti, 1991, p. 111)<sup>16</sup>. The constitution, part of the modernizing reforms of the Empire, was in fact declared *against* Western European machinations. Nonetheless, Loti is clearly not interested in the complexities of the Empire. Nor does he seem to be aware of the democracy seeking Turks and other ethnic groups that constituted a sizeable part of the population of his beloved city.

The Turks, as Loti sees them, revere *eski*: the old. They love the past, stagnation, and immobility (Loti, 1991, p. 112)<sup>17</sup>. Alongside the spell and the pleasures of life *à la turque*, then, *Aziyadé* is the story of one man's acute sense of the impending loss. His world is one in decline, and nothing that he cherishes will last; neither his affair with Aziyadé, nor his 'Turkish' life. The idyllic life falls to pieces upon Loti's departure. Forsaken, Aziyadé dies soon after. Loti returns later to Istanbul, to find that all that he has cherished is lost. His lover and friends are dead, and the Ottoman Empire is engaged in a futile war with Russia. 'Oriental life' now gone, Loti joins the Turkish army against the Russians, and is killed in the war. The novel ends in devastation. Loti as the Turkish subject cannot avoid destruction and death. Yet as the French author, he dictates death. The dual

16 "Au point de vue de son originalité, la Turquie perdra beaucoup à l'application de ce nouveau système."

17 "Les Turcs ont l'amour du passé, l'amour de l'immobilité et de la stagnation."



perspective illustrates the ambiguity of his affinities and the hierarchies the rhetoric of empire enabled.

## ***Fantôme d'Orient***

### **a. Return as Pilgrimage**

*Aziyadé* ends with the death of the protagonists. Its closure, however, awaited its writer's second visit and an encounter with his Turkish life. *Fantôme d'Orient*, the account of Loti's three-day stay in Istanbul ten years after the publication of *Aziyadé*, was written in 1887 and published in 1891. The account of this journey, written in the form of a diary, finally brought a sense of resolution to his life *a la Turque*. Despite his longing for Istanbul and his identification with its cultures, Loti's return to the city is not a belated homecoming. Nor is this a simple visit or a commemoration. It is a devotional duty, "a pilgrimage [he had] been dreaming of for the past ten years" (Loti, 1991, p. 246)<sup>18</sup>. Considered the saddest of all Loti's work, and by some his masterpiece, the *Fantôme d'Orient* is a narrative of redemption, repentance and memory (Quélla-Villeger, p. 135).

The complexity of Loti's narrative has to do with the nature of his fondness for Istanbul. His Turcophilia is a multi-layered attachment; the sights and sounds of the city blend with the memories of his beloved Circassian.<sup>19</sup> Yet, this love is doomed as both are perishable. In his mind, something of him died when he left *Aziyadé* and Istanbul and was buried in Turkish lands. The pilgrimage is therefore an encounter with the past, an implausible return to this old self. Loti's Turkish life has disappeared: the neighborhood he lived in has changed, *Aziyadé's* home is burnt down in one of the many fires that devastate the wooden houses, his friends are dead, and their traces are far and few. Death seems ubiquitous, yet it is not devastating. The encounter with the past strangely brings memories of spring and love (Loti, 1991, p. 269)<sup>20</sup>. As the book progresses, love and death morph into a certain redemption.

Loti finds *Aziyadé's* tomb, at the end of a long walk along the byzantine walls of the city. The encounter with death is cathartic. Shedding warm tears, he repents and

---

18 "Un pèlerinage auquel, depuis dix ans, je rêve."

19 "Tout ce qui en [*Aziyadé*] vient, [...] aussitôt me plonge dans une rêverie d'exilé où réapparaît Stamboul!"

20 "C'est étrange que ces choses de la mort, parce qu'elles sont demeurées telles quelles, ravivent en moi précisément des souvenirs de printemps et d'amour."

reconciles with the past. Absolved of unkept promises, Loti is no longer haunted by recurring dreams of returning to Istanbul. From then on, the troubling ghost of the Orient becomes a friendly one. Through the reconciliatory ending, Loti's arguably saddest book transforms into one of his most optimistic narratives. Nonetheless, the photographs of his much-documented home in Rochefort and his multiple interviews attest to a different outcome; during the same visit, Loti replaced Aziyadé's tombstone, and took the original with him, to display in his Oriental room (Vercier, 1999). This unusual memento mori attests to the complexity of Loti's feelings regarding Aziyadé's death. The insistence to keep the tombstone as a souvenir of the past connotes an acute sense of loss, invoking Freud's distinction between normal and pathological responses to loss. Freud contends that in mourning "it is the world that has become poor and empty, in melancholia it is the ego itself" (Freud, p. 286). It might as well be that the visit to the cemetery represents the moment when Loti finally faced Aziyadé's death as an actuality, and not merely his fantasy, perhaps turning the melancholy of half-acknowledged loss into incomplete mourning.

Istanbul and the liaison with Aziyadé frame Loti's exploration of the fugitive, the ephemeral, and the moribund. Loti's poetics of return and fascination with death and decay constitute the main problematic in his work. Mortality and destruction are indeed prominent themes that recur in Loti's fiction (Hargreaves, p. 42). From a historical standpoint, the deaths of the primary characters in Loti's debut novel and their later confirmation in the travel narrative foreshadow the impending destruction of the Empire and of the Turkish subjecthood that Loti identified with. Nonetheless, his 'exoticism' is composed at the expense of the Turks who, by their ever-changing, diverse and complex human nature, defy all generalizations. Just as the besieged Sardanapalus, he has his subjects killed before his own eyes (Hentsch, p. 216). Similarly, his repentant attitude towards his Turkish life is reminiscent of the paradox of imperialist nostalgia as defined by Renato Rosaldo: "a person kills somebody, and then mourns the victim" (Rosaldo, p. 69). Nonetheless, Loti's personal attachment to the victim and his unusual mourning go beyond nostalgia, revealing the intricate links between love, loss and death.

## **b. Cosmopolitan Istanbul**

A relatively unnoticed reward of reading *Fantôme d'Orient* is the insights into the cosmopolitan cultures of Istanbul. Loti confesses, in a tone not unrelated to the devotional tone of the visit, that the depictions of his Turkish life in *Aziyadé* are not entirely correct.

We find out that in Istanbul, after leaving the cosmopolitan Galata, Loti lived in Hasköy, the traditional Jewish neighborhood dating back to the Jewish expulsion from Spain in 1492<sup>21</sup>. The Jewish connection, probably relating to his stay in Salonica and his relations with Samuel, is one of the key themes he admits he omitted from *Aziyadé*. Loti claims the main reason for the omission is his insistence on brevity, but also the status of the area at the time (Loti, 1991, p. 277). The observation regarding the reputation of Hasköy is astute; from the second half of the nineteenth century onwards, the upwardly mobile Jewish families increasingly preferred to move to more modern and affluent neighborhoods like Péra and Galata. The descriptions of the city and its communities provide further instances into the idiosyncratic cosmopolitanism of the Oriental metropolis as it shaped its historical neighborhoods. The Golden Horn may be considered, architectural historian Zeynep Çelik contends, as the demarcation between Ottoman Istanbul and Levantine Péra, between the old and the new, the 'locals' and the 'westerners' (Çelik, p. 160)<sup>22</sup>. Péra has a relative absence of mosques, whereas in the old city, domes and minarets delineate the skyline. Urban structure on both sides, however, was similar: both had narrow, winding streets, which somehow maintained their medieval forms. Notwithstanding some of the architectural features, this divide was mainly topographical; neither side of the Golden Horn was exclusive to one ethnic or religious group (Almas, 2011).

The omission of the predominantly Jewish neighborhood from the debut novel reveals the scope of Loti's understanding of the metropolis. The narrative downplays the city's cosmopolitanism by disregarding a peculiar interchangeability between Turkish and Jewish, notably Sephardi, identity. *Fantôme d'Orient* reinstates it, adding that conviviality includes different ethnicities in the metropolis as well. Loti's search for his past involves his Turkish friends, notably Ahmet, his close friend and Turkish teacher. Loti visits Ahmet's family and finds out that he has passed away. To pay him his respect, Loti visits the cemetery, a venue that dominates the narrative, also featuring in many of the typical images of the city. This time however, we are not in Muslim territory. Ahmet's sister reminds the writer that her brother was a Catholic Armenian who 'turned Turk,' yet who remembered Christ just before his death (Loti, 1991, p. 322). By introducing the multiethnic cultures of his Turkish life in *Aziyadé*, Loti nuances both his initial story

21 Hasköy flourished with the arrival of the Sephardim following the expulsion in 1492. Its earliest depiction as a predominantly Jewish neighborhood is by Evliya Çelebi in the seventeenth century.

22 See (Almas, 2011) for an extended discussion on the significance of the Golden Horn and the bridging of its two sides in relation to the twentieth-century imaginary of Istanbul as a city where East meets West.

and Istanbul's complex cosmopolitanism. The writer's attachment to the city might be encapsulated in between the lines of this self-reflexive narrative, and in confessions as follows: "Istanbul is the only city in the world where I was really blended into the life of its people – to the lives of its colorful, oriental, noisy, picturesque, yet poor, needy, bustling people" (Loti 1991, p. 278)<sup>23</sup>. Loti's account affirms that for the visitors to the Ottoman capital, there was no clash of binary opposites between the local and the foreigner, but rather "a wide spectrum of identities from which individuals had to choose their own place" (Fuhrmann, p. 8). A true metropolis, Loti's Istanbul offers multiple points of affiliation, if not identification. The city that Loti celebrates and laments for in this retrospective text emerges as a contact zone, in the sense that Mary Louise Pratt defines the term: a "social space where disparate cultures meet, clash, and grapple with each other" (Pratt, p. 9). *Fantôme d'Orient* is not simply a remembrance of things past. It reflects on the debut novel, beckoning a rereading, and providing multiple vantage points to the city and to the narrative. Loti no longer plays effendi, nor does he try to be a part of the tableau. Instead, he reviews the pretense of a Turkish self and the tableau that he felt he was part of. Only then does he fully acknowledge the mosaic composed by the cultures of the millennial metropolis.

## Conclusion

Cultural reorientation involves desire, disorder, and disconcertment, with the promise of renewal. Set in *fin de siècle* Ottoman Turkey on the eve of its disintegration, Loti's *Aziyadé* and *Fantôme d'Orient* marks the 'death' of an era, and of a certain image of "the Turk." Yet, the writer's fascination with *eski*, the old, and with the local color cause him to miss out on the germination of a modern state. The Republic of Turkey, founded in 1923 as a westernized, secular, and democratic country, presented a 'Turk' closer to the European self than the Ottoman 'Turk' ever was. The imagery of Turks and Istanbul may therefore be read as a snapshot of the imagination imaginary of the period, bearing witness to its cataclysms, and heralding imminent metamorphosis. The dual perspective illustrates the conflict, albeit complementary, concerning Loti's affinities. *Aziyadé* demonstrates the Turkish protagonist's inability to avoid death, and the French author capitalizes on it. *Fantôme d'Orient* revisits that past and puts it to rest, while ironically encouraging Loti to focus on what he sees in his *patrie orientale*, rather than on his reveries.

---

23 "C'est que Constantinople est la seule ville du monde où j'ai été vraiment mêlé à la vie du peuple, à la vie de ce peuple oriental, bruyant, coloré, pittoresque, mais besoigneux, pauvre, actif à mille petits métiers, à mille petits brochantages."

The Turkish identity of Pierre Loti appears as primarily an affective and emotional stance. His representation of Ottoman Turkey perpetuates the existing set of values and images associated with the Turks. Just as the Turkish Room, with which I started this paper, lacks the Oriental spell despite his first-hand experience of Turkey, and as such evokes the movie sets or “kitsch” Oriental fantasies, as does *Aziyadé* and *Fantôme d’Orient*. With respect to his Turkish room, Loti admits that he has somehow failed to capture the spell of the Orient. Whatever he does, he is unable to bring the Oriental Charm to his room in Rochefort. He protests: “this is not the Orient; whatever I did, I haven’t been able to bring its charms here. It’s missing the light, something that cannot be replicated” (Genet, Hervé; p. 341)<sup>24</sup>. The photograph bears witness to this case of failed mimicry: the typical Turkish outfit and the typical Turkish room have little in common with its re-presentation.

Regardless of their autobiographical quality and referentiality, Loti’s narratives reinforce Oriental stereotypes and commonplaces. Based on essentialist views, both narratives confine the Turks to the typical Orientalist imagery of despotism and inertia, albeit contradictory, romanticized and highly exotic. Turcophilia does not preclude Loti from adopting an Orientalist perspective; yet, it seems to have made him respect, admire, and acknowledge the otherness of his subject. Disconcerting and desirable, a source of disorder and doubt, the encounter with the Turkish other for Loti, and for the western traveler holds the promise of renewed encounter with the self.

---

**Peer-review:** Externally peer-reviewed.

**Conflict of Interest:** The author has no conflict of interest to declare.

**Grant Support:** The author declared that this study has received no financial support.

**Hakem Değerlendirmesi:** Dış bağımsız.

**Çıkar Çatışması:** Yazar çıkar çatışması bildirmemiştir.

**Finansal Destek:** Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

---

24 “Ce n’est pas Orient, j’ai beau faire, le charme n’y est pas venu. Il y manque la lumière, un je ne sais quoi du dehors qui ne s’apporte pas.”

## References

- Almas, H. E. (2011). *Capitalizing Istanbul: Reading Orhan Pamuk's Literary Cityscape*. (Doctoral dissertation, The University of Amsterdam). Retrieved from <http://www.dare.uva.nl/document/2/97299>.
- Ambrecht, T.J. D. (2003) The Nostalgia of Nowhere: Pierre Loti's Utopian Spaces. *Mosaic: An Interdisciplinary Critical Journal*, 36(4), 81-102.
- Ashcroft, B., G. Griffiths, and Tiffin H. (Eds.). (2000). *Post-colonial Studies: Key Concepts*. New York: Routledge.
- Barthes, R. (1972). *Aziyadé. Le degré zéro de l'écriture. [Zero Degree of Writing]*. Paris: Seuil.
- Clifford, J. (1988). *The Predicament of Culture*, Massachusetts: Harvard University Press.
- Çelik, Z. (1986). *The Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century*. Seattle: University of Washington Press.
- Deringil, S. (2003). 'They Live in a State of Nomadism and Savagery': The Late Ottoman Empire and the Post-Colonial Debate. *Comparative Studies in Society and History*, 45(2) (April), 311-42.
- Enginün, İ. Loti'nin Türklere Bakışı ve Edebiyatçılarımızın Yorumu [*Loti's Perspective on the Turks and the Responses of Our Litterateurs*]. *Pierre Loti Toplantı Bildirileri*. <http://ekitap.kulturturizm.gov.tr/TR,80378/inci-engunu.html>.
- Freud, S. (1917). Mourning and Melancholia. In J. Radden (Eds.), *The Nature of Melancholy: From Aristotle to Kristeva* (pp. 283-94). New York: Oxford University Press, 2000.
- Fuhrmann, M. (2020). *Port Cities in the Eastern Mediterranean*, Cambridge: Cambridge University Press.
- Genet, C. & Hervé, D. (1988). *Pierre Loti l'enchanteur, [Pierre Loti, the enchanter]*. Aubin, Poitiers: la Caillerie, Gémozac.
- Hargreaves, A. (1981). *The Colonial Experience in French Fiction: a study of Pierre Loti, Ernest Psichari, and Pierre Mille*. London: Mac Millan Press.
- Hentsch, T. (1988). *L'Orient Imaginaire: la vision politique occidentale de l'Est méditerranéen [Imaginary Orient: the western political vision of the Mediterranean East]*. Paris: Minuit.
- Hikmet, N. (2007). *Piyer Loti. Bütün Şiirleri*, İstanbul: Yapı Kredi Yayınları.
- Hisar, A. Ş. (1958). *İstanbul ve Pierre Loti. [Istanbul and Pierre Loti]*. İstanbul: Yapı Kredi Yayınları, 2004.
- Koloğlu, O. (2001). *Büyük Dost Pierre Loti'ye Mektuplar [Letters to the Great Friend, Pierre Loti]*. İstanbul: Pierre Loti Dostları Derneği.
- Lévi-Strauss, C. (1955) *Tristes Tropiques*. Paris: Plon.
- Lewis, R. (2004). *Rethinking Orientalism: Women, Travel and the Ottoman Harem*. New Brunswick: Rutgers University Press.
- Loti, P. (1991). *Aziyadé suivie par le fantôme d'Orient*. Paris: Gallimard.
- . (1990). *Constantinople en 1890*. İstanbul: Isis Yayınevi.
- . (1924). *Les Désenchantées*. Paris: Calmann-Lévy.
- Moura, J.-M. (1997). *L'Europe et l'ailleurs littéraire [Europe and literary elsewhere]*. Paris: Presses Universitaires Françaises.
- Quella-Villéger, A. (2002). *Pierre Loti, Gezegen Seyyahı*. Trans. Aysel Bora. [*Pierre Loti, the pilgrim of the planet*] İstanbul: Yapı Kredi Yayınları.

- Pratt, M. L. (2008). *Imperial Eyes: Travel Writing and Transculturation*. London: Routledge.
- Rosaldo, R. (1993). *Culture and Truth: The Remaking of Social Analysis*. Boston: Beacon Press.
- Said, E. (1994). *Culture and Imperialism*. London: Vintage.
- . (1978). *Orientalism: Western Conceptions of the Orient*. London: Penguin.
- Şerifoglu, O. F. (ed). (2004). *Hanedandan Bir Ressam: Abdülmecid Efendi [A Painter in Court: Abdülmecid Effendi]*.  
Istanbul: Yapı Kredi Yayınları.
- Spurr, D. (1999). *The Rhetoric of Empire: Colonial Discourse in Journalism, Travel Writing and Imperial Administration*.  
Durham: Duke University Press.







# Intertexte mythologique dans *Pelléas et Mélisande* de Maeterlinck

## Mythological Intertext in Maeterlinck's *Pelléas and Mélisande*

Dmytro CHYSTIAK<sup>1</sup> , Olena KOBCHINSKA<sup>2</sup> , Iurii MOSENKIS<sup>3</sup> 



<sup>1</sup>Prof., Dr., National Taras Shevchenko University, Institute of philology, Department of Romanic Philology, Kyiv-Ukraine, European Centre for Literary Translation, Brussels, Belgium

<sup>2</sup>Assoc. Prof., PhD, National Taras Shevchenko University, Institute of philology, Department of Foreign Literature, Kyiv, Ukraine

<sup>3</sup>Acad., Prof., Dr., National Academy of Arts of Ukraine, Institute of Contemporary Art, Senior Researcher, Kyiv, Ukraine

ORCID: D.C. 0000-0003-0081-7806;  
O.K. 0000-0003-2778-6632;  
I.M. 0000-0002-9957-0585

### Corresponding author:

Dmytro CHYSTIAK,  
National Taras Shevchenko University,  
Institute of philology, Department of  
Romanic Philology, Kyiv-Ukraine, European  
Centre for Literary Translation, Brussels,  
Belgium / Povitroflotskyi Prospekt 11/15,  
abonent box 154, Kyiv, 03049, Ukraine  
E-mail: dmytro.chystiak@gmail.com

Submitted: 31.01.2021

Revision Requested: 27.05.2021

Last Revision Received: 27.05.2021

Accepted: 27.07.2021

**Citation:** Chystiak, D., Kobchinska, O., & Mosenkis, I. (2021). Intertexte mythologique dans *Pelléas et Mélisande* de Maeterlinck. *Litera*, 31(2), 605-618. <https://doi.org/10.26650/LITERA2021-871443>

### RÉSUMÉ

Le paradigme poststructural des recherches en sciences humaines permet de considérer la structure et la sémantique des textes littéraires à partir d'une approche ouverte aux autres systèmes sémiotiques. Il est bien connu que le substrat mythologique joue un rôle important dans la formation de la conceptualisation littéraire. D'autre part, l'analyse intertextuelle offre une possibilité de considérer le texte comme un objet d'étude dynamique, en tenant compte du principe diachronique. L'analyse de l'intertexte mythologique est un problème encore non-resolu dans les recherches contemporaines et se limite pour la plupart à l'inventaire des structures à connotation mythique sans dévoiler leur sémantique historique. Ce n'est qu'à partir d'une reconstitution diachronique de l'image du monde greco-romaine sur plusieurs périodes de proto-conceptualisation mythopoétique que l'on découvre les structures et le potentiel sémantique de l'intertexte mythologique. Une fois cette recherche effectuée, nous procédons à l'analyse intertextuelle mythopoétique du drame le plus célèbre, *Pelléas et Mélisande*, du Prix Nobel de littérature Maurice Maeterlinck. On découvre que tout un système de mythes, d'oppositions binaires archaïques, de complexes mythiques prend part à la formation des isotopies sémantiques et structurales générant les particularités de l'image du monde hypertextuelle. Cette conceptualisation rompt avec les idées de la plateforme esthétique de l'optimisme tragique élaborée par Maeterlinck grâce à la neutralisation du complexe mythique Hadès par la symbolique solaire qui implique un renouveau constant de l'âme humaine dans le cycle cosmique de la nature.

**Mots-clés:** Intertexte, mythe, concept, symbolisme belge, Maurice Maeterlinck

### ABSTRACT

The post structural paradigm of research in the human sciences allows us to consider the structure and semantics of literary texts from an approach open to other semiotic systems. It is well known that the mythological substratum plays an important role in the formation of literary conceptualization. The intertextual analysis offers the opportunity of considering the text as an object of dynamic study, taking into consideration the diachronic principle. In contemporary studies, analysis of the mythological intertext is generally limited to the inventory of structures with a mythical connotation without revealing their historical semantics. But, through the diachronic reconstruction of the Greco-Roman image of the world over several periods of mythopoetic proto conceptualization we can discover the structures and the semantic potential of the mythological intertext. After that, we proceed to the



mythopoeic intertextual analysis of *Pelléas and Mélisande*, the most famous drama written by Maurice Maeterlinck, a Nobel Prize winner. We discover that a wide system of mythemes, archaic binary oppositions and mythical complexes take part in the formation of semantic and structural isotopies generating the peculiarities of the image of the world in the hypertext. This conceptualization breaks with the ideas of the aesthetic platform of tragic optimism developed by Maeterlinck through the neutralization of the Hades mythical complex by the signs of solar symbolism which implies a constant renewal of the human soul in the cosmic cycle of nature.

**Keywords:** Intertext, myth, concept, Belgian symbolism, Maurice Maeterlinck

## EXTENDED ABSTRACT

The post structural paradigm of research in the human sciences allows us to analyze the structure and semantics of literary texts from an approach open to other semiotic systems. One of them is a mythical worldview that was considered in the past two centuries as one of the most significant substrata for the functioning of literary conceptualization. This intertextual theory seems to be one of the most perspective trends in contemporary linguistics and literary studies because it gives the opportunity to consider the text as an object of dynamic study, taking into consideration the diachronic principle. Unfortunately, in contemporary studies (Nathalie Piégay-Gros, Marie-Catherine Huet-Brichard) the analysis of the mythological intertext is generally limited to the inventory of structures with a mythical connotation without revealing their historical semantics. But; we are following the concept of myth developed by Suzanne Said and Claude Calame who are suggesting that it should be considered in the diachronic perspective. We performed reconstruction of the Greco-Roman image of the world over several periods of mythopoeic proto conceptualization discovering their structural and semantic potential. The most ancient period is characterized by the mythical syncretism where a strong kinship existed between the object, its image and its qualities, the individual and the general, the real and the ideal, the man, the society and the nature united in an almost static time-space. The image of the horizon as related to man would be a symbol of the split of mythical syncretism, which finds its correlation in the myth of the appearance of Clarity born of Darkness with an attribution of positive qualities to Heaven (Life) and negative semantics to Earth (Death) and the formation of the system of positive and negative binary oppositions. The progressive development of the language and the literary structure with the appearance of lyrical, epic, and dramatic genres diversified the narration: the mediation between binary oppositions generated a whole set of mythopoeic characters, stable metaphors, mythopoeic topoi and stable formulas. After such reconstruction, we proceed to the

mythopoeic intertextual analysis of *Pelléas and Mélisande*, the most famous drama written by Maurice Maeterlinck, a Nobel Prize winner. The first step was to delimit all the lexemes that can carry a mythopoeic connotation. The second step required a juxtaposition of the ancient intertexts in connection with the delimited images and the text of *Pelléas and Mélisande* in order to identify the mythopoeic patterns and images present in the hypertext. The third step defined the deep structures on which intertextual signs, stable metaphors, mythopoeic topoi, actants, formulas, binary oppositions, and proto concepts of the mythopoeic image of the world are grafted. The fourth step required grouping the information obtained in semantic isotopies and the discovery of the relations they generate. The negative mythopoeic semantics in *Pelléas and Mélisande* is represented by the following conceptualization: Bad Luck = Darkness, Old age, Water, Bottom, Moon, West. The positive mythopoeic semantics is represented by the following: Chance = Sun, Light, Fire, Spring, Height, Whiteness. In the text, we also find the rudiments of the animist proto-conceptualization Sky = Light = Beyond and Earth = Tomb. The semantic isotopies with a mythopoeic connotation analyzed in *Pelléas and Mélisande* model three mythopoeic topoi: Life-Death with a negative connotation (represented by the concepts WATER, BLACK, MOON, OLD AGE, LOW, NIGHT), Life with a positive connotation (concepts LIGHT, SPRING, HEIGHT) and Death-Eternity with a positive connotation (concepts SKY, WHITE, LIGHT, DAY). The dramatic conflict in the play is symbolized by the passage of *Pelléas and Mélisande* from the Life-Death and Life topoi in the Death-Eternity topos actualizing the animist semantics Sky = Light = Beyond. Unlike his earlier dramas (1889-1891), the author manages to transcend the Hades mythic complex through the forces of love linked to the solar deities. During that period, the author's conception of tragic optimism represented life as a series of sufferings at the approach of the Unknown appearing in mysterious and fatal forces and their communication with the human soul was the basis of symbolic poetics. But in *Pelléas and Mélisande*, we are witnessing a turning point: morbid daily life appears transcended by loving souls inspired by the divine, luminous essence, while death itself is akin to a dissolution in the regenerating waters of the cyclic rhythm of nature.

## Un siècle après, l'intrigue subsiste...

Maurice Maeterlinck, figure clé de la littérature symboliste européenne, le seul prix Nobel belge, premier Président du PEN International, précurseur du surréalisme dans son recueil de poésie *Serres chaudes*, mis à l'index pour son essai *La Mort* où transparaissent ses recherches sur le mysticisme occidental et oriental, reste connu surtout pour son théâtre qui a influencé aussi bien Artaud qu'Ionesco, Gide et Yourcenar. Bien que sa féerie *L'Oiseau bleu* montée par Stanislavski il y a plus de cent ans déjà ne quitte toujours pas la scène du Théâtre d'art de Moscou, le texte le plus lu, écouté et commenté reste à coup sûr le drame *Pelléas et Mélisande* (1892) qui a inspiré Fauré, Sibelius et Schönberg mais c'est l'opéra lyrique de Debussy qui lui a valu une gloire internationale. Or cette gloire musicale ne doit pas faire oublier que le texte, justement réédité chez Gallimard (Maeterlinck, 2020), cache encore bien des mystères à déceler, notamment celui de l'intertexte mythologique qui sert de substrat pour le noyau sémantico-structural de l'imaginaire maeterlinckien que nous proposons de reconstituer.

Nous analyserons le fonds greco-romain encore peu étudié dans la mythopoétique du symbolisme belge malgré les témoignages des contemporains de l'auteur qu'il avait été un lecteur assidu de la mythologie antique, notamment dans les traductions de Leconte de Lisle (c'est la raison pour laquelle nous utilisons les textes en grec et en latin dans la version française dont se servait Maeterlinck lui-même). Par ailleurs, contrairement à une interprétation structurale (Descamps, 1987), psychocritique (Lutaud, 1978), biographico-réceptive (Maeterlinck, 2006) ou thématique (Couvreur, 1997), l'approche intertextuelle a le mérite de suivre le principe diachronique, ce qui dévoile le mythe à travers plusieurs périodes de son développement et éclaire mieux son fonctionnement chez Maeterlinck pour interpréter ce drame tant admiré, *Pelléas et Mélisande*.

## De l'intertexte mythologique à l'image du monde de l'auteur

Si le terme *intertexte mythologique* apparaît dans l'ouvrage de Marc Eigeldinger, on y trouve une analyse thématique dans un contexte socioculturel (Eigeldinger, 1987). Si Nathalie Piégay-Gros avait raison de souligner (Piégay-Gros, 1996, p. 89) que le mythe apparaît comme un substrat pour plusieurs textes, un simple inventaire des relations intertextuelles avec le texte cible nous semble insuffisant. Suzanne Saïd (Saïd, 1993, p. 95) suivie par Claude Calame (Calame, 2000, p. 12) ont souligné qu'il serait opportun d'analyser la mythologie dans une approche diachronique (avec les variations

mythopoétiques comme le précisait Jean-Louis Backès), ce qui dévoilerait les éléments structurels et sémantiques fonctionnant dans l'hypertexte.

Cette conception a été développée par Dmytro Chystiak dans sa reconstitution de l'image du monde mythopoétique greco-romaine reflétée dans les écrits littéraires épiques, lyriques et dramatiques de périodes différentes (Chystiak, 2016). Cette recherche est caractérisée par une approche intégrante des traditions mythopoétiques différentes, l'école anthropologique, les études de James George Frazer et du cercle de Cambridge, la conception symbolique du langage par Ernst Cassirer, la sémantologie d'Olga Freïdenberg, la psychanalyse de Carl Gustav Jung et de ses successeurs, le structuralisme de Claude Lévi-Strauss et de Vladimir Propp, la thématologie, la sémiologie, la mythanalyse de Gilbert Durand, la mythocritique de Pierre Brunel, les approches poststructuralistes, entre autres, et surtout, les résultats des travaux sur la proto-conceptualisation mythique et la conceptualisation dans les textes de l'antiquité menée par les spécialistes éminents des lettres classiques.

Nous estimons que c'est justement les recherches qui tiennent compte de l'approche diachronique qui peuvent favoriser la reconstitution de la conceptualisation mythopoétique greco-romaine afin de démontrer sa dynamique intertextuelle dans le texte littéraire postérieur, *Pelléas et Mélisande* de Maurice Maeterlinck. Si la période mythique reste encore difficile à définir avec précision même dans les recherches contemporaines, on peut supposer qu'une forte parenté, voire une identification complète existait entre la chose, son image et leurs qualités, l'individuel et le général, le réel et l'idéal, l'homme, la société et la nature unis dans un temps-espace presque statique, comme le précisaient Lucien Lévy-Bruhl, Ernst Cassirer ou Iouri Lotman. Cette osmose sémiologique serait à l'origine des croyances totémiques lorsque la tribu gardait des liens très étroits avec les esprits qui l'entouraient, favorisait les pratiques magiques et la non-différenciation entre la vie et la mort. C'est lorsque ce syncrétisme mythique a commencé à se désintégrer qu'apparaissent les esquisses cosmologiques de la mythologie afin de retrouver le temps sacré où l'homme faisait partie intégrante de l'âme du monde, ce besoin de *l'éternel retour* dont parle Mircea Eliade, de *la participation mythique* évoquée par Lucien Lévy-Bruhl.

L'image de l'horizon apparentée à l'homme serait un symbole de la scission du syncrétisme mythique, ce qui trouve son corrélat dans le mythe d'apparition de la Clarté née des Ténèbres avec une attribution des qualités positives au Ciel (Vie) par rapport

à la Terre (Mort). Cette proto-conceptualisation serait à la base du complexe mythique des dieux qui habitaient sur le mont Olympe et des Héros transformés en constellations (avec une variante plus tardive, l'image des Îles des Bienheureux). La formation des oppositions binaires reconstituées par Claude Lévi-Strauss et Viatcheslav Ivanov daterait de cette époque (8000 à 4000 ans av. J.-C.), avec une sémantique positive pour Aîné, Droit, Sec, Proche, Visible, Blanc, Céleste, Diurne, Haut, Jeune, Clair (proto-concept Vie) et une désappréciation du Cadet, Gauche, Aquatique, Lointain, Invisible, Noir, Terrestre, Lunaire, Forestier, Nocturne, Bas, Vieux (proto-concept Mort).

Il serait logique de souligner que c'est bien les oppositions binaires sémantisées positivement et négativement qui auraient formé la proto-narration et le système d'images mythopoétiques, le conflit dramatique entre la Vie-Chance et la Mort-Malchance. Le mythe du Dieu Mourant et Renaissant identifié par James George Frazer et l'École de Cambridge à une époque où la terre était considérée comme positive (sociétés du type matriarcal, souvent agraire) est devenu dans la période patriarcale le mythe des Gémeaux. On assiste également à une dépréciation du féminin (mythe de Gaïa protectrice des Monstres, Vénus destructrice, compagne du Héros Assassiné). La communication entre le monde humain et l'au-delà ne se faisait plus directement (elle était réservée au clergé, alors qu'un double spirituel de l'homme est apparu, le Daimon, le Génie), l'harmonisation du Chaos s'effectuait à partir d'un système de signes, aussi bien des sacrifices que l'emploi des attributs divins dans les rituels, les chants, les repas, les vêtements, les décorations, etc.

Le développement progressif de la langue et de la structure narrative littéraire avec l'apparition des genres lyriques, épiques et dramatiques diversifiait la narration : la médiation entre les oppositions binaires générait tout un ensemble de personnages (Vieillard Aveugle, Femme Adultère, Vierge Prophétesse), des métaphores stables (Mort = Colère = Maladie, Vie = Vierge = Flamme = Fleur), des topoï mythopoétiques (Hadès = Ténèbres = Cyprès = Oiseaux Noirs), des formules clichées (« mer d'acier »).. Si la trame narrative aspirait toujours à mettre en scène l'apparition de l'au-delà dans la vie quotidienne, toujours pour rétablir le Cosmos en faisant appel aux Dieux ou à leurs messagers (les Sages, les Héros, les Prophètes, les Vierges), la forme de cette action centrale devenait de plus en plus diversifiée, enrichie d'éléments littéraires formant peu à peu des styles individuels (Euripide s'écarte beaucoup d'Eschyle). Par ailleurs, on retrouve dans cette narration des images de la proto-conceptualisation antérieure qui ne portaient plus de sémantisme propre à leur étape mais servaient de forme constituante au texte littéraire.

Le paradigme poststructuraliste des recherches philologiques (Julia Kristeva, François Rastier, Catherine Kerbrat-Orecchioni, Louis Hébert, Catherine Huet-Brichard) tend à considérer l'œuvre littéraire comme un terrain d'échanges intersémiotiques, un polylogue intertextuel où le substrat mythique joue un rôle important, au niveau de la structure mais également au niveau sémantique. Comme la proto-conceptualisation mythopoétique traitait avec les concepts Vie et Mort et le système des oppositions binaires qui, selon Algirdas Julien Greimas, seraient à l'origine de la narration littéraire, c'est en étudiant l'intertexte mythologique dans sa dynamique historique que l'on peut dévoiler le noyau sémantico-structural de l'image du monde maeterlinckienne.

À cet effet nous utilisons la méthode d'analyse linguomythopoétique élaborée par Dmytro Chystiak (Chystiak, 2015) que nous résumons ici faute de place. La première étape vise à délimiter tous les lexèmes qui peuvent porter une connotation mythopoétique. Par exemple, la locution *une rose dans les ténèbres* peut actualiser l'image de la Fleur associée à Vénus, corrélée au concept Vie-Chance, alors que l'image *les chiens au clair de lune* actualiserait les symboles de l'astre et des animaux associés à Hécate, corrélés au concept Mort-Malchance. La deuxième étape nécessite une juxtaposition des intertextes antiques en lien avec les images délimitées et du texte maeterlinckien afin de dégager les schémas et les images mythopoétiques présents dans l'hypertexte. La troisième étape devrait identifier les structures profondes sur lesquelles se greffent les intertextèmes, les métaphores stables, les topoï mythopoétiques, les actants, les formules clichées, les oppositions binaires et les proto-concepts de l'image mythopoétique du monde. La quatrième étape nécessiterait le regroupement des informations obtenues en isotopies sémantiques et la découverte des relations qu'elles génèrent pour reconstituer l'image mythopoétique dans le drame maeterlinckien *Pelléas et Mélisande*.

### ***Pelléas et Mélisande*, le Hadès transcendé**

Le drame *Pelléas et Mélisande* s'ouvre sur l'apparition du prince Golaud (qualifié du « géant », « aveugle », « ivre ») aux cheveux blancs qui chasse avec ses chiens mais se perd dans la forêt à la recherche de la bête. Ces images évoquent les mythèmes des déesses de la nuit, Artémis et Hécate souvent accompagnées des chiens (Eschyle, 1872, p. 576) ainsi que l'image du Cyclope par sa haute taille, la cécité et l'ivresse (Maeterlinck, 1908, p. 12, 64, 79). La cécité, l'agression envers son épouse dans un château que ne pourra plus nettoyer « toute l'eau du déluge » (Maeterlinck, 1908, p. 7) et la tentative

manquée du suicide rapprochent Golaud d'Œdipe qui se lamente que « ni l'Istros ni le Phasis ne pourraient laver les souillures inexpiables que cache cette maison » (Sophocle, 1877, p. 123), menace de tuer sa femme Jocaste et n'arrive pas à se suicider après son aveuglement (Euripide, 1884, p. 167).

Le nom d'Arkël, le grand-père de Golaud, à lui seul évoque la vieillesse accompagnée de la cécité et d'une sagesse apparemment fausse. Le vieillard a acquis la foi « à la fidélité des événements » (Maeterlinck, 1908, p. 75), conseille à son petit-fils Pelléas de ne pas quitter le château, ce qui entraîne sa mort et bénit Mélisande qui devrait ouvrir les portes « à l'ère nouvelle » (Maeterlinck, 1908, p. 75). Cette déclaration rapproche Ark-ël de la figure du prêtre grec qui, selon les reconstitutions de James George Frazer et d'Olga Freïdenberg, célébrait le sacrifice du couple des vierges afin de rétablir l'harmonie entre l'au-delà et le monde des vivants. Le personnage de Mélisande, « la petite fille qui pleure à la fontaine » (Maeterlinck, 1908, p. 8) actualiserait le mythe de la nymphe des fontaines, enfant « des sources des forêts et des fleuves sacrés qui coulent à la mer » (Homère, 1893, p. 152), souvent vivant dans les grottes. Or la connotation de la mer dans la mythologie greco-romaine est généralement négative (Sophocle, 1877, p. 346) alors que la grotte d'Averne est le topos ouvrant le chemin des Enfers (Virgile, 1825, p. 375). Les trois vieillards qui ferment l'entrée de la grotte où aimeraient trouver refuge Pelléas et Mélisande rappellent les trois juges de Hadès, Minos, Éaque et Rhadamanthe qui veillent au respect des règles dans l'au-delà.

Par ailleurs, Mélisande est liée à la sémantique solaire et végétale : elle a une couronne d'or et une chevelure blonde abondante. Elle porte des fleurs, ses tresses se nouent au saule et Michael Wood souligne à juste titre que les cheveux de la princesse symbolisent « la vie organique de la nature » (Wood, 1958, p. 6). Notons au passage que la caractéristique de Golaud comme « un vieux jardinier » (Maeterlinck, 1908, p. 60) actualise le sémantisme mortuaire. L'émerveillement de Mélisande devant le navire sur la mer puis devant le soleil couchant dans les eaux à sa mort soulignerait la conceptualisation antique VIE = NAVIRE = LUMIÈRE. Gaston Compère avait raison de voir en Pelléas « le double masculin de Mélisande » (Compère, 1992, p. 194). Ce personnage est lui aussi lié à l'eau, au navire et à la lumière. Son voyage toujours retardé pour rendre visite à son ami Marcellus mort entre-temps (dont le nom rappelle le petit-fils défunt d'Octavien apparaissant dans *L'Énéide* de Virgile) l'associe à la quête de la mort. Cette quête paraît inséparable de l'expérience amoureuse. Les amoureux s'enlacent sous le saule alors que les colombes de Mélisande « sortent de la tour et se perdront



dans l'obscurité » (Maeterlinck, 1908, p. 54), ce qui peut caractériser le couple au destin morbide tout en faisant allusion au mytheme d'Aphrodite habituellement accompagnée de ces oiseaux et de roses dans la poésie de Sappho (Lyriques, 1842, p. 130). Et comme la déesse de l'Amour en deuil après Adonis, Mélisande doit endurer la mort de son amant...

Golaud caractérise le couple comme « des enfants perdus », « des troupeaux qu'on mène à l'abattoir » (Maeterlinck, 1908, p. 60) et associe Mélisande à l'agneau, ce qui actualise le cliché antique Hommes = Brebis que l'on retrouve dans l'image du Peuple-Troupeau dans le Livre IV de *La République* de Platon. Les brebis sont également les attributs de Hermès, dieu solaire mais également le conducteur des morts (Homère, 1893, p. 411) et le mytheme de Perséphone, la déesse des Enfers qui acceptait le sacrifice de ces animaux (Homère, 1893, p. 161). L'imagerie aquatique et solaire se développe dans les topoï où se retrouvent Pelléas et Mélisande : la fontaine des aveugles (censée ouvrir les yeux) où plongent les cheveux de la princesse et l'alliance de son époux Golaud qui tombe à ce moment-là du cheval. Cette fontaine serait d'ailleurs l'un des rares endroits de clarté dans le royaume d'Allemonde dont le nom indique sans équivoque « le monde entier ». Ce royaume est caractérisé par les topoï infernales : « des forêts où l'on ne voit jamais le soleil » autour de « la mer sombre » (Maeterlinck, 1908, p. 19) et « un château très vieux et très sombre, très froid et très profond » (Maeterlinck, 1908, p. 33). « La forêt inaccessible aux rayons Héliens » (Sophocle, 1877, p. 179) chez Sophocle indique l'habitation des Érinyes dans les Enfers alors que la mer « toujours enveloppée de brouillards et de nuées » annonce dans *L'Odyssée* (Homère, 1893, p. 157) l'arrivée aux portes de Hadès. Le château est bâti sur « une suite de grottes énormes à l'odeur mortelle qui provient du petit lac souterrain » (Maeterlinck, 1908, p. 55), ce qui évoque l'image de la grotte Averno avec « un lac noirâtre » (Virgile, 1825, p. 375) où, selon *L'Énéide*, habitent les Furies, porteuses de la mort.

Toutefois, dans ce paysage morbide nous retrouvons des topoï connotés positivement : les lumières des phares, les navires, les fleurs odorantes, etc. L'image des cygnes qui « se battent contre les chiens » (Maeterlinck, 1908, p. 45) au clair de lune précise l'opposition entre le monde solaire et nocturne. Les chiens feraient allusion au mytheme de Hécate, reine des Enfers et déesse de la lune, alors que les cygnes, comme le précise Platon dans *Phédon*, se réfèrent à Apollon, dieu de la Lumière, et leur ultime chant évoque « le bonheur dont on jouit au sortir de la vie » (Platon, 1846, p. 249) en attendant l'union avec l'âme du monde retrouvée. Cet épisode s'ancre dans une série d'images

positivement marquées qui actualisent la proto-conceptualisation mythopoétique MORT = LUMIÈRE qui est présente notamment dans le concept platonicien EIDOS en opposition avec le monde des reflets obscurcis qui entourait les vivants. Nathalie Gillain (Gillain, 2004) a raison de souligner qu'une dramaturgie de lumière sous-tend le premier théâtre maeterlinckien sans en définir clairement les causes.

Or il nous semble opportun de souligner que le mytheme du Dieu-Soleil joue un rôle important dans *Pelléas et Mélisande*. La chevelure de la princesse est comparée au « rayon de lumière », « des oiseaux d'or » (une allusion possible à Éros qui était représenté avec des ailes d'or), alors que la pluie qui tombe du ciel (Maeterlinck, 1908, p. 51) évoque l'image de la Pluie d'Or, le mytheme de Zeus qui met enceinte Danaé. Mélisande serait donc animée par la clarté, le feu solaire qui fournit une douce lumière sans faire de mal éclairant Pelléas qui « ne souffre pas au milieu des flammes » (Maeterlinck, 1908, p. 53). On trouve une image du soleil « qui ne brûle pas » dans le *Timée* de Platon ainsi qu'une allusion à l'identification de l'œil humain avec le rayon : « quand donc la lumière du jour s'applique au courant de la vue, alors le semblable rencontre son semblable, l'union se forme » (Platon, 1846, p. 144). L'amour de Pelléas et Mélisande serait donc une projection de la divinité sur les âmes éprises de clarté. Le fait que les amoureux pleurent en fixant le soleil (Maeterlinck, 1908, p. 47) évoque le mythe platonicien de la Caverne lorsque l'âme humaine tâche de découvrir le monde des Eidos mais pleure d'un excès de lumière (Platon, 1846, p. 65). Le prologue de la pièce s'ouvre d'ailleurs sur le lever du soleil sur la mer avant l'apparition de Mélisande, alors que la fin coïncide avec l'arrivée de l'hiver, le coucher du soleil et la mort de la princesse, ce qui souligne la nature solaire de ce personnage.

L'opposition entre LUMIÈRE et TÉNÉBRES se trouve au cœur du conflit dramatique. Le topos infernal d'Allemonde représenté par le prince Golaud aveuglé par sa jalousie tire Mélisande par les cheveux avant de tuer les amoureux. On retrouve la métaphore « Mort = Agression » dans *Les suppliantes* d'Eschyle où les époux égyptiens avaient le même réflexe pour dompter les femmes grecques (Eschyle, 1872, p. 91). Or la scène où Pelléas et Mélisande se rencontrent pour la dernière fois pour vivre leur amour et périr se caractérise par des images de victoire de la lumière sur le monde morbide d'Allemonde. Il est vrai que les amoureux se retrouvent aux approches de l'hiver, sous les rafales des feuilles mortes, au bord de clair de lune. Une image semblable de Hadès se trouve chez Virgile : « les feuilles arrachées par les vents » sous « l'astre des nuits » que l'on voit « poindre au sein des nuages » (Virgile, 1825, p. 381). Et pourtant, c'est à force de se

regarder que les amoureux découvrent que « les fers rougis ont brisé la glace » (Maeterlinck, 1908, p. 85) et « toutes les étoiles tombent » (Maeterlinck, 1908, p. 92) au moment de leur baiser : quelques instants avant sa mort, Pelléas « trouve la beauté » (Maeterlinck, 1908, p. 86) alors que Mélisande le « verra, le regardera toujours » (Maeterlinck, 1908, p. 74). La neutralisation de la sémantique infernale de Hadès se fait par un excès de feu et de clarté après la rencontre par les yeux amoureux du semblable par le semblable évoquant le mythe d'Androgyne dans l'interprétation platonicienne : les amoureux atteignent l'unité première dans le Bien Divin qui est la Beauté et la Clarté suprêmes, le monde des Eidos.

La transfiguration de Pelléas et Mélisande par l'amour ne dure qu'un instant : Golaud frappe son demi-frère de l'épée (celui-ci tombe dans la fontaine) avant de poursuivre l'épouse qui agonise après avoir accouché d'une fille. Les caractéristiques de l'enfant qui a « une petite figure de cire » et « doit vivre dans la laine d'agneau » (Maeterlinck, 1908, p. 98) actualisent les images sacrificielles de la destinée humaine vouée aux souffrances dans le monde matériel. Or la mort de Mélisande est privée de douleur. Malgré les grands froids elle demande d'ouvrir la fenêtre et ne réagit plus aux nouvelles de ce monde, elle porte « le soleil du soir dans les yeux » (Maeterlinck, 1908, p. 104) pleurant d'un excès de lumière avant de s'éteindre au moment où la dernière lueur disparaît sur la mer. Cette fin énigmatique laisse entendre que l'union avec le Dieu-Soleil grâce à l'amour ne s'est plus rompu et la mort même ne saurait le détruire : comme son amoureux disparu dans les eaux de la fontaine, Mélisande reste liée à la lumière divine, tous deux unis au rythme cyclique de l'Âme du Monde...

## Conclusion

Dans le drame *Pelléas et Mélisande* nous avons délimité un vaste réseau des structures mythopoétiques. La sémantique mythopoétique négative est représentée par la conceptualisation suivante : Malchance = Ténèbres (images *le chasseur nocturne, les chiens, l'aveugle, la nuit* caractérisant Golaud, les mythèmes comme Hécate, Cyclope, Œdipe, Erynies, le topos Allemonde, le complexe mythique Hadès), Malchance = Vieillesse (Arkël, Golaud, les mythèmes d'Œdipe et des Erynies, rituel du sacrifice par le Prêtre Purificateur), Malchance = Eau (images *la fontaine des aveugles, la mer, les pleurs, le saule pleureur, le lac noir, la grotte, le noyé*, Mélisande, Pelléas, les Trois Vieillards, mythèmes de Vénus, d'Océan, des Erynies, d'Adonis, de Minos, d'Éaque et de Rhadamanthe, le complexe mythique Hadès), Malchance = Bas (images *les souterrains*

du château, le gouffre, topos Averne, complexe mythique Hadès), Malchance = Lune (image *le clair de lune*, mytheme d'Hécate), Malchance = Froid (images *l'hiver, les grands froids*), Malchance = Occident (l'image *le soleil qui se couche sur la mer*).

La sémantique mythopoétique positive est représentée par la conceptualisation suivante : Chance = Soleil (images *la couronne d'or, la chevelure d'or, la pluie d'or, les ailes d'or*, Mélisande, mythemes de Zeus, d'Éros et de Danaé), Chance = Lumière (images *les yeux ouverts, la lampe, le navire*, Mélisande et Pelléas), Chance = Feu (images *les phares, le feu de l'amour*, concept du Bien Divin chez Platon), Chance = Printemps (images *les fleurs, les herbes*, Mélisande, mytheme de Vénus), Chance = Hauteur (image *la tour*, topos Olympe, l'Axe du Monde), Chance = Blancheur (images *les troupeaux, l'agneau, les cygnes*, Pelléas et Mélisande, mythemes de Hermès et d'Apollon). On trouve dans le texte également les rudiments de la proto-conceptualisation animiste Ciel = Lumière = l'Au-Delà (images *le troupeau, les colombes*, Pelléas et Mélisande, mythemes d'Aphrodite, de Hermès) et Terre = Tombeau (la fille de Mélisande, métaphore archaïque « poupée = mort »).

Les isotopies sémantiques à connotation mythopoétique analysées dans *Pelléas et Mélisande* permettent de modeler trois topoï mythopoétiques dans la pièce : celui de *Vie-Mort* à connotation négative (représentée par les concepts EAU, NOIR, LUNE, VIEILLESSE, BAS, NUIT), celui de *Vie* à connotation positive (concepts LUMIÈRE, PRINTEMPS, HAUTEUR) et celui de *Mort-Éternité* à connotation positive (concepts CIEL, BLANCHEUR, LUMIÈRE, JOUR). Le conflit dramatique dans la pièce se manifeste par le passage de Pelléas et Mélisande à partir des topoï *Vie-Mort* et *Vie* dans le topos *Mort-Éternité* actualisant la sémantique animiste Ciel = Lumière = Au-Delà.

L'analyse linguomythopoétique de la pièce *Pelléas et Mélisande* permet de dévoiler les structures profondes qui génèrent la conceptualisation littéraire de ce texte capital pour le premier théâtre de Maurice Maeterlinck. Contrairement aux drames antérieurs, de *La Princesse Maleine* (1889) à *Sept Princesses* (1891), l'auteur arrive à transcender le complexe mythique de Hadès qui sous-tendait le conflit dramatique par les forces de l'amour liées aux divinités solaires. La conception de *l'optimisme tragique* élaborée par l'auteur dans son *Cahier bleu* (1889), ses *Carnets de travail* (1881–1890) et ses articles de l'époque représentait la vie comme une suite de souffrances aux approches de l'Inconnu apparaissant ici-bas dans les forces mystérieuses et fatales et leur communication avec l'âme humaine se trouvait à la base de la poétique symboliste. Or dans *Pelléas et Mélisande* nous assistons à un tournant : la vie morbide quotidienne apparaît transcendée

par les âmes amoureuses épris de leur essence divine, lumineuse, alors que la mort même s'apparente à une dissolution dans les eaux régénérantes de l'âme du monde. Belle formule maeterlinckienne sous-tendue par l'imaginaire mythique qui, nous semble-t-il, a mérité la reconnaissance des lecteurs depuis plus d'un siècle...

---

**Évaluation :** Évaluation anonyme par des pairs extérieurs.

**Contributions d'auteurs :** Conception de travail- D.C., O.K., I.M.; Acquisition de données- D.C., O.K., I.M.; Analyse/Interprétation des données- D.C., O.K., I.M.; Rédaction de manuscrit- D.C., O.K., I.M.; Révision critique du manuscrit- D.C., O.K., I.M.; Approbation finale et responsabilité- D.C., O.K., I.M..

**Conflit d'intérêts :** Les auteurs n'ont aucun conflit d'intérêts à déclarer.

**Subvention :** Les auteurs n'ont reçu aucun soutien financier pour ce travail.

**Peer-review:** Externally peer-reviewed.

**Author Contributions:** Conception/Design of Study- D.C., O.K., I.M.; Data Acquisition- D.C., O.K., I.M.; Data Analysis/Interpretation- D.C., O.K., I.M.; Drafting Manuscript- D.C., O.K., I.M.; Critical Revision of Manuscript- D.C., O.K., I.M.; Final Approval and Accountability- D.C., O.K., I.M.

**Conflict of Interest:** The authors have no conflict of interest to declare.

**Grant Support:** The authors declared that this study has received no financial support.

---

## Bibliographie

Backès, J.-L. (2010). *Le mythe dans les littératures d'Europe*. Paris, FR: Cerf.

Calame, C. (2000). *Poétique des mythes dans la Grèce antique*. Paris, FR: Hachette.

Chystiak, D. (2015). *Analyse linguomythopoétique du texte littéraire*. Kyiv, UA: Radouga.

Chystiak, D. (2016). *Image mythopoétique du monde dans le symbolisme belge*. Kyiv, UA: Radouga.

Compère, G. (1992). *Maurice Maeterlinck*. Besançon, FR: La Manufacture.

Couvreur, M. (1997). Le thème mythique de l'ondine dans le théâtre de Maeterlinck. *Textyles*, 1–4, 45–50.

Descamps, M. (1986). *Maurice Maeterlinck. Un livre. Pelléas et Mélisande*. Bruxelles, BE: Labor.

Eigeldinger, M. (1987). *Mythologie et intertextualité*. Genève, SW: Slatkine.

Eschyle (1872). *Prométhée enchaîné. Les Suppliantes. Les Sept contre Thèbe. Agamemnon. Les Khoéphores. Les Euménides. Les Perses*. Paris, FR: Alphonse Lemerre.

Euripide (1884). *Hécabé. Orestès. Les Phoinissiennes. Médée. Hippolyte. Alkestis. Andromaque. Les Suppliantes. Iphigénie à Aulis*. Paris, FR: Alphonse Lemerre.

Gillain N. (2004). La dramaturgie de la lumière et les effets de la technique dans le «premier théâtre» de Maurice Maeterlinck. *Textyles*, 26–27, 140–152.

Homère (1893). *L'Odyssée, Hymnes homériques et Batrachomyomachia*. Paris, FR: Alphonse Lemerre.

Lutaud, Ch. (1978). Le Mythe maeterlinckien de l'anneau d'or engloti. *Annales Fondation Maurice Maeterlinck*, 24, 57–119.

Lyriques grecs (1842). Paris, FR: Lefèvre et Charpentier.

Maeterlinck, M. (1908). *Pelléas et Mélisande*. Bruxelles, BE: Paul Lacomblez.

Maeterlinck, M. (2020). *Pelléas et Mélisande*. Paris, FR: Gallimard.

Maeterlinck, M. (2009). *Petite trilogie de la mort*. Bruxelles, BE: Luc Pire.

Piégay-Gros, N. (1996). *Introduction à l'intertextualité*. Paris, FR: DUNOD.

Platon (1846). *Œuvres*. Paris, FR: Rey et Gravier.

Saïd, S. (1993). *Approches de la mythologie grecque*. Paris, FR: Nathan.

Sophocle (1877). *Les Trakhiniennes. Oïdipous-Roi. Oïdipous à Kolônos. Antigone. Philoktètes. Aias. Èlektra*. Paris, FR: Alphonse Lemerre.

Virgile (1825). *L'Énéide*. Paris, FR: Delalain.

Wood, M. (1958). Les cheveux de Mélisande. *Annales Fondation Maurice Maeterlinck*, 4, 5–14.



# Le plaisir du texte : une expérience esthétique du lecteur

## The Pleasure of the Text: An Aesthetic Experience for the Reader

Jawad HAZIM<sup>1</sup> 



<sup>1</sup>Doctoral Student, Faculty of Literature and Human Sciences, IBN ZOHR University, Agadir, Morocco

ORCID: J.H. 0000-0002-1031-0761

### Corresponding author:

Jawad HAZIM,  
NR 375 CITE LAGOUIRA LAKHYAM, Faculty of Literature and Human Sciences, IBN ZOHR University, Agadir, Morocco, 80000 Agadir-Maroc

E-mail: jawad hazim@gmail.com

Submitted: 22.12.2020

Revision Requested: 06.04.2021

Last Revision Received: 07.04.2021

Accepted: 07.05.2021

**Citation:** Hazim, J. (2021). Le plaisir du texte : une expérience esthétique du lecteur. *Litera*, 31(2), 619-632.

<https://doi.org/10.26650/LITERA2020-845342>

### RÉSUMÉ

La notion du plaisir a souvent été source de débats et positions aporétiques aussi bien dans les réflexions critiques que dans la philosophie de l'art. Or, évoquer la notion du plaisir dans un processus de lecture implique essentiellement de mettre en évidence la relation triadique auteur – texte – lecteur. Toutefois, le sujet/lecteur pourrait avoir une sensation du plaisir face à un texte sans pour autant penser à son auteur, la seule entité actualisable à présent demeure le texte littéraire. Il s'agit de fait d'un « plaisir bien plus intellectuel » (Barthes, 1973, p. 11), ce qui inscrit celui-ci dans une dimension tant critique qu'esthétique. Si nous prenons le plaisir dans une acception *euphorique*, il s'agirait dès lors d'un sentiment qui relève de l'affect, alors ce dernier de vue n'est rien d'autre que la réconciliation du sensible (lecteur) et de l'intelligible du texte littéraire. Réconciliation qui passe par un regard, une attitude, face à cette « machine paresseuse » (Eco, 1985, p. 34) que l'expérience esthétique actualise. Le présent travail examinera de près le rôle du sujet/lecteur dans la lecture avant d'atterrir sur les notions du plaisir, d'expérience, et la dimension esthétique qui les sous-tend. Partant du postulat que le plaisir est une expérience esthétique du lecteur, il convient en bonne logique de s'interroger sur la notion du plaisir dans une dimension esthétique; en tant qu'expérience du lecteur, de demander dans quelle mesure le plaisir est une forme d'intentionnalité du sujet/lecteur. Ce faisant, l'étude portera sur l'examen des renvois parodiques et les écarts ironiques dans quelques passages des *Frères Karamazov* de Dostoïevski et *La part du fils* de Jean-Luc Coatalem.

**Mots-clés:** Plaisir, esthétique, expérience, lecture, lecteur

### ABSTRACT

The notion of pleasure has often been the source of debates and aporetic positions both in critical reflections and in the philosophy of art. However, to evoke the notion of pleasure in a reading process implies essentially to highlight the triadic relation author – text – reader. However, the subject/reader could have a feeling of pleasure in front of a text without thinking about its author, the only entity that can be actualized now remains the literary text. It is in fact a «much more intellectual pleasure» (Barthes, 1973, p. 11), which places it in a critical and aesthetic dimension. If we take pleasure in a euphoric sense, it would therefore be a feeling that is related to the affect, then the latter from this point of view is nothing other than the



reconciliation of the sensitive (reader) and the intelligible of the literary text. Reconciliation that passes through a look, an attitude, facing this «lazy machine» (Eco, 1985, p. 34) that the aesthetic experience actualizes. This work will examine closely the role of the subject/reader in reading before landing on the notions of pleasure, experience, and the aesthetic dimension that underlies them. Starting from the premise that pleasure is an aesthetic experience of the reader, it is fitting in logic to question the notion of pleasure in an aesthetic dimension; as an experience of the reader, ask to what extent pleasure is a form of intentionality of the subject/reader. The study will examine the parodic references and the ironic discrepancies in some passages of *Brothers Karamazov* of Dostoyevsky and *The part of the son* of Jean-Luc Coatalem.

**Keywords:** Pleasure, aesthetics, experience, reading, reader

## EXTENDED ABSTRACT

Reading remains one of the most complex activities in human experience. Whether it is scholarly or dilettante, the reading process is part of what we can call, as François Rastier has already described it, a semantic perception. A perception that requires the involvement of both sensory and emotional registers of the subject/reader in any form of updating a work of art and a literary work. Being the object of semiosis, construction and apprehension of meaning, the literary text also bends to this form of perception – complex of the rest – and questions another dimension that seems cardinal to us in the process of reading: the pleasure. Evoking the notion of pleasure in a reading process reveals an emotional and euphoric dimension and even seems to contradict certain particularities of the critical approach specific to the subjectivity of the subject/reader. However, to experience pleasure in some respects comes close to making a judgment of taste. The reading of this point of view intersects the aesthetic apprehension of a work of art in general and of the literary text in particular. This is why the dimension of pleasure is added to the aesthetic component of the subject/reader and is thus part of a reading dynamic that supports both the dynamic and the reading experience. Dynamic, experience, and aesthetics may give rise to ambiguity, but the dimension of pleasure seems to combine these three notions in a formal, structural, and intentional uniqueness in the reading process. The object of this article is to irrigate critical reflections on reading activity by following the paths of the aesthetics of the text and the theories of reception. It is indeed a question of dialoguing the different theoretical postures of the reception and aesthetics of the text; of reviewing the paradigmatic crossings in a kind of phenomenology of the act of reading. In doing so, the article takes into account the active role of the subject/reader in the reception of the literary work through the textual substratum in order to show that the pleasure is not an entity intrinsically linked to the text object, but an orientation, an intentional approach, hence the qualifier of aesthetics in the experience of the subject/reader.



In addition, to highlight the dimension of pleasure in the aesthetic experience, we pause on some passages of *Brothers Karamazov* of Dostoyevsky and *The part of the son* of Jean-Luc Coatalem. These micro-texts will serve us as an empirical object through the actualization, on the one hand of parodic references that can figure as avatar of aesthetic pleasure. Textual substrate allows more to highlight the choice of the parodic orientation waiting horizon. On the other hand, micro-texts set different horizons of expectation whose ironic differences suggest several grids of reading. The reconciliation of the different registers present in the ironic turns allows us to put the finger on the emotional, reflexive, critical, and aesthetic commitment that can in no way make the economy of the dimension of pleasure in reading. In the same view of Roland Barthes, for whom reading is a form of « much more intellectual pleasure » (Barthes, 1973, p. 11), we insist in this article on the fact that pleasure is also a conscious and intentional choice of the subject/reader, and part of his aesthetic experience.

## Introduction

La lecture reste l'une des activités les plus complexes dans l'expérience humaine. Qu'elle soit savante ou en dilettante, la démarche de lecture s'inscrit dans ce que nous pouvons appeler, à la suite de Rastier (Rastier, 1991, p. 121-122), une perception sémantique. Perception qui exige l'implication des registres sensoriels et affectifs du sujet/lecteur dans toute forme d'actualisation d'une œuvre d'art et *à fortiori* une œuvre littéraire. Étant l'objet de sémiologie, construction et appréhension du sens, le texte littéraire se plie à cette forme de perception — complexe du reste — et interroge une autre dimension qui nous paraît inhérente au processus de lecture : le plaisir. Évoquer la notion du plaisir dans un processus de lecture laisse percevoir une dimension affective et euphorique de lecture et semble même contredire certaines particularités de la démarche critique propre à la subjectivité du sujet/lecteur. Or, éprouver du plaisir se rapproche à certains égards à émettre un jugement de goût et la lecture de ce point de vue recoupe l'appréhension esthétique d'une œuvre d'art en général et du texte littéraire en particulier. Raison pour laquelle la dimension du plaisir s'ajoute à la composante esthétique du sujet/lecteur et s'inscrit de ce fait dans une dynamique de lecture qui prend en charge aussi bien la dynamique que l'expérience de lecture. Dynamique, expérience et esthétique peuvent prêter le flanc à l'équivocité, mais la dimension du plaisir semble agréger ces trois notions dans une unicité formelle, structurelle et intentionnelle dans la démarche de lecture. L'objet dans cet article est de montrer que le plaisir n'est pas une entité intrinsèquement liée à l'objet texte, mais une orientation, une démarche intentionnée, d'où le qualificatif d'esthétique dans l'expérience du sujet/lecteur.

## La dynamique esthétique de lecture

Plaisir, jouissance sont des termes qui ne connaissent guère de sens univoque, de consensus quant à leur présence dans un processus de lecture. Cette dernière réclame un investissement de la part de lecteur et toute actualisation de contenu doit son achèvement pour une large part au rôle du sujet/lecteur. Avant d'entamer la question du plaisir, il convient d'emblée de mettre au jour le rôle protagoniste du sujet/lecteur. En effet, l'acte de lecture demeure l'objet de multitudes de discussions théoriques. De par sa complexité, le texte littéraire implique l'engagement de sujet/lecteur afin d'en actualiser le contenu. Engagement traduit par un processus dynamique invitant le lecteur à superposer ses connaissances linguistiques et extralinguistiques en fonction

d'itinéraires textuels offerts. La lecture est un acte généré par une dynamique entre le texte et le lecteur : le texte en tant que « pure virtualité s'il n'est pas actualisé lors de la lecture, acte par lequel il acquiert une signification » (Thérien, 2007, p. 3), il reste une entité abstraite. Il nécessite l'engagement du lecteur afin d'y conférer une signification.

Pour éclaircir et donner un peu plus de chair à cette perspective de lecture, nous pouvons dire que toute production de signification d'une œuvre d'art ; et, *a fortiori* du texte littéraire, n'est pas une reproduction d'une donnée intrinsèque, mais il s'agit pour ainsi dire d'un processus de création ;

le sens d'une œuvre n'est plus le fruit d'une explication, mais d'une action [...] l'horizon de sens est obtenu par un travail de création qui consiste à transformer la structure textuelle grâce à un processus imaginatif qui se déclenche chez le lecteur. (Gilli, Semen [en ligne] Consulté le 21 décembre 2020)

Force est donc de constater que le sujet/lecteur joue un rôle essentiel dans la production de signification, production de « l'effet esthétique » selon les termes de Wolfgang Iser. La lecture ne se cantonne pas dans un mécanisme de décodage des signes, mais une création de signifiés : le sujet/lecteur se charge de remplir les « interstices » explicites ou implicites dans la structure du texte. D'où le rôle effectif du sujet/lecteur dans la production de « l'effet esthétique ». Ce faisant, le lecteur demeure le producteur de l'effet esthétique inhérent à ce mécanisme. Nous en relevons déjà les prémices de l'expérience esthétique du lecteur quant à la participation à l'actualisation de contenu.

Dans le sillage d'Iser, pour qui le texte est une entité virtuelle qui aura besoin de l'intervention du lecteur dans le processus de lecture ( la dynamique de lecture ), nous pouvons affirmer que ce produit de la sémiologie — le texte — dans la perspective d'Umberto Eco reste « une machine paresseuse qui exige du lecteur un travail coopératif acharné pour remplir les espaces de non-dit ou de déjà-dit restés en blanc » (Eco, 1985, p. 34). En outre, la lecture reste toujours un processus complexe impliquant les caractéristiques intrinsèques et extrinsèques du texte. En d'autres termes, la complexité du texte, étant donné ses structures linguistiques d'une part et extralinguistiques de l'autre, suscitent une coopération entre une entité non actualisée — le contenu — et une entité active qui en assure l'actualisation, le lecteur. La démarche active du lecteur

l'inscrit au cœur de l'intersubjectivité — relatif au sujet — inhérente à l'*expérience* de lecture et lui confère un statut décisif. Il n'est pas étonnant de trouver le mot « *expérience* » adossé à la lecture ; l'idée que l'expérience est l'un des avatars de la lecture s'inscrit déjà dans la perspective théorique de Michel De Certeau ; pour qui

[L]a « lecture » une activité praticable, mais également « objectivable ». C'est sa capacité singulière à construire des « fictions théoriques » à partir d'une expérience « vécue » ou « lue » qui l'a mené à proposer, à la fin des années soixante-dix, cette « esquisse » à deux fronts de la lecture. (Freijomil, Les Cahiers du Centre de Recherches Historiques [En ligne] consulté le 21 décembre 2020)

Une objection pourrait se présenter à l'esprit : la lecture en tant que mode d'actualisation n'est pas une forme inavouée de jugement ou d'évaluation typiquement et purement esthétique ? Bien que Dickie ( Dickie cité dans Doguet, 2007, p. 30) récuse l'idée d'une expérience esthétique en tant qu'attitude particulièrement et spécifiquement esthétique, en tant que modalité d'évaluation ; cet « esthétisme » n'est en effet pour lui qu'un leurre. Mais l'esthétique de ce point de vue ne serait-il pas une perception orientée à l'endroit d'un artefact artistique — voire conceptuel ? la réponse apparaît clairement dans le passage *de la dynamique à l'expérience esthétique* du processus de lecture.

## De la dynamique à l'expérience esthétique

La lecture qui prend la forme d'expérience nous incite à s'arrêter sur ce terme. En effet, l'expérience « réside dans la stimulation d'un organe sensible et dont l'objet – au sens épistémique du terme) fait par conséquent partie du monde qui nous est accessible par nos organes des sens » (Schaeffer, 2015, p. 29). *Jean-Marie Schaeffer* désigne l'expérience comme un ensemble de connaissances sensibles dont la source est l'ensemble des registres sensoriels situés dans l'espace et dans le temps. Toute entité n'est accessible dans ce monde que par le biais de la sensibilité de nos organes. Nous pouvons dire dès lors que l'expérience est une corrélation sensible entre d'un côté, notre perception, nos registres sensoriels ; et des entités actualisées — objet de cette perception — de l'autre : Corrélation entre sens et substance pour ainsi dire. Si nous liant l'expérience dans cette perspective au processus de lecture, nous pourrions affirmer dès lors que cette *phénoménologie* de lecture laisse percevoir que

[ ] la réception de l'œuvre n'est pas un simple processus d'affection passive par une entité physique ou des ondes sonores, parce qu'elle est une réception qui est à l'origine d'une expérience affective intime. La production et la réception d'une œuvre d'art ne peut exister qu'au titre de communication intersubjective. (Doguet, 2007, p. 25)

Lecture et expérience affective sont en l'occurrence à l'intersection de l'orientation esthétique du lecteur. Esthétique dont l'expérience sensible et intelligible du lecteur vont l'orienter au plaisir inhérent de l'activité de lecture. Il serait peut-être hâtif d'en arriver à cette conclusion ; mais l'idée que l'implication de la dimension sensible et intelligible dans le processus de lecture laisse percevoir la notion du plaisir profiler à l'horizon. En outre, parler d'expérience nécessite donc de distinguer à la suite de Doguet (Doguet, 2007, p. 30) l'expérience comme vécu subjectif (*Erlebnis*) et l'expérience comme relation d'interaction ; comme structure logique des représentations (*Erfahrung*). Il se trouve que le processus de lecture reste une forme inavouée de l'expérience en tant que vécu subjectif (*Erlebnis*) et en tant que structure logique des représentations (*Erfahrung*) : l'appréhension du contenu textuel nécessite un ancrage intertextuel et expérientiel de lecture que nous pouvons qualifier d'orientation stéréotypique au même titre qu'une transposition des structures formelles et génériques de lecture. Dans une perspective sociologique, les stéréotypes « se présentent comme des clichés mentaux stables, constants et peu susceptibles de modification. Ils sont l'opinion majoritaire d'un groupe » (Mannoni, 2016, p.36). Si nous voulons donner une définition simple, loin d'être simpliste, les stéréotypes sont la somme des représentations tout en étant fixes, invariables et consensuels. Ces représentations tracent leur place dans le parcours conscient du sujet/lecteur. Ce dernier se trouve alors au cœur d'une expérience esthétique qui ne peut réduire le texte à un artefact linguistique dépourvu de toute actualisation intentionnée.

Du reste, il ne s'agit pas de pointer de doigts un raccourci entre expérience, esthétique, et la notion du plaisir ; mais de souligner que l'activité de lecture est le résultat de « l'ancrage dans nos ressources cognitives et émotives de base et l'usage si particulier qui en fait — qui caractérise l'expérience esthétique » (Schaeffer, 2015, p. 29). Le plaisir s'avère donc un corolaire de l'expérience esthétique si ce n'est pas une intentionnalité inscrite dans l'objet de lecture, texte. Le qualificatif d'esthétique se justifie par le rôle actif — attentif — du lecteur ; de ce point de vue, l'« esthétique n'est donc pas ici "dispositionnel", mais au contraire résultatif : ce n'est l'objet [ texte] qui rend la relation esthétique, c'est

la relation qui rend l'objet esthétique» (Genette, 1997, p. 17). Le rôle actif du lecteur lui permet de mobiliser son

attention — perception sans identification pratique — propre à l'expérience esthétique, et même sans doute un peu plus typique de notre relation esthétique aux objets naturels que de notre relation aux œuvres d'art. (Genette, 1997, p. 15)

L'esthétique trouve alors son origine *aisthesis* dans la mesure où l'expérience humaine et *a fortiori* du sujet/lecteur passe par ce que Kant qualifie d'« intuition sensible » (Kant, 2015, p.112). En outre, l'expérience comme vécu subjectif (*Erlebnis*), ou l'expérience comme relation d'interaction ; comme structure logique des représentations (*Erfahrung*), les deux figures semblent être articulées dans le processus de lecture. Le texte littéraire objet de lecture dont « le sens est une expérience par laquelle la signification affecte et modifie-le-moi individuel d'un récepteur » (Doguet, 2007, p. 27) se plie alors à l'orientation esthétique du lecteur : responsable de son plaisir. Cette *phénoménologie* au sens husserlien du plaisir se heurte à la conception du « plaisir du texte [qui] peut se définir par une pratique (sans aucun risque de répression) : lieu et temps de lecture » (Barthes, 1973, p. 45). Le plaisir serait donc le cheminement synchrétique de l'orientation esthétique et l'expérience du lecteur.

## Plaisir entre orientation et expérience esthétique

Pour ne citer que l'intertexte évangélique présent à titre d'exemple dans *Les Frères Karamazov* de Dostoïevski, celui-ci convoque un passage emprunté à l'évangile version *Matthieu*, XXIV, 36, indiquée dans une note, pour donner un plus de chair à la thèse soutenue de son personnage à savoir la promesse de la visite de Jésus. L'auteur semble même contribuer à l'expérience de son lecteur en plantant le décor historique et justifier son choix « L'action se passe au XVI<sup>ème</sup> siècle. Tu sais qu'à cette époque il était d'usage de faire intervenir dans les poèmes les puissances célestes » (Dostoïevski, 1880, p. 655). Mais qu'en est-il du plaisir ? nous pouvons suivre Umberto Eco pour qui le plaisir est au demeurant une expérience en ce qu'elle incite le sujet/lecteur à savourer le renvoi à partir d'un « clin d'œil cultivé » (Eco, 2002, p. 171). Sauf qu'il nous paraît insuffisant de placer le plaisir dans une logique purement intertextuelle ; mais de dire que le plaisir est d'assister à la tension parodique, pas assez nette qu'elle soit au départ, entre deux substrats textuels, deux univers de référence différents dans une seule et unique trame romanesque.

C'est ainsi que Dostoïevski lève le voile sur le *nihilisme* nietzschéen en campant dans son récit deux personnages en total désaccord : *Jésus* et *le grand inquisiteur*. Le fils de Dieu présente bien entendu la parole divine et la promesse de retour « Je reviendrai bientôt; quant au jour et à l'heure, le Fils même ne les connaît pas, mais seulement mon Père qui est aux cieux » (Dostoïevski, 1880, p. 654). Alors que le grand inquisiteur représente la voix profane et rebelle contre la mansuétude divine tant attendue « l'humanité l'attend avec la même foi que jadis, une foi plus ardente encore, car quinze siècles ont passé depuis que le ciel a cessé de donner des gages à l'homme » (Dostoïevski, 1880, p.654). L'auteur invite même son lecteur à savourer ce plaisir, et met les premiers jalons de renvois parodiques qui se profilent à l'horizon :

Eh bien, mon petit poème eût été dans ce goût, s'il avait paru à cette époque. Dieu apparaît ; il ne dit rien et ne fait que passer. Quinze siècles se sont écoulés, depuis qu'il a promis de revenir dans son royaume. (Dostoïevski, 1880, p. 655)

L'auteur incorpore donc des citations bibliques afin d'attribuer et donner plus de crédibilité au dialogue fictif entre *Jésus* et *le grand inquisiteur*. Pour pointer du doigt la dimension du plaisir, il convient d'affirmer d'abord que l'expérience esthétique du sujet/lecteur joue un rôle important dans cet angle de vue : il faut identifier la charge parodique par l'entremise des citations bibliques ; d'où l'expérience du sujet/lecteur en matière d'encyclopédie et des textes convoqués. De plus, la perception du fragment, l'intertexte, biblique relève déjà du jugement esthétique en ce qu'il met la parole divine dans une tension avec la parole romanesque. Le plaisir pourrait dans ce cas de figure se présenter comme un cheminement syncrétique de l'orientation esthétique du texte et l'expérience du sujet/lecteur par le prisme parodique de la citation ; laquelle prend l'allure, d'une part, d'argument d'autorité pour persuader l'énonciataire et *à fortiori* le sujet/lecteur du caractère *nihiliste* de l'être, d'autre part, la citation marque le curseur sur le rôle de l'intégration des Écritures Saintes dans une trame romanesque jugée profane. Convenons-en que le travestissement parodique des Écritures Saintes reste, à certains égards, une pratique proscrite même dans la conscience réceptrice. Or, l'identification du rapport conflictuel entre le saint et le profane est déjà une perception du plaisir guidée par le schème esthétique inavoué, peut-être inavouable, qui tend à travestir les conventions établies : si l'« esthétique n'est donc pas ici "dispositionnel", mais au contraire résultatif » (Genette, 1997, p. 17), diluer les paroles divines dans une verve extatique *du grand inquisiteur* mène le sujet/lecteur vers une esthétique iconoclaste.

Le plaisir en tant que relation esthétique se traduit par l'actualisation —attentive— du lecteur du travestissement parodique de la parole divine. L'élan parodique suscite le plaisir dans la mesure où il glisse une critique acerbe de la Métaphysique ambiante dans la communauté européenne au XIX<sup>e</sup> siècle, notamment la société russe sous l'emprise de la religion chrétienne. Réinterroger les assises théologiques à travers une fiction romanesque procure à la fois l'enchantement du sujet/lecteur, attentif aux tours parodiques, et le désenchantement de l'idiologie dominante. L'un des frères Karamazov, Ivan, matérialiste d'esprit, dénonce la contingence du monde et la crédulité de l'homme en vue de bousculer l'emprise métaphysique répandue dans les monastères russes, « Les extrêmes se rejoignent, les contradictions vivent accouplées. Que des mystères accable l'homme » (Dostoïevski, 1880, p. 168). Un frère matérialiste d'un côté, Ivan, un moine avec une foi du charbonnier de l'autre, Aliocha, l'appartenance de ces deux frères à la famille Karamazov nous invite à se réjouir de la parade et la parodie dostoïevskienne qui ne cesse de pousser subrepticement la critique du dogmatisme jusqu'à son paroxysme.

Sans vouloir forcer le trait, nous pouvons même mettre en évidence *la main invisible* qui oriente le lecteur (Eco, 1985, p. 70) vers la dimension du plaisir suggérée par le texte et appréhendée par le sujet/lecteur. En effet, si nous avons emprunté à Adam Smith la notion de *la main invisible*, c'est dans l'espoir de lever le voile sur le rôle de l'auteur dans l'éveil du plaisir chez le sujet/lecteur. L'idée est que la perception de la tension parodique entre deux catégories de discours (Roman et Bible) , *a fortiori* antagonistes , n'est rien d'autre que l'actualisation signifiante de l'intention de l'auteur « sinon comme dessein, préméditation ou intention préalable, du moins comme structure, système et intention en acte » (Compagnon, 1998, p. 72) ; qui se laisse percevoir dans l'intrusion des intertextes bibliques dans les entrailles du récit dostoïevskien. L'énoncé qui prend l'allure d'un aparté « Eh bien, mon petit poème eût été dans ce goût, s'il avait paru à cette époque » (Dostoïevski, 1880, p. 655) marque un clin d'œil à l'endroit du sujet/lecteur pour saisir l'intention de l'auteur et délecter la signifiante qui se refuge dans l'écart parodique. En outre, Dostoïevski semble renverser les valeurs culturelles partagées en campant un héros, croyant et candide, mais réaliste et éveillé. Le portrait psychologique du héros dostoïevskien recèle en soi des caractéristiques antagonistes

LE LECTEUR SE figure peut-être mon héros sous les traits d'un pâle rêveur malingre et extatique. Au contraire [...] l'air pensif et calme. On m'objectera



que des joues rouges n'empêchent pas d'être fanatique ou mystique ; or, il me semble qu'Aliocha était plus que n'importe qui réaliste (Dostoïevski, 1880, p. 52)

L'auteur a mené un travail de sape en déconstruisant la conception commune des fanatiques religieux. Il s'agit en effet d'une nouvelle configuration du personnage romanesque qui révoque en doute les valeurs omniprésentes dans la société russe et en instaurant dans un même mouvement les attributs types du personnage religieux aux antipodes de la conception doxique. Le plaisir se fait sentir donc de cette manière à partir de ce contraste *auctorial* du portrait psychologique des hommes de Dieu. Si nous suivons Barthes, le récit dostoïevskien constitue dans la même lancée non seulement un texte de plaisir, mais il se présente comme un texte de jouissance en ce qu'il

met en état de perte, celui qui déconforte (peut-être jusqu'à certain ennui), fait vaciller les assises historiques, culturelles, psychologiques, du lecteur, la consistance de ses goûts, de ses valeurs et de ses souvenirs, met en crise son rapport au langage. (Barthes, 1973, p.14).

Il va sans dire que le plaisir dans une relation esthétique relève du ressort de l'auteur en ce qu'il se fait sentir dans la stratégie textuelle adoptée dans la trame romanesque. La déconstruction des schèmes culturels et psychologiques ainsi que l'orientation *auctoriale* sont des avatars de l'intention de l'auteur qui fait office d'une esthétique délibérément définie : éveil du plaisir.

Dans le droit fil de la relation esthétique, la dimension du plaisir s'incarne par ailleurs dans l'immixtion de modes énonciatifs antagonistes, l'un sacré, l'autre profane. De ce fait, nous pouvons ajouter que le plaisir s'ajoute dans l'expérience esthétique comme relation d'interaction et structure logique des représentations (*Erfahrung*) impliquant les trois instances : expérience, texte et auteur. Plaisir à partir duquel le sujet/lecteur « savoure les reines des formules, le renversement des origines, la désinvolture qui fait venir le texte antérieur du texte ultérieur » (Barthes, 1973, p. 32).

En outre, une autre voie peut bien nous emmener vers cette dimension du plaisir : l'ironie. La pratique de l'ironie suscite aussi bien l'expérience esthétique que l'acuité analytique du sujet/lecteur. Au sens kantien du terme, il s'agit en effet de réconcilier

la virtuosité du sensible (perception) avec la rationalité de l'intelligible (raisonnement). Pour prendre un exemple limite, mais révélateur, dans *La part du fils*, Jean-Luc Coatalem nous invite avec Paol, le héros d'une enquête incessante depuis le début du roman, à explorer les arcanes de la guerre et cultive l'envie de savoir un peu plus sur les déportés des camps nazis ; sur la cause et l'origine de l'arrestation des soldats. L'enquête de Paol est en vérité une manière de dénoncer, subrepticement, avec brin d'ironie, la barbarie des camps nazie et le traitement barbare infligé aux soldats détenus :

qui, à ce moment-là , aurait pu nous apprendre que la conquête spatiale était née vingt-cinq ans plus tôt , dans les camps nazis , dont celui de Dora , où les prototypes des lanceurs avaient été mis au point , et où Paol fut prisonnier ? (Coatalem, 2019, p. 165)

L'auteur/narrateur a glissé ses griffes et ses griefs par un tour ironique. La 'conquête spatiale' exhibe le génie nazi dans la torture et la formation des tortionnaires. De même, l'usage de jargon technique 'prototype' aiguisé l'acribité ironique. Or, le plaisir réside bel et bien dans l'actualisation des propos grinçants sous le voile d'invention et du génie nazi. À la charge émotive s'ajoute la subtilité ironique dans la description de l'approche belliciste, à l'antipode des valeurs humaines criées sur tous les toits. Décidément, 'l'égalité et la fraternité s'exporte mal' (Coatalem, 2019, p. 94). Mieux encore, ce qu'on pourrait appeler les 'vestiges de la guerre' continuent à alimenter et à irriguer la mémoire des habitants sans pour autant sidérer la conscience humaniste :

Aujourd'hui, en dépit des bombardements qui se sont succédé, le dôme colossal de béton armé de la coupole, sorte de grosse soucoupe volante de soixante-douze mètres posée en surplomb de la bourgade d'Helfaut, accueille encore le visiteur (Coatalem, 2019, p. 130)

Le narrateur semble être sidéré par la présence encore de ces pseudo-monuments. L'expérience esthétique s'incarne de ce point de vue dans tous les stéréotypes partagés (égalité, fraternité, altruisme, etc.) : un horizon d'attente marqué dans l'expérience commune : le plaisir de cette manière est « une pratique (sans aucun risque de répression) : lieu et temps de lecture » (Barthes ,1973, p. 45). Raison pour laquelle le texte – lieu d'intelligibilité sémiotique – et l'investissement du sujet/lecteur – temps d'engagement sensoriel et émotionnel – concourent à l'éveil du plaisir. Qui plus est, l'hostilité des guerres et les atrocités humaines s'inscrivent en faux contre l'humanisme et les autres

slogans enjôleurs. Le narrateur s’amuse à décrypter l’un des acronymes qui cachent tous les horreurs du siècle :

On imaginerait un prénom de femme, le diminutif de Théodora. Ou celui d’un chat, affectueux et tendre. Si certains ont affirmé qu’il s’agissait d’une fillette, celle de Fritz Sauckel, l’ordonnateur des déportations , la réalité est banale : c’est l’acronyme de deutsche organisation Reich Arbeit.Dora. (Coatalem, 2019, p. 155)

Cette description aux allures humoristiques éveille dès lors une poignée de plaisir par l’entremise du clin d’œil ironique d’autant plus que l’écart ironique convoque une grille de lecture critique à travers laquelle le sujet/lecteur « savoure l’ironie – et pas seulement le clin d’œil cultivé que lui adresse le lecteur » (Eco, 2002, p. 171). Le plaisir en tant qu’expérience esthétique engage au demeurant la contribution du sujet/lecteur dans la construction même de la *fabula* et secoue l’expérience — l’instar d’un vécu subjectif (*Erlebnis*) —, par une fibre aussi bien comique qu’ironique, afin de se rendre compte de ceux et celles qui n’ont pas la voix au chapitre. Par ailleurs, l’atmosphère morbide et mortifère exposée au fil des chapitres dans *La part du fils* ne permet pas de savourer l’écart entre le comique et le tragique ; or la tonalité ironique pallie l’horreur de la description et sert de grille de lecture réduisant l’écart entre l’agréable et le désagréable sous une trame autofictionnelle.

## Conclusion

La dimension du plaisir reste ancrée dans l’orientation esthétique du sujet/lecteur et relative à l’horizon d’attente établi. Esthétique reste fidèle à ses racines, *aisthesis* au sens grec, dans la mesure où le cheminement de la lecture se structure au gré des registres sensoriels convoqués (perception, émotion, identification aux personnages, etc.) La perception des travestissements parodiques engage une connaissance, une expérience pourrait-on dire, du thème ou du texte parodié afin de jouir de ce plaisir esthétique. La lecture qui suit un itinéraire parodique acquiesce au jeu proposé par le texte et savouré par le sujet/lecteur en plaçant le plaisir dans une intentionnalité délibérément consentie par l’expérience aussi bien de l’auteur que du lecteur. En outre, relever le clin d’œil ironique inscrit la lecture dans un registre à la fois tragique et comique : Les deux registres sont deux orientations, deux horizons d’attente que la réconciliation des écarts ironiques mesure à l’aune du plaisir propre à toute expérience

esthétique. Au rebours d'une actualisation passive de contenus textuels, la lecture en tant qu'expérience et action ponctue le processus de la sémiologie en cultivant le plaisir inhérent à l'intentionnalité, au vécu et l'expérience esthétique. Il convient d'affirmer somme toute que la dimension du plaisir n'est pas une caractéristique propre à l'objet texte ou tout autre substrat sémiotique, mais elle découle de l'implication consciente et intentionnée du sujet/lecteur.

---

**Évaluation :** Évaluation anonyme par des pairs extérieurs.

**Conflit d'intérêts :** L'auteur n'a aucun conflit d'intérêts à déclarer.

**Subvention :** L'auteur n'a reçu aucun soutien financier pour ce travail.

**Peer-review:** Externally peer-reviewed.

**Conflict of Interest:** The author has no conflict of interest to declare.

**Grant Support:** The author declared that this study has received no financial support.

---

## Bibliographie

Barthes, R. (1973). *Le plaisir du texte*. Paris : Seuil.

Coatalem, J-L. (2019). *La part du fils*. Paris : Stock.

Compagnon, A. (1998). *Le démon de la théorie*. Paris : Seuil.

Doguet, J. (2007). *L'art comme communication*. Paris : Armand Colin.

Dostoïevski, F. (1881). *Les frères Karamazov*. Domaine public : libre.

Eco, U. (1985). *Lector in fabula*. Paris : Grasset.

Eco, U. (2002). *De la littérature*. Paris : Grasset.

Freijomil, G. (2009). Les pratiques de la lecture chez Michel de Certeau. *Les Cahiers du Centre de Recherches Historiques*. URL: <http://journals.openedition.org/ccrh/3533>; DOI: 10.4000/ccrh.3533, consulté le 21/12/2020

Genette, G. (1997). *L'œuvre d'art. La relation esthétique*. Paris : Seuil.

Gilli, Y. (1983). Le texte et sa lecture. Une analyse de l'acte de lire selon W. Iser. *Semen*. URL: <http://journals.openedition.org/semen/4261>, consulté le 02/02/19.

Kant, E. (2015). *Critique de la faculté de juger*, Trad. Alain Renaut. Paris : Flammarion.

Mannoni, P. (2016). *Les représentations sociales*. Paris : PUF.

Mardaga, P. (1997). Wolfgang Iser. L'acte de lecture : théorie de l'effet esthétique. URL: <https://books.google.co.ma/books>. Consulté le 22/12/20.

Rastier, F. (1991). *Sémantique et recherches cognitives*. Paris : PUF.

Schaeffer, J-M. (2015). *L'expérience esthétique*. Paris : Gallimard.

Thérien, G. (2007). *Théorie de lecture littéraire*. Québec : PUQ.



# Déambulation et quête de soi dans *Les Tribulations du dernier Sijilmassi* de Fouad Laroui

## Strolling and Self-quest in *The Tribulations of the Last Sijilmassi* by Fouad Laroui

Hafid ABOUELKACEM<sup>1</sup> 



<sup>1</sup>PhD Candidate, Ibn Zohr University,  
Faculty of Letters and Human Sciences,  
Department of French Language and  
Literature, Agadir-Morocco

ORCID: H.A. 0000-0003-4391-8658

### Corresponding author:

Hafid ABOUELKACEM,  
Université Ibn Zohr, Faculté des Lettres et  
des Sciences Humaines, Département de  
langue et littérature françaises,  
Agadir-Maroc  
E-mail: haafidabouelkacem@gmail.com

Submitted: 28.01.2021

Revision Requested: 12.04.2021

Last Revision Received: 18.04.2021

Accepted: 04.05.2021

**Citation:** Abouelkacem, H. (2021).  
Déambulation et quête de soi dans *les  
Tribulations du dernier Sijilmassi* de Fouad  
Laroui. *Litera*, 31(2), 633-652.  
<https://doi.org/10.26650/LITERA2021-870270>

### RÉSUMÉ

Cette étude a pour ambition de mettre en lumière les tribulations du marcheur dans ce roman philosophique de Fouad Laaroui. En cela que nous avons explicité comment Adam connaît une métamorphose en se vidant l'esprit de tous les textes et fragments poétiques de littérature française qu'il avait auparavant mémorisé. En montrant que dans la marche, le corps et l'esprit sont en plein dynamisme. La métamorphose ne s'est pas faite sans malaise, sans vertige identitaire du fait que le « flot de mots » s'accompagne de « maux ». Notre marcheur se perd dans ses pensées une fois dans la marche. Il y perd ses repères et se met en quête de soi. À cela s'ajoute, une sensation du dédoublement et de malaise très manifeste chez le marcheur. La pratique de la marche apparaît aussi comme une révolte et résistance face à la vitesse de la vie moderne. La décision de marcher apparaît comme une folie du fait que choquante et perçue comme acte transgressif. Marcher pour Adam c'est exister et résister. le protagoniste entend se « tenir hors » de la vitesse en ce qu'il éprouve un désir de passer d'un lieu profane (la ville) à un lieu sacré.

**Mots-clés:** Marche, tribulation, quête de soi, corps, déambulation

### ABSTRACT

This study aims to highlight the tribulations of the walker in the philosophical novel *The Tribulations of the Last Sijilmassi* by Fouad Laaroui. We explain how Adam experiences a metamorphosis by emptying his mind of all the texts and poetic fragments of French literature that he had previously memorized. When walking, the body and mind are in full dynamism. The metamorphosis is not without unease and identity vertigo, because the "flow of words" is accompanied by headache. Our walker gets lost in his thoughts once he is on a walk. In walking, there is a loss of landmarks and of self-seeking. In addition, a feeling of duplication and discomfort is evident in the walker. The practice of walking also appears as a revolt against and resistance to the speed of modern life. The decision to walk appears to be a folly because it is shocking and perceived as a transgressive act. For Adam, to walk is to exist and resist. The protagonist intends to "hold himself out" of the speed of modern life, in that he feels a desire to move from a profane place (the city) to a sacred place.

**Keywords:** Walking, tribulation, self-quest, body, strolling



## EXTENDED ABSTRACT

Walking is understood by many thinkers as “a call to self-transformation.” For Adam, walking is first and foremost a way of knowing oneself. The ordeal of the road offers him the opportunity for an experience that he deems necessary to identify himself. His walk appears to be both a quest and an escape. Indeed, he is caught in a simultaneous movement of distance and approach to a place. He flees the city and the speed that is the basis of his daily life, to embark on a long march towards Azemmour, the place of his ancestors. If Adam flees from speed, it is not only because it causes him “headaches;” it is also because he wants, through this act, to “deviate from the right path, the path of the predictable, of the given in advance as sure.” Adam deviates from the right path when he abandons everything, including his wife and his work. Walking not only stimulates his body, it also acts on his mind to the point where he indulges in multiple philosophical reflections. Urban life and the speed on which it is founded become for Adam threatening and disturbing. They stir up the flow of words, which overwhelms him as soon as he starts walking. Our subject empties his mind of extraordinary logorrhea of French literature, which causes a “headache” and thus complicates his life.

In *The Tribulations of the Last Sijilmassi*, Adam, as a walker, travels through the city his psychic absences, lost in the labyrinth that his thoughts form. There is in Adam a feeling of uncertainty and ambiguity that we want to see resolved. It is easy to see that his mind is indeed dynamic, because it is always in a state of absence, absent because it is thinking until it enters a “trance.” In particular, he exerts himself to hurtle down the stairs after a consultation with a psychiatrist on the nature of his absences and the radical change he has opted for.

Strictly speaking, the practice of walking is also part of the urban space. In this space, the walker struggles, with the intention of transgressing established norms. Thus, his ambition is to go beyond “civilized spaces” for a wider understanding of the world. In other words, walking means revolt against the norms established by society in that this act constitutes a favored path to reweave lost ties. It is clear to us that the march constitutes a moving critique of modernity. After an epiphany experienced over the Andaman Sea, he revolts against the speed that is the foundation of the contemporary world. As a result, he begins to avoid all machinery, as speed causes him vertigo. His decision to reach the city by walking seems to be out of the ordinary, which leads to

his returning home in the custody of two gendarmes. This is how his walk begins, a walk that later awakens his reflection on the world.

The spiritual dimension of the walk highlights the passage of the walker from a profane place to a sacred place. It is clear that the walker is trying to increase the arduousness of the journey towards his or her birthplace, which is perceived as sacred and as a place of healing. For our subject, it is essential to walk until his arrival, otherwise it is death that awaits him. In this respect, if, in walking, the body can be in full dynamism, the spirit is also subjected to a severe test.

In addition to this, poetic fragments that the memory of the walker had stored up emerge in waves. It's as if he empties himself of poetic fragments to change into an authentic Moroccan whom he should never have abandoned. This is how walking becomes synonymous with invention. In coming face-to-face with the world, we can say that our walker intends to "stand out." In this way, walking also becomes synonymous with existence, which means resisting modern life and the speed on which it is based. If not, life gets bogged down.

## Introduction

Lauréat du prix Jean Giono en 2014, *Les Tribulations du dernier Sijilmassi* (2014) est l'histoire d'un ingénieur « Adam Sijilmassi » qui vit des tribulations de l'esprit et des aventures, au sens d'épreuves traversées par l'esprit notamment dans la façon de voir le monde. C'est le roman de l'épiphanie et d'un choc vécu au-dessus de la mer d'Andaman. C'est le récit du questionnement absurde et de l'esprit errant où la raison de cet homme agnostique se brise par la vitesse hallucinante du Boeing, le poussant à se poser la question « qu'est-ce que je fais ici ? » (Laroui, 2014. p.6). L'écrivain maroco-néerlandais met en lumière un contraste entre la vie que mène Adam Sijilmassi et la vie que menaient ses ancêtres. C'est aussi pour dire quelle révélation a reçu le protagoniste et quel homme il est devenu après cette épiphanie vécue. Outre sa décision de marcher et de se mettre en dehors de la vitesse et comment il passe pour un fou, l'auteur met en lumière révolte et résistance ainsi que nostalgie : révolte et résistance par la marche contre la vitesse qui fonde la vie moderne, nostalgie par la volonté de vivre à la manière de ses ancêtres d'Azemmour. Au fil du texte de Laroui se dessine un itinéraire, un parcours en marge, celui d'Adam qui s'aventure par la marche et part en quête de ses origines. Partant du fait que dans la marche, l'esprit, le corps et le monde se répondent, et que le corps et l'esprit sont du même degré d'activité, nous tenterons de mettre en lumière les tribulations de l'esprit et les aventures du héros dans le roman. Au commencement, un survol théorique des études faites sur la marche est indispensable. En cela que nous allons recourir notamment aux études anthropologiques axées sur la marche en l'occurrence, ceux de Rebecca Solnit et David Le Breton. Il s'agira ensuite de présenter l'apport du philosophe Michel de Certeau sur le rapport entre la marche et la pensée. Il est de circonstance de se demander comment la marche d'Adam devient un appel à la métamorphose de soi et une tentative de changer d'existence. Nous allons mettre en lumière la marche et le dynamisme auquel elle donne naissance à travers le cheminement d'Adam. Ensuite, nous mettrons en évidence comment la marche devient dans ce roman à la fois révolte, résistance et nostalgie. Enfin, on verra également comment le sujet marcheur passe d'un lieu profane à un lieu qui lui est sacré.

## Considérations théoriques

Il est bien difficile de cerner la marche, lui imposer une signification unique du fait de sa nature mouvante. Elle apparaît comme une pratique banale, insaisissable et complexe. Toutefois, il est indispensable de faire appel à de multiples disciplines à titre



d'exemple : l'anthropologie, la philosophie si l'on veut approcher la marche dans la littérature. L'une des premières figures ayant approché cette pratique est l'écrivaine américaine Rebecca Solnit qui adopte dans son livre *L'art de marcher* une approche sociologique et anthropologique. Elle voit que « la marche a généré le sentiment de l'espace » (Solnit, 2002, p. 10). Et l'anthropologue de poursuivre qu'« idéalement, marcher est un état où l'esprit, le corps et le monde se répondent » (Solnit, 2002, p. 12). Pour elle, marcher et penser sont difficilement dissociables, c'est ainsi que le corps et l'esprit seraient d'un même degré d'activité, et ce, harmonieusement, afin que la déambulation ait lieu. C'est notamment aux travers de la marche que la voie s'ouvre aux sens et à la sensation. L'anthropologue David Le Breton dit dans ce sens que la marche fait « plonge[r] [le marcheur] dans une forme active de méditation sollicitant une pleine sensorialité » (Le Breton, 2000, p. 11). Et l'anthropologue d'ajouter que la marche se veut une perte des repères et une quête de soi, une façon de se rassembler soi (Le Breton, 2000, p. 11) qui va à l'encontre de toute activité devant remplir une fonction. Il conçoit donc la marche comme une activité impliquant à la fois le rôle d'acteur et de spectateur. Dans ce sens, le sujet marcheur agit de corps et d'esprit, assiste au spectacle du paysage pour ainsi le créer à son tour. C'est ainsi que dans sa marche, il éprouve le désir de comprendre le monde qui l'entoure et pas seulement pour chercher un point d'arrivé. Il poursuit sa réflexion en avançant que la posture du marcheur doit être celle de la disponibilité totale au monde (Le Breton, 2000, p. 22). Ainsi, le marcheur doit être en disponibilité totale face à la nature. Pour ce faire, un certain équilibre lui est indispensable entre le corps et l'esprit. Cela montre que dans la marche, le mouvement du corps stimule celui de l'esprit. Pour le sujet marcheur, l'expérience de l'espace terrestre passe inéluctablement par le corps avant d'être intellectualisée, conceptualisée. Rebecca Solnit pour sa part explicite l'importance de la perception qui se réalise par l'entremise du corps et de la marche comme une création en soi. « La marche elle-même étend le corps au monde, à l'instar des outils qui le prolongent. Le chemin est un prolongement du marcheur [...] On trouve donc trace du corps qui marche dans les lieux qu'il a créés » (Solnit, 2002, p. 47).

Il importe de souligner que le corps en marche peut être saisi comme entremise entre l'esprit et le monde. Cet échange constant qui se fait par l'entremise du corps entre l'esprit et le monde nous est d'importance en ce qu'il permet de mettre en lumière la marche dans le texte littéraire. En effet, l'écriture et la marche ont de profondes similitudes en ce qu'elles constituent « un appel à la métamorphose de soi » (Le Breton, 2000, p. 164) autrement, à se recréer un soi détaché des autres et ayant la capacité de renaître sous des formes variées.

La déambulation fait que le sujet marcheur se promène non seulement dans l'espace c'est aussi dans sa mémoire, en méditant sur ses souvenirs. Toutefois, il est au cœur d'une mémoire collective. L'identité qui se rapporte à l'espace montre au sujet marcheur qu'il est relié à d'autres à travers les signes qu'il capte. En cela que le marcheur se livre à un travail de déchiffrement des signes que l'espace émet le long de son cheminement. C'est donc ces signes-là qui seront symbolisés dans l'écriture pour refaire le voyage, se perdre dans des labyrinthes dans l'intention de recréer le monde. L'anthropologue considère que l'écriture peut être saisie comme mémoire des événements innombrables cueillis au fil du chemin (Le Breton, 2000, p. 94).

Quant au philosophe Michel de Certeau, il avance l'idée que le corps et l'esprit sont indissociables. Il dit dans ce sens : « penser, c'est passer; c'est interroger un ordre, s'étonner qu'il soit là, se demander ce qui l'a rendu possible, chercher en parcourant ses paysages les traces des mouvements qui l'ont formé, et découvrir dans ces histoires supposées grisantes comment penser autrement » (De Certeau, 1987, p. 51). André Carpentier propose d'inverser ces deux verbes dans l'acte déambulatoire, pour lui, passer c'est penser, du simple fait que « le corps et l'esprit agissent en complices dans le rapport au lieu » (Carpentier, 1987, p. 48). Et le philosophe d'explicitier : les « énonciations piétonnières » (De Certeau cité par Carpentier 2001, p. 148) qu'il conçoit comme réseaux de significations existant explicitement entre l'acte de marcher, l'acte de parler et celui d'écrire. Cela va de soi avec la déambulation littéraire qui peut être saisie comme mouvement indissociable de la marche, de la pensée et de l'écriture. Il y a donc là une dynamique plurielle qui fonde la marche dans la littérature.

Il peut y avoir des marcheurs contemporains qui se placent en position de révolte contre la culture, et les normes urbaines établies par l'homme moderne. C'est dans cet esprit qu'Alexis l'Allier avance l'idée que le marcheur solitaire marche souvent à contre-courant de tout un chacun, recherche une place dans la nature (L'Allier, 2004, p. 25). C'est ainsi que l'on peut affirmer que la marche constitue une critique en mouvement de la modernité. Dans le même ordre d'idée, Sylvain Tesson affirme dans ce sens que marcher, c'est fuir le monde numérisé et s'opposer ainsi au règne de la prévisibilité. Pour le critique littéraire Alexis l'Allier, dans la littérature, la déambulation s'inscrit d'abord dans l'espace urbain, cela peut être expliqué autant par une volonté de résistance face à la déshumanisation du monde que par le désir de comprendre ce monde déconstruit, du fait que le sujet marcheur, stipule l'Allier, est constamment en quête de sens (L'Allier, 2004, p. 33). L'anthropologue Le Breton voit dans ce sens que la marche

« dans le monde contemporain, pourrait évoquer une forme de nostalgie ou résistance » (Le Breton, 2000, p. 14). Cette pratique qui apparaît comme risible et désuète à côté des moyens de transport (avions, trains, métros..) est bien importante en ce qu'elle est valorisée notamment par les mouvements sociaux et culturels en tant que manifestation d'un droit à l'espace, loisir, retour à la nature ou comme quête spirituelle. On peut dire que la mise en marche dans la ville signifie tenter de « changer d'existence » (Le Breton, 2000, p. 25) de sortir de soi ainsi que d'entrer dans le labyrinthe, dans l'intention de mieux connaître soi ou rentrer chez soi (Le Breton, 2000, p. 34).

L'acte de marcher contient en lui une dimension spirituelle qui se manifeste explicitement dans le pèlerinage, parce que caractérisé par le passage d'un lieu profane à un lieu sacré. Cela signifie que l'espace se scinde en deux. C'est ainsi que l'on peut avancer l'idée que le marcheur pèlerin prend son départ d'un lieu-dit profane qui peut être la ville, lieu représentant le confort et la sécurité, très souvent douloureusement et dans une extrême lenteur comme ayant des cailloux dans les souliers. L'anthropologue Le Breton met en lumière l'idée que les marcheurs pèlerins s'efforcent d'augmenter la pénibilité du voyage (Le Breton, 2000, p. 69) en direction d'un lieu qu'ils qualifient de sacré. L'anthropologue souligne également l'idée que le sujet marcheur « n'élit pas de domicile dans l'espace, mais bien dans le temps » (Le Breton, 2000, p. 26) On peut affirmer que ce n'est pas les frontières spatiales qui scinde le parcours du marcheur mais bien le cycle du jour et de la nuit. En cela qu'il se libère de tout obstacle spatial pour affronter les contraintes temporelles de la nature.

Le Breton stipule également que la pratique de la marche se présente comme une recherche de contemplation, d'abandon, de flânerie que la présence d'un compagnon briserait, contraignant à la parole, au devoir de communiquer (Le Breton, 2000, p. 37-38). Il est d'évidence que le sujet marcheur fuit les hommes qui, assurément accablent les philosophes. C'est le cas du protagoniste du roman qui fuit les hommes parce qu'absorbé dans sa marche méditative. Le Breton évoque également le silence chez le sujet marcheur qui résulte notamment de sa présence attentive. Ce n'est donc pas au sens de l'absence de sons, mais au contraire, d'un état psychique et intellectuel. Un état qui donc mène à l'effacement de « ce qu'il y a autour de soi pour qu'il ne reste que soi » (l'Allier, 2004 p.28) Le Breton pense autrement le sujet marcheur, pour lui, c'est un être qui aspire par la marche de vivre sans toit ni loi, libre et sauvage, muni d'un flot de connaissance dans lequel il puise à chaque fois pour comprendre le monde. La marche d'Adam va dans ce sens en ce qu'il se trouve à chaque instant dans sa marche

envahi par un « flot de mots » et de « maux ». L'on peut déduire des conclusions de Le Breton que le rapport à l'espace ne peut se faire autrement que par l'entremise du corps et des sensations.

Il nous est indispensable de mettre en lumière l'errance en ce qu'elle permet également de penser la marche. Errer veut dire de se tromper, d'aller s'égarer, dans le hasard des pas. Elle peut être saisie comme un acte par lequel l'on s'écartere du droit chemin. C'est dans le sens de se perdre çà et là. De là, à dire que le marcheur errant ne suit pas d'itinéraire. Il est à préciser que le corps et l'esprit peuvent être simultanément en errance. De ce fait, l'on peut dire que l'errant est celui qui s'abandonne à un mouvement que l'on pourrait qualifier de spontané, de lâcher prise. Dans l'errance, le déambulateur « ressent, conçoit, fouille, imagine, pense la substance des choses » (Carpentier, 2004, p. 48). Il nous est manifeste que le sujet pensant trouve sa définition dans ces verbes-là, l'errant est un individu qui pense soi et le monde.

Ajoutons que le sujet déambulateur est désœuvré en ce qu'il y a chez lui, ce qu'André Carpentier nomme « une névrose de passage » (Carpentier, 2004, p. 49), cela fait qu'il ne peut qu'être dans cet état de désœuvrement. De surcroît, il est constamment soumis à une « pulsions scopique et gnostique » (De Certeau, 1980, p. 155) une pulsion qui fait qu'il observe et tend à percer les mystères. Le souci du dérivant, outre celui de marcher, est d'observer, de libérer son regard et donc ses sens pour en fin libérer son esprit. Et le philosophe de définir la déambulation comme un procès infini d'être absent et en quête d'un propre (De Certeau, 1980, p. 188).

Selon André Carpentier, l'écrivain déambulateur tente de mettre en lumière ses lieux de passage en puisant dans « ses observations, dans sa sensibilité, dans ses travers, dans sa mémoire, dans son savoir, mais aussi dans la matérialité même du lieu » (Carpentier, 2004, p. 53) C'est un être qui est bien doué dans la fouille par l'écriture. En d'autres termes, il est constamment en quête de ce petit quelque chose qui déclenche l'écriture.

## **Marche et métamorphose de soi**

De nombreuses études ont mis en lumière la marche entre corps et esprit. Elle est notamment comprise comme étant « un appel à la métamorphose de soi » (Le Breton, 2000, p. 164). On peut citer également l'apport de Rebecca Solnit qui voit qu'idéalement,

marcher est un état où l'esprit, le corps et le monde se répondent. Ils sont indissociables du fait que l'acte de marcher est un acte profondément attelé à l'acte de penser en cela que dans la marche, esprit et corps sont dans un dynamisme explicite. C'est dans cet esprit que David le Breton avance l'idée que la marche donne naissance au sens et à la sensation. Et l'anthropologue de poursuivre que la marche fait plonger le marcheur dans « une forme active de méditation sollicitant une pleine sensorialité » (Le Breton, 2000, p. 11). Selon lui, c'est par la marche que l'homme acquiert la faculté proprement humaine de donner du sens au monde. Il présente cette pratique comme acte par lequel l'homme crée, construit le monde.

Si l'on veut comprendre la pratique de la marche, il est indispensable d'évoquer le rapport entre corps et esprit. C'est notamment dans la marche que s'anime l'esprit et le corps. Ainsi comme le stipule André Carpentier : « passer c'est penser, car le corps et la tête agissent en complices dans le rapport au lieu » (Carpentier, 2004, p. 48). En cela que l'homme qui s'adonne à la marche laisse l'espace extérieur percer son esprit ce qui signifie qu'un pacte peut exister entre l'esprit du marcheur déambulateur et le monde perçu. Ce postulat est mis en évidence par le phénoménologue Merleau-Ponty : « le monde perçu [...] est l'ensemble des chemins de mon corps » (Merleau-Ponty, 1964 p. 295) ce rapport est donc saisi par le phénoménologue comme entrelacs de relations du corps à l'espace qui est constamment sous le pouvoir de l'esprit.

On peut dire que partir en marche est pour Adam d'abord une manière de se connaître soi-même. L'épreuve de la route lui offre l'occasion d'une expérience qu'il juge nécessaire pour se cerner comme individu. Sa marche apparaît à la fois comme quête et fuite. En effet, il est pris à la fois dans un mouvement simultané d'éloignement et d'approche d'un lieu. Il fuit la ville et la vitesse qui fonde son quotidien, pour s'engager d'arrache-pied dans une longue marche en direction d'Azemmour, lieu des ancêtres. Si Adam fuit la vitesse ce n'est pas seulement parce qu'elle lui cause des « maux », c'est aussi du fait qu'il aspire par cet acte « s'écarter du droit chemin, le chemin du prévisible, du donné d'avance comme sûr » (Carpentier, 2004, p. 46) on peut dire qu'Adam s'écarte du droit chemin par le fait qu'il abandonne tout, sa femme, son travail et son chat. « J'ai perdu mon travail, mon chat, ma femme... *Leur sacrifice ne sera pas vain...* » (Laroui, 2014, p. 82). La marche ne stimule pas seulement son corps, elle agit aussi sur son esprit au point de se livrer à de multiples réflexions philosophiques. La vie urbaine et la vitesse qui la fonde devient pour Adam menaçante et inquiétante, elle attise le « flot de mots » qui le submerge dès qu'il se met en marche. On peut dire que notre sujet marcheur

se vide l'esprit de logorrhée extraordinaire ou de fragments de littérature française qui lui cause des « maux » et par là même, lui complique la vie. En effet, au fil des pas, il se diverse de ces mots, on peut dire qu'il se mute du fait que ces mots portent en eux une identité, celle d'un francophone agnostique. La suite du récit montrera qu'il restera agnostique, toutefois, il réactive des ressources culturelles qu'il n'aurait jamais dû délaissier.

Le personnage dans sa marche pousse son corps en dehors des limites qui lui ont été tracées. Il sait que son chemin est semé de crevasses qui lui causerait peut être des douleurs et des souffrances mais lui, il vise la connaissance de soi dans l'intention d'atteindre une renaissance. C'est ainsi qu'il ne se focalise pas sur la douleur « les maux » pour ne pas s'anéantir. On peut affirmer que le flot de mots auquel la marche donne naissance aide à la connaissance de soi. C'est souvent un vers poétique qui accorde des repères au marcheur. Qui plus est, ces vers poétiques sont à l'origine de ses maux, en marchant, Adam les met en dehors de soi ce qui le mène à se purifier et renaître. Cela est susceptible d'apaiser ses douleurs.

Au centre de sa marche, il y a le corps, l'identité du voyageur qui, comme l'exprime Albéric d'Hardivilliers, relate sa propre expérience et supporte « le vertige qu'il y a à imaginer la saisissante nouveauté qui s'offre à nos yeux » (d'Hardivilliers. 2009, p. 24) les pas du marcheur attisent l'esprit qui ne cesse de fouiller la mémoire. Il ne peut fuir ses pensées, car il paraît bien qu'elles sont profondément enracinées et attachées à ses pas. De là, à dire que la marche n'est pas seulement produit du corps, elle anime également l'esprit. On peut aussi avancer l'idée selon laquelle la marche est nécessaire pour Adam, elle lui est salvatrice, c'est elle qui peut le guérir de ses maux d'esprit. Qui plus est, Laroui rejoint le Philosophe Allemand Nietzsche qui considère que « seules les pensées que l'on a en marchant valent quelque chose » (Nietzsche. 1974, p.19) c'est ainsi qu'Adam marche et pense sa vie pour se faire à la fin de nouvelles idées, un nouveau sens à sa vie, un sens qui pourrait apaiser son vertige métaphysique.

Ce faisant, Adam ne cesse de se poser la question « qui suis-je? », interrogation importante qui conforte l'idée que le protagoniste est bien en tribulations de l'esprit. On peut dire aussi qu'il tend par la marche de répondre à cette question du simple fait que dans la marche, il y a réflexion. La marche anime le corps et l'esprit. C'est seulement là où la marche s'arrête que le flot de mots s'arrête. Il y a chez Adam un dialogue de l'âme avec elle-même dans l'intention de donner sens à sa vie. Il nous est clair qu'un

effort de conscience est attaché à sa marche en ce que sa pensée et l'état d'âme de son être sont profondément liées à son mouvement. C'est là, un voyage dans son monde intérieur sur soi-même dans l'intention de percer les mystères de son être. Au juste, le flot de mots qui submerge Adam dans la marche peut être saisi comme prise de conscience sur son être. La marche comme quête de soi peut donc être saisie au travers de la prise de conscience de sa liberté par rapport au mode de vie de la modernité. Le fait d'abhorrer la vitesse donne à penser qu'Adam aspire par-là même de s'identifier autrement. C'est donc une quête qu'il mène jusqu'au bout. La pratique de la marche et de la quête de soi n'est jamais achevée, Adam restera toujours en quête d'une vérité du fond intérieur. Si Adam décide de ne plus aller en vitesse et aller à la vitesse des ancêtres, c'est bien pour devenir ce qu'il est, un *Homo sapiens* qui n'a jamais dépassé la vitesse du cheval au galop. Devenir ce que l'on est peut être compris comme révolte face à la modernité et la machination qui la fonde. Dès lors, le vertige qui le frappe dans l'avion supersonique en dessus de la mer d'Andaman le bouleverse, le rend à sa nature, celle des ancêtres.

## La marche entre corps et esprit

Dans les tribulations du dernier Sijilmassi, Adam en marcheur parcourt la ville souvent dans ses absences, perdu dans le labyrinthe que forment ses pensées. En cela que l'esprit est en pleine activité. Adam affirme dans ce sens : « ça m'arrive, oui, je me perds dans mes pensées... comme dans un labyrinthe » (Laroui, 2014, p. 66). Qui plus est, le labyrinthe apparaît comme « l'une des métaphores les plus aptes à représenter la complexité du monde contemporain et la confusion qui en découle. Tout est devenu labyrinthique » (Gervais, 2002, p. 13). Il nous est manifeste qu'Adam est saisi par une sensation d'incertitude et d'ambiguïté. Le récit montre que son esprit est constamment en état d'absence, absent car pensant jusqu'à entrer en « transe ». Ce qui fait de lui un être qui « oscill(e) entre le vide, le néant » (Laroui, 2014, p. 50). Cela est dû au fait qu'il ne sait plus qui il est, il peine à faire sortir ce qui ronge son esprit à savoir les mots qui lui sont « maux ». Il s'exalte notamment de répondre à l'appel de la marche après la consultation du psychiatre sur la nature de ses absences et le changement radical auquel il a opté.

Comme en transe, exalté, il sortit, dévala les escaliers, ouvrit la porte de l'immeuble et se mit en marche. *Demain, dès l'aube, à l'heure où blanchit la campagne, / Je partirai. C'était infernal. Il se prit la tête à deux mains,*

serra violemment. Peine perdue : l'ordalie des mots continuait. Des mots, des maux. (Laroui, 2014, p. 78)

Une fois en marche, l'esprit se mit en marche, ce qui montre que le corps et l'esprit s'activent simultanément. Dans cette optique, un vers baudelairien résonne dans son esprit actif, un vers traduisant l'appel de l'ailleurs : « Demain, dès l'aube, à l'heure où blanchit la campagne, / Je partirai » (Laroui, 2014, p. 78). Adam se met en marche vers un ailleurs. Là où il n'y a pas de vitesse, là où la vie est à la mesure de son ancêtre Homo-Sapiens.

Ajoutons que ce flot de mots est pour Adam un flot de « maux » la raison pour laquelle : il se prit la tête à deux mains, serra violemment. Ce dynamisme de l'esprit qui s'active au fil des pas traduit explicitement les incertitudes et une crise identitaire qui atteignent le marcheur. Ces « mots » ou ces « maux » ne résultent que des incertitudes et du dédoublement qui survient chez Adam. Les tribulations de l'esprit soulignent la nécessité d'une métamorphose chez le protagoniste. Dans ce sens, on peut citer l'épisode où il ne sait plus qui il est « un Robespierre ou un Danton ». Le parcours erratique l'a introduit dans une incertitude et une ambiguïté qui sont apparemment produit du dédoublement du sujet marcheur. Dans le même ordre d'idée, le sujet marcheur apparaît comme saisi par un sentiment de perte d'identité. C'est ce que met en lumière David le Breton qui voit que la marche se veut une pratique où il y a perte de repères et quête de soi. Plusieurs passages dans le roman en témoignent manifestement à titre d'évidence, ce que le narrateur évoque comme étrange :

C'était étrange. Il y avait maintenant deux hommes en lui (deux démons ?). L'un, ardent, électrisé, fiévreux (et c'était lui qui menait son corps (« *Tu trembles, carcasse...* »)); l'autre calme et froid, mais impuissant à contrôler son corps galvanisé. Deux hommes. Danton et Robespierre. Deux faces d'une même pièce... *Ah ! ça ira, ça ira, ça ira...* « Tu tremblerais bien davantage si tu savais où je vais te mener ! » (Laroui, 2014, p. 79)

Notre sujet marcheur est donc en proie à un dédoublement, deux démons logent en lui, l'un est ardent, il contrôle son corps, l'autre est explicitement impuissant face au corps galvanisé. C'est ainsi qu'un Danton et Robespierre logent en lui. Ce passage mérite d'être commenté autrement à savoir que le démon impuissant est bien le francophone en ce qu'il se vide de tous les mots, vers et textes littéraires, philosophiques,



bref, il est forcé par le démon ardent de se débarrasser de l'homme moderne qu'il était en faveur du marocain authentique, celui qui aime les textes des philosophes andalous à l'instar de : « Hayy Ibn Yaqzân, d'Ibn Tofayl » « Traité décisif d'Ibn Rochd ». Sa découverte est frappante du fait que l'agnostique qu'il était n'a pas été secoué et que le rationalisme européen doit beaucoup à ces philosophes.

De là, à dire que notre sujet marcheur est en plein trouble du fait que ce dédoublement hante la psyché du sujet marcheur. Ainsi, le récit montrera que plus il persiste dans sa marche, plus son trouble augmente et ne prend fin qu'à l'arrivée à la terre natale Azemmour. Il est à noter que le rythme de l'écriture est d'une extrême lenteur du fait que chargé de digressions. En effet, le texte est jonché de références philosophiques et poétiques. Cela donne comme corolaire l'idée que l'acte de marcher a de multiples similitudes avec l'acte d'écrire.

Ajoutons que la marche suggère l'effort d'Adam de diminuer et les maux de l'esprit et le flot de mots qui submerge son esprit. C'est dans la marche qu'il aspire diminuer le doute ontologique ou le vertige métaphysique qui règne sur son être. En fait, à maintes reprises, le protagoniste exprime explicitement ce sentiment de perte d'identité, de déracinement. C'est notamment le cas dans : « Qui suis-je ? » (Laroui, 2014, p. 89/154). « Suis-je devenu un gros cafard ? » (Laroui, 2014, p. 103). « Avion, altitude, vitesse... « Qui suis-je ? », « Que fais-je ici ? », etc » (Laroui, 2014, p. 154). « Qu'est-ce qui m'arrive ? » (Laroui, 2014, p. 193). « Toujours en français. Pas une seule phrase de Mutanabbi ou de Chawki, pas un seul verset du Coran. Qui suis-je ? » (Laroui, 2014, p. 78). Ce questionnement ou cette crise des mots hâte sa marche vers le sud, lieu qu'il qualifie d'espace d'apaisement. En fait, ce à quoi Adam aspire, c'est bien à quitter la ville, lieu de vitesse, vu comme profane, lieu des « extraordinaires logorrhées » (Laroui, 2014, p.78) vers un lieu sacré à ses yeux, celui des ancêtres où il pourrait apaiser l'entrechoquement des phonèmes qui se produit dans son esprit. Il est bien conscient que c'est uniquement par la marche qu'il peut s'arracher à cette crise identitaire, à ce « flots de mots » et à ces questions ontologiques.

Plus loin dans le récit de Laroui, l'esprit du protagoniste connaît l'apaisement une fois en dehors de Casablanca : « Le cercle d'acier qui opprimait sa poitrine à Casablanca, au réveil, avait disparu » (Laroui, 2014, p. 86) c'est donc en dehors de cette immense cité que les sensations ou les maux se disparaissent. En d'autres termes, dans le cas d'Adam, la marche apparaît comme une guérison. C'est elle qui lui procure la distance

d'abord physique et puis morale indispensable pour guérir la crise des « mots » et des « maux ». Sa crise identitaire et le questionnement auquel elle donne naissance se voient apaisés une fois en dehors de Casablanca. De là, à dire que la marche lui est salvatrice de l'épiphanie vécue quelques part en dessus de la mer d'Andaman.

D'après cela, on peut affirmer que le corps d'Adam est en errance aussi bien que sa pensée. C'est là une caractéristique du marcheur déambulateur. Cela a comme corolaire le fait que l'on passe chez Adam de la marche, à la parole et à la pensée. Ce qui signifie qu'il erre non seulement dans le monde extérieur mais également dans son monde intérieur.

La marche est ainsi construite, accompagnée d'une pensée en plein dynamisme, un esprit aussi éveillé qui fait que le sujet marcheur se perd dans sa culture aussi riches et ses connaissances aussi vastes. Cela va de soi avec la marche telle que représentée dans le récit de Laroui à savoir qu'Adam marche avec un esprit profondément actif de même qu'une culture et des connaissances lui viennent en flot. En cela que les textes et fragments poétiques autrefois lus montrent qu'il marche avec un bagage de culture. Cela dit, ce sujet déambulateur se promène dans sa propre mémoire. Tous ces mots qui « s'entrechoquent » dans son esprit éveillé ne résultent que de la mémoire qui s'active au fil des pas.

## **Marche et révolte**

Stricto sensu, la pratique de la marche s'inscrit également dans l'espace urbain. Le marcheur s'y met en lutte dans l'intention de transgresser les normes établies. Ainsi, son ambition est celle d'aller au-delà des « espaces civilisés » et ce, pour une appréhension plus ample du monde. En d'autres termes, La marche signifie révolte contre les normes établies par la société du fait que cet acte constitue une piste favorisée pour retisser les liens perdus. À cet égard, ce type de marcheur, stipule François l'Allier, « se place également en position de révolte contre la culture, l'ordre urbain établi (par exemple la circulation des voitures, les feux de signalisation, etc.) » (L'Allier, 2004, p. 26). Il nous est clair que la marche constitue une critique en mouvement de la modernité. Si Sylvain Tesson entend fuir le monde numérisé et s'oppose au règne de la prévisibilité, Adam, pour sa part, Après l'épiphanie vécue en dessus de la mer d'Andaman, il se révolte contre la vitesse qui fonde le monde contemporain. Il fuit tout engin, la vitesse lui est vertige. C'est ainsi qu'il se révolte par la marche à la manière de ses ancêtres Homo

Sapiens. Sorti de l'aéroport, il refuse de prendre un taxi. Il émet un mensonge pour se dégager de la horde des taxis jonchée à la sortie: « Il se dégagea du mieux qu'il put, répétant qu'il possédait une voiture et qu'elle l'attendait au parking. Pourquoi ce mensonge ? » (Laroui, 2014, p. 9). Cela semble plus vraisemblable que sa décision de « marcher jusqu'à Casablanca » (Laroui, 2014, p. 9). Sa décision de rejoindre la ville par la marche paraît être hors norme ce qui lui a valu de rentrer chez lui d'autorité encadré par deux gendarmes. C'est ainsi que sa marche commence, une marche qui par la suite fait éveiller sa réflexion sur le monde.

Dans la même optique, l'anthropologue David le Breton explique que la marche dans le monde contemporain, pourrait évoquer une forme de nostalgie ou résistance (Le Breton, 2000, p.14). Cela va de soi avec la situation du protagoniste. Sa marche peut être saisie d'abord comme nostalgie en ce qu'il se dit vouloir marcher à la manière de son ancêtre le *Hadj Maati* qui n'a jamais dépassé la vitesse de quatre kilomètre à l'heure. Il s'agit en somme d'une forme de résistance face au mode de vie de la modernité urbaine.

Il s'engagea sur le bord de la route, traînant sa valise à roulettes, et atteignit bientôt sa vitesse de croisière : quatre kilomètres à l'heure. Pendant sept millions d'années, aucun homo, ni erectus ni sapiens, n'avait longtemps dépassé cette allure : au regard des millénaires, il était dans la norme. (Laroui, 2014, p. 9)

Le début du récit montre comment Adam sijilmassi a vécu une étrange épiphanie alors qu'il survolait la mer d'andaman, il se posa des questions perturbantes, on peut citer dans ce sens : « que fais-je ici ? » (Laroui, 2014, p. 154) propulsé dans l'air à des vitesses pharamineuses tandis que ses ancêtres n'avait jamais dépassé la vitesse d'un cheval au galop. Ce fut une épiphanie ayant déclenché les cogitations du protagoniste. Il comprit notamment qu'il vit la vie d'un autre et qu'il y avait quelque chose d'indigne dans cette translation de l'humain « le long d'une géodésique du monde » (Laroui, 2014, p. 6). Cela le pousse à changer de vie et à faire de la marche ce par quoi il résiste face à ce que Alexis l'Allier nomme la « déshumanisation du monde » à laquelle l'homme moderne a donné naissance. Autrement, si Adam décide de ne plus filer à l'allure du Boeing, c'est pour se tenir hors de la vie moderne. Son corps n'est plus identique au corps moderne qui à l'image de la machine, se déplace à haute vitesse. De là, à dire que le protagoniste veut par l'entremise de la marche renouer avec le corps biologique

que le corps moderne tente d'enterrer. C'est là encore vouloir résister par le mouvement du corps qui n'est plus une activité désuète. C'est ainsi qu'il pense autrement son rapport à la machination qui a fait que la marche représente une action anachronique et marginale dans un monde où l'on se déplace en automobile. Plus loin dans le récit de Laroui, Adam se remet en marche vers la ville d'Azemmour :

Il ne songea pas un instant à lever le bras et à arrêter un des grands taxis blancs qu'il voyait filer sur la route et qui lui adressaient des appels de phares. Non, c'était à pied, à l'allure de l'homme, qu'il lui fallait retourner vers le long boyau noir. *J'ai l'apparence d'homme pour prouver que le monde est fait à ma mesure.* (Laroui, 2014, p. 82)

Ajoutons également que la marche dans la ville se veut une nouvelle manière de « changer d'existence » (Le Breton, 2000, p. 11) de sortir de soi et de se mettre loin de tout engin et donc de la vie moderne pour ainsi mieux rentrer en soi ou aller chez soi.

Plusieurs faits attestent que la marche initiée à la sortie de l'aéroport de Casablanca apparaît hors norme. En effet, les gens rencontrés en route sont sidérés par le choix d'Adam. Cela donne à penser que le fait de ralentir dans le contexte de la vie moderne choque et apparaît comme une transgression. Marcher est donc une activité désuète pouvant frapper de stupéfaction malgré le fait que l'humanité n'a fait que marcher jusqu'à un temps très récent.

Cela se produit à titre d'exemple à la sortie de l'aéroport. La route est si longue et la marche d'Adam apparaît comme étrange conduite. Tel est son objectif, marcher jusqu'à Casablanca. Tout au long de la route, les automobilistes s'arrêtent lui proposant de le déposer, à chaque fois le refus est rendez-vous: « Il répondit d'un ton ferme : — Non, merci. » (Laroui, 2014, p. 10) « — Je vais à Casablanca. Mais j'ai envie de marcher. Merci pour l'offre. » (Laroui, 2014, p. 10) — Je vais à Casablanca. À pied. Allez-y, votre femme s'impatiente » (Laroui, 2014, p. 15) ces réponses sont difficilement acceptables parce qu'étant hors norme. « Personne, tu entends bien, *personne* ne va à pied à Casa à partir d'ici (...) Cette foutue ville est déjà assez grande pour t'épuiser, toi et ta valise ». « On ne va pas à pied à Casa. C'est impossible. Ça n'existe pas » (Laroui, 2014, p. 11). De là, à reconnaître que la marche d'Adam est transgressive, choquante et hors norme.

## Marcher d'un lieu profane à un lieu sacré

Il nous paraît important d'éclairer la dimension spirituelle de la marche en ce qu'elle traduit le passage du marcheur d'un lieu profane à un lieu sacré. De là, à dire que le monde se scinde en deux. Ainsi, le marcheur pèlerin passe d'un lieu profane qui est manifestement la ville, lieu où le malaise des maux et des mots atteint le sujet marcheur, le trouble, au point de songer dans une marche pénible et d'extrême lenteur. Notre sujet marcheur entend à la manière d'un pèlerin se purifier et renaître en marchant avec des cailloux dans les souliers. Il semble évident que le marcheur s'efforce d'augmenter la pénibilité du voyage en direction de son lieu natale perçu comme sacré et comme espace d'apaisement. Pour notre sujet marcheur, il est indispensable de marcher jusqu'à l'arrivée sinon c'est la mort qui l'attend « Marche ou crève » (Laroui, 2014, p. 88). Il nous est manifeste que l'itinéraire que suit Adam est bien similaire à celui d'un pèlerin en ce qu'il décide de donner un tout nouveau sens à son existence d'homme, il laisse tout derrière lui et revient vivre dans sa terre natale. Autrement, il abandonne la ville, lieu des maux et des maux de l'esprit pour aller en quête de ses racines et de ses origines. Il est ainsi en quête d'un ailleurs où il peut renaître, un ailleurs qui lui est sacré, à savoir celui des ancêtres, un ailleurs où il n'aurait point de trouble. C'est ainsi qu'il se met à rude épreuve, celle d'un chemin semé d'embûches, ceci fait penser aux pèlerins qui s'efforcent d'augmenter la pénibilité du voyage. Pour atteindre ce qu'il nomme le long boyau noire ou encore ce lieu de délivrance, il se livre à une marche lente et pénible: « c'était à pied, à l'allure de l'homme, qu'il lui fallait retourner vers le long boyau noir. *J'ai l'apparence d'homme pour prouver que le monde est fait à ma mesure* » (Laroui, 2014, p. 82). À cet égard, si, dans la marche, le corps peut être en plein dynamisme, l'esprit est aussi soumis à rude épreuve. Il est toujours sous le poids des « mots » et des « maux ». Ce voyage pénible et lent conduit donc à l'épuisement du corps et de l'esprit.

Il était épuisé. « *Couchons-nous sur la terre, et dormons.* » La terre, il lui sembla qu'elle était boueuse (cette boue est-elle faite de mes larmes ? Je perds la tête...). Il fit quelques pas et s'assit sur le seuil d'un café clos pour la nuit, posa la tête sur ses bras croisés sur ses genoux et sombra dans un sommeil agité. (Laroui, 2014, p. 85)

Selon l'anthropologue David le Breton, le sujet marcheur « n'élit pas de domicile dans l'espace mais dans le temps » (Le Breton, 2000, p. 26). De ce fait, ce n'est pas les frontières dans l'espace qui l'arrêtent mais bien le cycle du jour et de la nuit qui scinde

son cheminement. C'est ainsi qu'Adam, une fois épuisé la nuit, il songe dans un sommeil au seuil d'un café. C'est donc les contraintes temporelles qu'affronte le marcheur dans son chemin. On peut dire également que la marche met en péril le sujet marcheur, c'est notamment le fait quand le temps l'arrête pour une nuit aux environs de Bir Jdid:

Je te conseille de ne pas rester ici. Des chiens sauvages rôdent dans les parages. S'ils s'enhardissent, ils pourraient bien s'attaquer à toi. Tu ne veux quand même pas finir déchiqueté par des chiens ? Et si les gendarmes te découvrent ici, ils t'emmèneront... (Laaroui, 2014, p. 85)

C'est ainsi que marcher devient synonyme d'invention. Dans ce corps à corps avec le monde, notre sujet marcheur entend « se tenir hors ». C'est ainsi que marcher devient également synonyme d'exister, ce qui veut dire résistance face à la vie moderne et la vitesse qui la fonde si non la vie s'enlise.

## Conclusion

En guise de conclusion, il ressort de l'analyse de ce roman philosophique que la marche permet au protagoniste de se métamorphoser. Tout au long de ses tribulations, il se vide l'esprit de tous les textes et fragments poétiques de littérature française qu'il avait auparavant mémorisé. Ce qui conforte l'idée que dans la marche, le corps et l'esprit sont en plein dynamisme. C'est ainsi que se métamorphose notre sujet marcheur en redevenant le marocain authentique qu'il n'aurait jamais dû délaissier. Cela ne s'est pas fait sans malaise, sans vertige du fait que le flot de mots ou ce qu'il qualifie de logorrhée s'accompagne de « maux ». Ce qui conforte l'idée que la marche ouvre la voie aux sens et à la sensation. On comprend également que marcher c'est penser en ce que dans sa marche, le protagoniste se dit se perdre dans ses pensées comme dans un labyrinthe. De là, à reconnaître que dans la marche d'Adam, il y a perte de repères et quête de soi exactement et comme le stipule Le Breton. La sensation de dédoublement et le malaise identitaire qu'il y a chez lui en témoignent manifestement. La marche inscrite dans la métropole apparaît dans le roman comme une lutte et transgression des normes de la vie moderne, la décision de marcher devient une folie parce que le fait de ralentir dans la vie moderne choque, constitue une transgression des normes établies par la modernité. La marche apparaît également comme résistance en ce que le sujet marcheur résiste face aux appels des taxis et automobilistes. Personne ne comprend le pourquoi de sa décision à tel point que la gendarmerie le ramène d'autorité chez lui. La marche

d'Adam traduit également un désir qui est celui de passer d'un lieu qu'il juge profane à savoir la ville, espace « des mots/ maux » et de son malaise identitaire, vers un lieu qu'il juge sacré, le sud en dehors de la ville, qualifié d'espace de son apaisement. En cela que l'espace dans le roman se scinde en deux lieux. On comprend également à travers ce roman fait de tribulations que le sujet marcheur n'a pas de domicile dans l'espace en ce qu'il ne s'arrête guère par les frontières spatiales, c'est plutôt le cycle du jour et de la nuit qui scinde son cheminement. On peut déduire également de ce roman fait de tribulations que ce marcheur contemporain entend se « tenir hors » par la marche, ce qui fait de cet acte un synonyme d'exister, que l'on peut saisir comme résistance à la vie moderne si non la vie du héros s'enlise.

---

**Évaluation :** Évaluation anonyme par des pairs extérieurs.

**Conflit d'intérêts :** L'auteur n'a aucun conflit d'intérêts à déclarer.

**Subvention :** L'auteur n'a reçu aucun soutien financier pour ce travail.

**Peer-review:** Externally peer-reviewed.

**Conflict of Interest:** The author has no conflict of interest to declare.

**Grant Support:** The author declared that this study has received no financial support.

---

## Bibliographie

Breton, L. D. (2000). *Éloge de la marche*. Paris : Métailié.

Carpentier, A. (2004) « Huit remarques sur l'écrivain en déambulateur urbain ». Dans *Les écrivains déambulateurs : Poètes et déambulateurs de l'espace urbain*. Article d'un cahier *Figura*. En ligne sur le site de l'Observatoire de l'imaginaire contemporain. <<http://oic.uqam.ca/fr/articles/huit-remarques-sur-lecrivain-en-deambulateur-urbain>>. Consulté le 2 Janvier 2021.

Certeau, M. D. (1994). *L'invention du quotidien (Arts de faire 1)*, Paris, Union générale d'édition, coll. « 10-18 »

Certeau, M. D. (1987). *Histoire et psychanalyse entre science et fiction*. Paris: Gallimard.

Gervais, B. (2002). « Le labyrinthe et l'oubli. Fondements d'un imaginaire ». Dans *L'imaginaire du labyrinthe*. Article d'un cahier *Figura*. En ligne sur le site de l'Observatoire de l'imaginaire contemporain. <<http://oic.uqam.ca/fr/articles/le-labyrinthe-et-loubli-fondements-dun-imaginaire>>. Consulté le 2 Janvier 2021.

Hardivilliers, d. A. (2009). *L'écriture de l'ailleurs. Petits propos sur la littérature nomade*. Paris : Transboréal.

L'Allier, A. (2004) « La déambulation, entre nature et culture ». Dans *Les écrivains déambulateurs : Poètes et déambulateurs de l'espace urbain*. Article d'un cahier *Figura*. En ligne sur le site de l'Observatoire de l'imaginaire contemporain. <<http://oic.uqam.ca/fr/articles/la-deambulation-entre-nature-et-culture>>. Consulté le 7 janvier avril 2021.

Laroui, F. (2014). *Les tribulations du dernier Sijilmassi*. Paris : Julliard.

Merleau-Ponty, M. (1964). *Le visible et l'invisible*. Paris : Gallimard.

Nietzsche, F. (1974). *Le crépuscule des idoles*. Paris : Gallimard.

Solnit, R. (2002). *L'art de marcher*. (trad. de l'américain par Oristelle Bonis), Paris : Actes Sud.





# Langage obscène et injurieux dans *La Voyeuse interdite* de N. Bouraoui et *C'est le soleil qui m'a brûlée* de C. Beyala

## Obscene and Offensive Language in *La Voyeuse Interdite* by N. Bouraoui and *C'est le soleil qui m'a brûlée* by C. Beyala

Assia MARFOUQ<sup>1</sup> , Abdelghani BRIJA<sup>2</sup> 



<sup>1</sup>Prof., Hassan First University, Laboratory of Didactic Engineering, Entrepreneurship, Arts, Literature and Languages (LIDEALL), Settat, Morocco

<sup>2</sup>Prof., Mohamed V University of Rabat, Morocco

ORCID: A.M. 0000-0002-1803-3279;  
A.B. 0000-0002-3355-3395

### Corresponding author:

Assia MARFOUQ,  
Hassan First University, Laboratory of Didactic Engineering, Entrepreneurship, Arts, Literature and Languages (LIDEALL), Settat, Morocco  
**E-mail:** assia.marfouq@uhp.ac.ma

**Submitted:** 22.01.2021

**Revision Requested:** 05.04.2021

**Last Revision Received:** 12.04.2021

**Accepted:** 06.09.2021

**Citation:** Marfouq, A., & Brija, A. (2021). Langage obscène et injurieux dans *La Voyeuse interdite* de N. Bouraoui et *C'est le soleil qui m'a brûlée* de C. Beyala. *Litera*, 31(2), 653-666.  
<https://doi.org/10.26650/LITERA2021-866664>

### RÉSUMÉ

La sexualité est une thématique très prisee dans la littérature africaine de manière générale. Fortement liée à d'autres thèmes comme le patriarcat, l'émancipation de la femme, la domination masculine, etc., la sexualité traduit le conflit de genre en la femme et l'homme et trahit l'idéologie masculine dans les sociétés africaines. La sexualité dans le corpus choisi pour notre étude, à savoir *C'est le soleil qui m'a brûlée* de Calixthe Beyala et *La Voyeuse interdite* de Nina Bouraoui, est intimement liée au projet d'écriture de ces auteurs qui ont choisi d'opter pour le langage obscène et les injures afin de montrer à quel point l'homme réduit la femme à un simple objet sexuel et afin d'adopter une position de contre-attaque dans le souci de réduire l'homme à son organe sexuel. Le langage obscène devient alors un moyen de proclamation de la liberté des femmes. Les auteures utilisent aussi ce langage choquant afin de réveiller les consciences des lecteurs sur l'urgence d'établir l'équilibre dans les relations entre femme et homme. La lecture du langage obscène et injurieux à travers les deux romans africains soumis à l'étude nous permettra de voir comment les auteurs dépeignent sans retouche des scènes sexuelles et les remettent constamment dans leur cadre idéologique et social.

**Mots-clés:** Langage, sexualité, trivialité, Beyala, Bouraoui

### ABSTRACT

Sexuality is a very popular theme in African literature in general. Strongly linked to other themes like patriarchy, female emancipation, male domination, etc., sexuality translates the gender conflict in women and men and betrays male ideology in African societies. Sexuality in the corpus chosen for our study: *C'est le soleil qui m'a brûlée* by Calixthe Beyala and *La Voyeuse interdite* by Nina Bouraoui, is intimately linked to the writing project of these authors who chose to opt for obscene language and insults in order to show to what extent man reduces woman to a simple sexual object and in order to adopt a position of counterattack in the concern to reduce man to his sexual organ. Obscene language then becomes a means of proclaiming the freedom of women. The authors also use this shocking language to awaken readers' awareness of the urgent need to establish a balance in the relationship between women and men. Reading the obscene and offensive



language throughout the two African novels submitted for study will allow us to see how the authors portray sexual scenes without retouching and constantly put them back into their ideological and social framework.

**Keywords:** Language, sexuality, triviality, Beyala, Bouraoui

## EXTENDED ABSTRACT

The question of sexuality is omnipresent in African literature. The presence of woman in the African novel is certainly vital, because she represents the most significant and interesting character. Her body and sex have become a subject of writing and a romantic object that assume thematic and ideological interpretations.

In order to assert the presence of sex as a means of proclamation, writers refuse to be silent or to hide behind words. Approaching sex is a way of speaking freely and openly by confronting what is usually secret and hidden, that is to say forbidden, to be verbalized at the risk of overturning and breaking the stability of social order. The theme of sexuality has given birth to novelists who violate prohibitions and taboos and venture into writing that is intentionally shocking.

Disobeying the patriarchy and stereotypes of society which make woman a simple sexual object to be consumed according to the desire of man becomes the weapon of any African woman who wishes to change her situation of damned and submissive in order to access emancipation and freedom of choice. The silence imposed by men in African Maghreb and sub-Saharan societies with the aim of subjecting women to enslavement is a subject much addressed by gender studies and current postcolonial studies which further clarify the nature of the link between men and women, particularly in formerly colonized countries. This situation does not seem to be able to last over time, especially after the emergence of female writing.

The theme of sexuality and the use of trivial language particularly interested the African Maghreb and sub-Saharan authors. As a result, we have chosen to examine two representative novels from the Maghreb and sub-Saharan Africa. We will be particularly interested in two writers representative of this theme in both Maghreb and Sub-Saharan spaces: *C'est le soleil qui me brûlée* by Calixthe Beyala and *La Voyeuse interdite* by Nina Bouraoui. These authors talk about sex without restraint, describing it in a blunt way. They approach sex by portraying it in a strong, detailed, and unedited way in erotic or even sometimes pornographic-looking scenes. Their concern is to stage carnal

relationships bathed in deviation, prohibition, transgression, disorder, and liberation. Our work consists of a careful analysis of coarse language and the lexicon that dominates it while constantly linking with patriarchal and feminist ideology.

The use of trivial language is far from free in the novels submitted to our review. We will see how this language is indeed part of a logic that is part of the authors' writing project based essentially on excess, excessiveness, and hyperbole in order to awaken the consciousness of the readers and to raise awareness of social debauchery and the flagrant imbalance between men and women. We will show that the exposure of social reality through trivial and pornographic language also signifies to what extent the relationship between man and woman in African societies have a sexual nature which reduces women to a simple object of pleasure. The authors did not fail to respond to this inferiorization imposed by man with demeaning and reductive language. We will also see how the offensive interpellation metaphorically translates feminine attitudes and their perceptions of the masculine gender. It is a way of imposing the subjugation that man knows how to impose on woman. The identification of man by repeatedly derogatory questioning reflects how dominant ideology is through language and has the power to exclude the subject. The strategies of language attack and the defense undertaken by men and women show that even language can be subjected to an ideology which structures it and prepares it for the destruction of a gender, a class, or a race.

## Introduction

Le sexe est libéré de tout tabou d'ordre social. Dans le cas des romans africains, il s'agit de l'imagination sans limites des écrivains africains de la nouvelle génération. On le trouve partout dans ces textes : dans la nudité, le dévoilement et l'exhibition. Il est le moteur d'articulation et de dynamisation de la fiction romanesque.

La crudité des mots des auteures soumises à l'étude et le « libertinage » textuel veulent sans aucun euphémisme dévoiler à la fois toute débauche sexuelle et tout désordre social, mais aussi lever le voile sur le malaise et la désorientation vécues par les sociétés modernes qui vivent sans repères et dans un désordre total.

Le roman contemporain est en effet caractérisé par une certaine tendance excessive de transgresser les tabous et les interdits. La débauche sexuelle dans le texte romanesque est alors une image de la débauche sociale que les auteurs étalent et exposent en public de manière isolée avec une intention manifeste de choquer le lecteur et de représenter le vécu de manière figurée en mettant le doigt sur sa laideur sans aucune triche ou jeu hypocrite avec les mots et les expressions par souci de conformisme ou de convenance. Il n'est pas du tout étonnant de remarquer que les textes africains sont remplis de corps, de chair, de sexe et de sexualités débridées et désordonnées.

La présente étude propose d'étudier un aspect particulier de la sexualité dans le roman africain à travers le langage obscène et injurieux qui marque les sujets et influe leur identité. Notre analyse se fera sur un corpus constitué de deux romans représentatifs de notre thème d'étude et des notions sur lesquelles il s'articule comme le patriarcat, le pouvoir, l'idéologie et l'assujettissement : *La Voyeuse interdite* de Nina Bouraoui et *C'est le soleil qui m'a brûlée* de Calixthe Beyala. A la lumière de théories de langage et leurs relations avec le pouvoir et l'idéologie, nous analyserons suivant une approche comparée notre corpus afin de montrer comment l'injure, l'interpellation et le langage obscène contribuent à soumettre la femme et la dévaloriser. Althusser, Foucault, Austin, Rastier et Butler sont nos principaux auteurs qui alimenteront le cadre théorique de notre étude.

### 1. Les mots triviaux du langage sexuel

Dans *C'est le soleil qui m'a brûlée* de Beyala le discours du sexe et de la sexualité s'affirme comme une manière de lutter contre les vices de la société, particulièrement

les dépravations sexuelles et les violences contre les femmes. Étaler ces violences dans le texte est une manière de mieux les faire voir, car mettre la réalité à nu permet de bien en prendre conscience. Beyala opte pour un effet de grossissement, et de carnavalisation dans ses textes. On remarque que le processus de carnavalisation permet de voir la vie et le monde à l'envers où tabous et interdits sont mis entre crochets et tout le reste est permis. Ce renversement de situations et de l'ordre établi est une manière qui mène vers la libération, le défoulement et la catharsis.

L'utilisation du langage trivial, grossier et vulgaire n'est pas donc gratuite dans le texte de Beyala ou tout simplement provocateur : il porte toute la signification de son projet romanesque. Les grossièretés présentes dans le texte, les scènes obscènes ainsi que toute transgression exagérée des règles et des normes sociales relèvent de l'écriture carnavalesque caractérisée par l'aspect outrancier. Ce dernier a pour objectif de réveiller la conscience du lecteur et fait référence directement à la débauche qui caractérise réellement la société africaine.

Ainsi, on remarque que les valeurs de l'humanité subissent le renversement, le piétinement et le bafouage. Ce constat est facilement perceptible au niveau du langage. Il se ressent à travers un langage qui est à l'image de la réalité, qui y adhère et la restitue. Faire vrai, et être vraisemblable, suppose cette vulgarité au niveau du langage afin de rompre avec toute menterie ou mystification de l'ordre social. Les romancières du sexe traduisent sans détour ou faux-fuyant une réalité sociale qu'il faut absolument mettre à nu.

L'écriture carnavalesque retrouvée dans le texte beyalien permet en outre de responsabiliser le lecteur en mettant devant ses yeux les hypocrisies cachées derrière l'ordre social. Par conséquent, on remarque que derrière la crudité des mots qui choquent et déstabilisent, derrière le langage du corps et du sexe, se cache une violente satire sociale où les mots orduriers et triviaux sont rendus banals tant la perversion et le vice a franchi depuis très longtemps le seuil de l'acceptable.

Les écrivaines africaines francophones recourent à un langage obscène, adjectif que le Dictionnaire *Le Petit Robert* définit comme « tout ce qui blesse ouvertement la pudeur par des représentations d'ordre sexuel ». Les récits de notre corpus présentent en effet une offense aux règles de bienséance à travers les grossièretés, la sexualité et même la scatologie afin de représenter le monde chaotique des sociétés africaines. À

titre d'exemple, Beyala procède par des descriptions obscènes érotiques et pornographiques.

En effet, la référence au sexe émaille constamment le roman beyalien. Tout d'abord, Ateba raconte une scène sexuelle qui remonte au temps de son enfance. Il s'agit d'une expérience initiatique qu'Ateba a vécue avec le petit Gon, le fils de Madame Combi. Cette scène est décrite avec beaucoup de détails et avec des mots soigneusement choisis, de sorte que le lecteur a l'impression de témoigner de près de cette scène romanesque :

Elle [Ateba] prend le sexe dans ses mains. Elle le serre. Il gonfle. Elle s'allonge. Elle relève sa robe. Elle invite Gon à grimper. Le petit sexe tendu se frotte au hasard dans son vagin, très vite, un peu à la manière des coqs. Quelquefois il vise juste. « Non, pas là, crie-t-elle. Et le petit sexe repart, alerte, prêt à conquérir les recoins permis ». (Beyala, 1999, p. 66)

On remarque que le langage cru et obscène est véhiculé inexorablement à travers le langage corporel féminin. L'érotisme investit massivement le texte beyalien à tel point que nous pouvons avancer, en utilisant les termes de Jean Déjeux que l'auteure jouit « à farfouiller avec démente au-dessus de la ceinture » (Saigh Bousta, 1989, p. 64). Il est intéressant de remarquer que la vision réciproque entre homme et femme est construite sur le sexe et dite dans le texte beyalien à travers le langage de la sexualité. BEYALA opte pour une poétisation du corps en évoquant la manipulation que les hommes en font. L'auteure se moque de l'homme par le biais de son organe sexuel : « J'entame la chanson de l'homme qui veut que sa valeur se reconnaisse à la longueur de son sexe et sa qualité à l'absence de prépuce. » (Beyala, 1999, p. 40) et évoque sa vision réductrice de la femme par l'évocation de l'acte sexuel : « Bouge pas et baise. » (Beyala, 1999, p. 64), expression qui renvoie directement à l'infantilisation de la femme qu'on peut facilement comparer à « tais-toi et mange » que l'on adresse à un enfant.

Dans *La Voyeuse interdite* de Bouraoui, la même idée de la description réductrice de l'homme à l'égard de la femme s'impose. Fikria nous livre ainsi une scène sexuelle entre son père et sa génitrice :

J'ai vu mon père s'acharner sur ces deux grosses mamelles pleines de veines (...), sa bouche (...) essayait d'engloutir une des poches nerveuses

de ma génitrice, mais il la recrachait aussitôt, ses deux mâchoires ne pouvant contenir la totalité du morceau de chair (...) mon père (...) coincé entre les cuisses lourdes et peu agiles de ma mère, il s'agrippait tant bien que mal à cette chaloupe beuglant comme un animal traqué. Tout petit, tout fin, tout noir, il ressemblait à un vers creusant son trou dans une terre aride et buissonneuse, pour lui, la garrigue s'agitait et enfonçait ses épines vénéneuses dans le bout de chair découvert. (...) la victime replia ses cuisses monstrueuses. Ses cheveux étalés sur le carrela, comme une tête de loup ébouriffée par la poussière, dessinaient le corps d'un oursin ouvert. (Bouraoui, 1991, pp. 36-37)

Contrairement au langage beyalien où l'auteure s'exprime avec des mots précis qui renvoient directement au champ lexical de la sexualité, nous remarquons que BOURAOUI métamorphose la vision que porte l'homme sur la femme, mais différemment. Car au lieu de décrire l'acte sexuel par un lexique qui renvoie sans détour aux organes génitaux et aux actions des deux partenaires, l'auteure se soustrait à tout cela et aborde la question sur un plan métaphorique. Ainsi, les sémèmes « animal », « terre », « aride », « buissonneuse », « garigue », « épines », « vénéneuses », « loup », « oursin », « vers », « creusant », « trou » renvoient aux référents de la faune et de la flore créant ainsi une « impression référentielle » (Rastier, 1987, p. 87) comme l'appelle François Rastier qui nous fait penser au mode de vie dans une véritable jungle. Rappelons à ce sujet ce que déclare Rastier à propos de l'impression référentielle :

Dans le cadre d'une sémantique intensionnelle, le problème du "correspondant" d'un contenu dans le "monde naturel" est malaisé voire impossible à poser, puisqu'il se ramène en somme à celui de la dénotation ou, si l'on préfère, de la référence. On montrera que l'impression référentielle produite par un énoncé ou un prédicat est fonction des relations entre les contenus de cet énoncé (ou de ce prédicat) et de domaines sémantiques socialement normés. (Rastier, 1987, p. 87)

Ce croisement de références qui mélange la vie sexuelle à la vie bestiale laisse entrevoir un point de ressemblance crucial : la loi du plus fort. Par conséquent, dans un rapport sexuel comme dans la forêt, il n'y a pas lieu pour l'égalité ou au partage, plutôt des rapports entre un fort et un faible, un dominant et un dominé. La femme joue le rôle de proie dans l'énoncé, car elle est qualifiée de « victime ».

La narratrice dans *C'est le soleil qui m'a brûlée* use d'un langage cru qui manipule aisément le vocabulaire érotique. Son objectif est de lever tous les interdits devant la voix féminine et nier l'homme. Celui-ci est montré comme un être très réduit dont la virilité subit le pire mépris et est tournée à la dérision. Beyala recourt à l'agression verbale à l'encontre de l'homme et son corps qu'elle malmène en le considérant comme oppresseur. On retrouve chez elle des expressions telles que « sexe imbécile » (Beyala, 1999, p. 98) pour désigner l'organe phallique masculin, « la sève inutile » (Beyala, 1999, p. 54) qui en découle, « cette flèche qui pointe de son bas ventre » (Beyala, 1999, p. 131), « fesses comme deux demi-cocos » (Beyala, 1999, p. 131), « gombo plié gluant » (Beyala, 1999, p. 76), « truc tout petit et tout rouge » (Beyala, 1999, p. 43). Parallèlement, la narratrice de *La Voyeuse interdite* de Bouraoui utilise des expressions qui réduisent le pouvoir sexuel de l'homme. Fikria assimile son père à « un vers » qui « creuse son trou » et caractérise son sexe par les adjectifs « fin », « noir » et « petit » et l'assimile à « une arme cachée » (Bouraoui, 1991, p. 37).

## 2. Interpellation et injure

Au registre érotique truffé de mots crus et d'obscénités, on remarque que les écrivaines procèdent par des insultes d'ordre génital et un vocabulaire injurieux et impudique. Avant d'illustrer ce point par des exemples tirés de notre corpus, il nous semble nécessaire de s'attarder sur la définition du sens de l'interpellation injurieuse et son assujettissement de la femme.

Louis Althusser définit l'interpellation comme étant le processus de nommer un individu et à travers lequel ce dernier existe en tant que sujet. Le sujet interpellé acquiert une identité par le biais de l'adresse d'un locuteur. Il n'existe en effet qu'à travers le nom que les individus lui attribuent. Selon Althusser, l'interpellation permet de passer de l'individualité à la subjectivité et confère une identité et une existence sociale à l'individu. Althusser et Foucault ont suffisamment abordé la question de l'interprétation dans son rapport avec le sujet, le pouvoir et l'assujettissement. Pour Althusser, il affirme que « toute idéologie interpelle les individus concrets en sujets concrets, par le fonctionnement de la catégorie de sujet » (Althusser, 1976, p. 113) et que « L'individu interpellé se retourne. Par cette simple conversion physique de 180 degrés, il devient sujet » (Althusser, 1976, p. 113). Pour Foucault, il faut étudier « la manière dont un être humain se transforme en sujet » (Foucault, 1975, p. 298).



L'interpellation suscite un émetteur ou un énonciateur et un récepteur. L'émetteur est obligatoire dans cette opération, car sans l'intervention de cet agent, l'interpellation ne peut avoir lieu. En interpellant, l'émetteur donne un statut social au récepteur, ce qui signifie que l'énonciateur est toujours en position de force et de domination. En interpellant, l'énonciateur mobilise une idéologie, des conventions et des contraintes. Ces dernières œuvrent pour assigner au destinataire un statut, un rôle, une place. En un mot, le produit langagier de l'émetteur résulte de toute une société et non pas d'un seul individu. L'interpellation est alors un langage métaphorique qui traduit nos perceptions et nos attitudes face à la race, la classe et le genre.

L'interpellation contribue à identifier les individus d'une part, mais les rend assujettis à une idéologie. Dans *Positions*, Althusser affirme que « l'individu est interpellé en sujet pour qu'il se soumette aux ordres du Sujet, donc pour qu'il accepte son assujettissement » (Althusser, 1976, p. 121).

Dans *Le Pouvoir des mots*, Judith Butler définit l'interpellation de la manière suivante:

L'existence sociale du corps est d'abord rendue possible par son interpellation à l'intérieur des termes du langage. Pour le comprendre, il nous faut imaginer une scène impossible, celle d'un corps qui n'a pas été socialement défini, un corps auquel, à rigoureusement parler, nous n'avons pas accès, et qui néanmoins devient accessible à l'occasion d'une adresse, d'un appel, d'une interpellation qui ne le « découvre » pas, mais qui, le constitue. (Butler, 2006, p. 26)

Butler poursuit sa définition en liant l'interpellation à l'assujettissement qu'elle provoque chez le sujet :

L'interpellation est un acte de discours dont le « contenu » n'est ni vrai ni faux : décrire n'est pas son objectif premier. Son but est de désigner et d'établir un sujet assujetti, de produire ses contours sociaux dans le temps et l'espace. (Butler, 2006, p. 56)

Pour que l'individu puisse exister socialement, il serait donc contraint d'accepter sa dépendance à l'adresse avec laquelle il est interpellé. Être interpellé signifie que l'on est désigné par un simple nom ou une injure qui nous donnent une place que

nous n'avons pas choisie. Butler estime que l'acte de l'interpellation, sans qu'elle soit injurieuse, implique un paradoxe selon lequel l'interpellation constitue à la fois le sujet et contribue à son assujettissement : « l'acte même de l'interpellation nous inflige une « injure », puisqu'il interdit la possibilité de l'auto-génèse du sujet » (Butler, 2006, p. 50). Il s'agit d'une subordination qui s'opère sur deux plans : accepter l'interpellation et être partie intégrante d'une société où les individus sont reconnus et reconnaissables et être soumis à un pouvoir qui précède l'existence de l'individu et dépasse son pouvoir.

Si l'interpellation désigne le sujet et l'identifie, on remarque qu'elle se cristallise dans notre corpus dans un langage agressif et flagrant. Son agressivité vient du fait qu'il ne s'agit pas d'une désignation banale des personnages, mais bien de l'utilisation du lexique péjoratif, impudique et rattaché principalement à l'organe génital, à la scatologie et aux mots orduriers. Les termes dégradants dans lesquels sont interpellés les personnages féminins dans *C'est le soleil qui m'a brûlée* de Beyala sont particulièrement des mots tels que « Putain », « Garce », « Guenon ». Dans *La Voyeuse interdite* de Bouraoui la femme est qualifiée de « poufiasse » (Bouraoui, 1991, p. 98), de « souillure » (Bouraoui, 1991, p. 61), de « Fille, fourre, femme, fornication, faiblesse, flétrissures » (Bouraoui, 1991, p. 31). Ces noms semblent attaquer directement la femme, son corps et sa sexualité et rappeler à la femme son statut d'infériorité dans la société et sa marginalisation. Le mot « putain » à titre d'exemple est une séquence langagière qui donne à la femme l'identité de prostituée et la réduit à un statut social inférieur et dévalorisant. De ce fait, nous estimons que l'acte d'interpellation injurieuse n'est nullement un acte uniquement illocutoire, car il produit un effet instantané sur la personne nommée et devient dès lors un acte à la fois illocutoire et perlocutoire. Butler précise que « Si l'on peut en ce sens dire qu'un mot « fait » une chose, c'est donc que le mot ne se contente pas de signifier une chose, mais que cette signification est aussi une réalisation de la chose -interpellation-assujettion » (Butler, 2006, p. 72). L'acte illocutoire contenu dans l'appellation injurieuse à travers le lexique dévalorisant donne lieu à un acte perlocutoire vu les sentiments et les pensées que produit le discours injurieux sur l'injurié. Parmi les « conditions de réussite » (Austin, 1991, p. 97) de l'interpellation selon Austin est la place privilégiée du locuteur à laquelle nous rajoutons le fait que l'interpellation injurieuse fait preuve de répétitions et concerne toujours un seul aspect afin de mieux s'imposer. Selon Austin, l'injure est dotée d'une dimension pragmatique : « l'injure possède toujours une force illocutoire voulue par celui qui l'énonce » (Austin, 1991, p. 102).

Dans notre corpus, nous constatons à cet effet que le lexique injurieux et impudique le plus fréquent est rattaché à la sexualité féminine et ses organes génitaux. Ainsi, les termes « Pute », « Garce » et « une vient-me-baiser » produisent le dégoût et rejettent la femme sexuellement parlant. La femme éprouve certainement de la honte à l'égard de ces énoncés et se sent aliénée. L'appellation « pute » ou « putain » évoquée abondamment dans les romans de notre corpus se présente sous la forme d'un fragment langagier dont le sens est lourdement chargé par la dimension historique qui le rend imposant comme le souligne Butler :

Les noms injurieux ont une histoire, laquelle est invoquée et renforcée au moment de leur énonciation, mais ce n'est pas explicitement formulée. Ce n'est pas seulement l'histoire de leurs usages, de leurs contextes et de leurs buts. C'est la manière dont ces histoires se sont inscrites et arrêtées dans le nom et par lui. Le nom a ainsi une historicité qui peut être comprise comme l'histoire devenue antérieure ou non, qui en est venue à constituer la signification contemporaine du nom. La sédimentation de ses usages qui ont été assimilés par le nom, une sédimentation, une répétition qui se fige et qui donne sa force au nom. (Butler, 2006, p. 59)

De ce fait, l'appellation injurieuse puise toute sa force dans la répétition à travers l'histoire, de la répétition qui colle bien dans la mémoire, de la répétition qui traumatise comme le souligne encore Butler :

Si nous comprenons la force injurieuse comme un effet de son historicité, alors cette force n'est pas le simple effet causal d'un coup infligé, mais elle fonctionne en partie grâce à une mémoire chiffrée ou à un trauma, qui vit dans le langage et est véhiculé par lui. (Butler, 2006, p. 59)

L'interpellation injurieuse est un discours qui au lieu de faire de la femme un sujet, la constitue en tant qu'assujettie, car il la domine, l'exclut et l'oblige à respecter son infériorité imposée par l'idéologie. La langue, véritable véhicule de cette dernière, se trouve soumise à des questions d'ordre sexiste, car elle reflète à titre d'exemple la primauté du masculin comme le remarque cette fois-ci Marina Yaguello :

Ce que révèle l'étude du genre, «grammatical» ou «naturel», et de ses valeurs symboliques, de son fonctionnement (absorption du féminin

par le masculin), des dissymétries morphologiques: (les noms d'agent, dénotatives, connotatives), de la langue du mépris (les qualificatifs injurieux pour la femme réduite au choix entre le titre de Madone et celui de Putain, l'argot sexuel et sexiste: c'est le même), de l'identité sociale des femmes (Elles sont toujours définies par le père ou le mari), des dictionnaires enfin, qui sont des créations idéologiques et dont les définitions reflètent la mentalité attardée des usagers de la langue. (Yaguello, 1998, p. 149)

La langue donne l'image de la différenciation sexuelle et apparaît donc comme un véritable véhicule de l'idéologie masculine qui opprime la femme comme le souligne Shoshana Felman :

L'oppression des femmes se détecte non simplement dans le fonctionnement des structures sociales, médicales et politiques, mais dans les présupposés du raisonnement discursif lui-même, dans les mécanismes subtils du procès même de la production du sens. (Felman, 1976, p. 138)

Le lexique du roman beyalien et bouraouien montre clairement les injures inépuisables qui se conçoivent en passant par le corps et le sexe féminins. Dès le bas âge, la fille est traitée par un lexique qui se réfère à sa faiblesse, sa fragilité et la honte qu'elle cause à sa famille et son entourage : « Fille, foutre, femme, fornication, faiblesses, flétrissures » (Bouraoui, 1991, p. 31), alors que le garçon est sensibilisé à sa force et est soutenu par sa famille et son entourage. Cette idée se voit illustrée dans *C'est le soleil qui m'a brûlée* où l'homme est souvent assimilé à un coq : « Le petit sexe [de Gon] tendu se frotte dans son vagin (...) à la manière des coqs » (Beyala, 1999, p. 66) et la femme est coincée dans le rôle péjoratif de poule, exemple que l'on note à travers la scène du « rite de l'œuf » où les vieilles femmes vérifient la virginité des jeunes filles en introduisant un œuf dans leurs vagins. Cette péjoration qui assimile la femme à une volaille la réduit à un rôle physiologique, celui d'exister pour assurer la reproduction de l'espèce humaine.

Le langage injurieux peut aussi être connoté, c'est-à-dire implicite dans la mesure où un même mot peut renvoyer à deux significations différentes, rien qu'en passant du genre féminin au masculin. Ainsi les adjectifs « vieux » et « vieille » que l'on rencontre fréquemment dans notre corpus désignent des signifiés différents. Un homme vieux est un homme sage dont la vie riche d'expériences est formatrice, alors qu'une femme

vieille est particulièrement remarquable par son infertilité et la baisse de son pouvoir de séduction, donc son inutilité dans la société.

La femme est souvent désignée par ses organes génitaux de manière dépréciative qui la chosifie et la réduit à une sorte de récepteur de sexe. Ainsi, nous rencontrons dans *C'est le soleil qui m'a brûlée* des termes comme « trou », « vase », « grotte », « gare » qui se réfèrent au sexe de la femme. La femme se trouve alors diminuée et injuriée à travers ses organes génitaux qui sont décrits comme des lieux ou des objets sales, laids et qui inspirent la honte. Rappelons à cet égard la scène où Jean Zepp a trainé par les cheveux sa maîtresse devant le miroir pour qu'elle regarde « son sexe poisseux » (Beyala, 1999, p. 98).

Qu'elle soit mère ou prostituée, la femme semble ne pas échapper au lexique injurieux qui la décrit en tant que « salope », « putain » ou de « garce ». Comme le souligne Pierre Guiraud : « Il apparaît que toute femme est une putain en puissance et à ce titre marquée de stigmates de la prostitution : laideur, puanteur, méchanceté » (Guiraud, 1978, p. 99). Cette idée trouve écho dans le fait que toute femme est considérée comme prostituée par les injures « fille de pute » ou « fils de pute » qui visent prioritairement la mère en l'assimilant à une pute. Cet exemple frappant montre encore une fois que le discours injurieux est sexiste, car l'honneur de l'homme semble être injurié à travers celui de la femme. On attaque alors l'homme par l'injure, mais par le biais de la femme. La langue qui semble soumise à l'idéologie masculine et patriarcale exploite la femme comme toile de fond dans sa structure lexicale injurieuse. Remarquons que dans les deux œuvres de notre corpus, les injures sont toujours de genre féminin, car leur lexique admet comme suffixes « ouilles », « aille » ou encore « ure ». Donnons à ce titre l'exemple de « souillure », « flétrissures », « fripouille » et « canaille ».

Finalement, nous constatons que le langage interpellatif impudique reflète une pratique qui chosifie la femme, l'assassine et éradique son existence en tant que sujet efficace et valorisé. Les injures qui portent essentiellement sur le corps féminin et sa sexualité montrent une certaine angoisse chez le sujet masculin qui essaye de tisser dans la toile de la langue un discours réducteur de la femme, véritable témoin de sa puissance. L'homme procède à la stratégie de l'attaque par le biais du langage afin d'empêcher la femme de monter sur la surface et de le concurrencer en termes de pouvoir et de domination.

---

**Approbation du comité d'éthique :** L'approbation du comité d'éthique n'est pas requise pour ce travail.

**Évaluation :** Évaluation anonyme par des pairs extérieurs.

**Contributions d'auteurs :** Conception de travail- A.M., A.B.; Acquisition de données- A.M., A.B.; Analyse/Interprétation des données- A.M., A.B.; Rédaction de manuscrit- A.M., A.B.; Révision critique du manuscrit- A.M., A.B.; Approbation finale et responsabilité- A.M., A.B.

**Conflit d'intérêts :** Les auteurs n'ont aucun conflit d'intérêts à déclarer.

**Subvention :** Les auteurs n'ont reçu aucun soutien financier pour ce travail.

**Ethics Committee Approval:** Ethics committee approval is not required for this study.

**Peer-review:** Externally peer-reviewed.

**Author Contributions:** Conception/Design of Study- A.M., A.B.; Data Acquisition- A.M., A.B.; Data Analysis/Interpretation- A.M., A.B.; Drafting Manuscript- A.M., A.B.; Critical Revision of Manuscript- A.M., A.B.; Final Approval and Accountability- A.M., A.B.

**Conflict of Interest:** The authors have no conflict of interest to declare.

**Grant Support:** The authors declared that this study has received no financial support.

---

## Bibliographie

Althusser, L. (1976). *Positions*. Paris : Les Éditions sociales.

Althusser, L. (1976). « Idéologie et appareils idéologiques d'Etat » in *Positions*.

Austin, J. L. (1991). *Quand dire c'est faire*. Paris : Seuil.

Beyala, C. (1999). *C'est le soleil qui m'a brûlée*. Paris : J'ai lu.

Bouraoui, N. (1999). *La Voyeuse interdite*. Paris : Gallimard.

Butler, J. (2006). *Le Pouvoir des mots*. Paris : Éditions Amsterdam.

Felman, S. (1976). *La Folie et la chose littéraire*. Paris : Seuil.

Foucault, M. (1975). *Surveiller et punir*. Paris : Gallimard.

Guiraud, P. (1978). *Dictionnaire historique, stylistique, rhétorique et étymologique de la littérature érotique*. Paris : Payot.

Rastier, F. (1987). *Sémantique interprétative*. Paris : PUF.

Saigh Boustia, R. (1989). « Polysémie et motricité discursive : pour une lecture de Harrouda », in *Nouvelles du Sud*, n° 11, Silex, mai-juin.

Yaguello, M. (1998). *Les Mots et les femmes*, Essai d'approche sociolinguistique de la condition féminine. Paris : Payot.



# La représentation des français dans le roman intitulé *La Maison de lumière* de Nourredine Saadi

## Representation of the French in Nourredine Saadi's novel *La Maison de lumière*

Ayşe TOMAT YILMAZ<sup>1</sup> 



<sup>1</sup>Attaché of Education, Dr., Ministry of Education, Turkish Consulate General in Lyon Office of the Educational Attaché, Lyon, France

ORCID: A.T.Y. 0000-0001-8631-2854

### Corresponding author:

Ayşe TOMAT YILMAZ,  
T.C. Millî Eğitim Bakanlığı, T.C. Liyon  
Başkonsoloslugu Eğitim Ataşeliği, Lyon,  
Fransa  
E-mail: ayse\_tomat@hotmail.com

Submitted: 20.03.2021

Accepted: 27.06.2021

**Citation:** Tomat Yılmaz, A. (2021). La représentation des français dans le roman intitulé *La Maison de lumière* de Nourredine Saadi. *Litera*, 31(2), 667-686. <https://doi.org/10.26650/LITERA2021-900446>

### RÉSUMÉ

L'imagologie qui émerge comme sous-discipline des études de littérature comparée et qui analyse des représentations de l'étranger dans des œuvres littéraires suscite un grand intérêt dans le monde littéraire. Pour cette raison, de nombreux livres et articles sont écrits à la fois sur l'imagologie et sur l'image d'un group, d'une société ou d'une nation. L'une des sociétés en question sur laquelle sont menées des études imagologiques est celle des Français. Il ne fait aucun doute qu'il existe de nombreuses images des Français qui ont profondément marqué des sociétés à travers l'histoire et que ces images se reflètent également dans des œuvres littéraires. Les français qui ont dominé l'Algérie entre 1830 et 1962 ont laissé de nombreuses images positives et négatives dans la conscience collective du peuple algérien. Dans ce contexte, ce présent travail vise à révéler les traces et les représentations des Français dans le roman intitulé *La Maison de lumière* de Nourredine Saadi qui est l'un des écrivains les plus connus de la littérature algérienne francophone. L'objectif de ce travail est aussi de montrer les représentations des Français, en d'autres termes, la perception de l'Autre et de sa culture dans le contexte imagologique de Daniel-Henri Pageaux, spécialiste de littérature comparée.

**Mots-clés:** La littérature comparée, l'imagologie, la littérature algérienne francophone, *La Maison de lumière*, l'Autre

### ABSTRACT

Imagology, which emerges as a sub-branch of comparative literature and analyses the representations of the foreigner in literary works, arouses great interest in the literary world. For this reason, many books and articles have been written both on imagology and on the imagery of a group, a society or a nation. One of the societies in question on which imagological studies are carried out is that of the French. There is no doubt that there are many imageries concerning the French, who have deeply affected various societies throughout history, and these imageries are reflected in the literary works as well. The French, who dominated Algeria between 1830-1962, left many positive and negative imageries in the collective memory of the Algerian people. In this context, the present study aims to investigate the traces and the representations of French in the novel entitled *La Maison de lumière* of Nourredine



Saadi, who is one of the best-known writers of Francophone Algerian literature. This study further aims to examine Saadi's representations of the French (in other words, the perception and culture of the Other) in the context of the imagological approach of Daniel-Henri Pageaux, specialist in comparative literature.

**Keywords:** Comparative literature, imagology, francophone algerian literature, *La Maison de lumière*, the Other

## EXTENDED ABSTRACT

Imagology, which was first used in 1962 by Oliver Brachfeld in his article entitled "Note sur l'imagologie ethnique", shortly thereafter began to be applied to literary studies by Belgian comparatist Hugo Dyserinck. After this, the first studies in this field appeared and the imagology spread first in Europe and then in other countries. In time, imagology aroused great interest in the literary world and many researchers and specialists turned to this discipline.

Imagology creates an interdisciplinary field of research by associating with many disciplines and is defined in different ways by researchers and specialists. It is generally defined as a science which aims to reveal the imageries of the foreigner in literary works. In other words, it deals with the subject of the Other and focuses on the image of the foreigner.

Daniel-Henri Pageaux, a specialist in comparative literature, writes on imagology in his book entitled *La littérature générale et comparée*, published by Armand Colin in 1994. In this book, Pageaux presents a method that consists of three levels for studying the imageries of the Other: the word, the hierarchical relationship, and the scenario. The present work aims to examine the representations of French in the novel entitled *La Maison de lumière* by Nourredine Saadi in the context of the imagological approach of Daniel-Henri Pageaux.

Nourredine Saadi, one of the best-known writers of Francophone Algerian literature, describes historical facts fictitiously in his novel. While telling the story of a house built in Algiers, Saadi chronologically describes the change of Algeria from the time of the Ottoman Empire until the early nineties. He narrates the period of Hussein Dey, the appearance of French settlers in Algeria, their sovereignty for 132 years, the Algerian war of independence and the departure of the French. In addition, he explicates the happiness, sorrows, sufferings and mourning of the Algerian people. In this context, it



is possible to say that Saadi benefits from the collective memory of the Algerian people and presents the historical, sociological and political description of his country in his novel.

Since *La Maison de lumière* narrates a period of around two centuries, the novel encounters positive and negative imageries from many different societies. However, in this work, only French imageries are mentioned. Investigation of Saadi's representation of the French (or the perception of the Other) in the context of Pageux's imagological approach reveals many imageries of the Other. Using both historical and fictional characters, Saadi conveys the imageries of the French in the eyes of himself and wider Algerian society. His book itself further shows the culture of the Other to his readers, as it contains many imageries of French culture.

The analyses based on the perception and culture of the Other in this work show that Saadi defines the French by using both positive and negative imageries. In other words, the French, or the Other, have both positive and negative imageries in the collective memory of the Algerians. The examples reveal that there is a close relationship between the Algerian people and the French. Some Algerian characters really like the French, as they have lived together for many years. On the other hand, in some cases, other Algerian characters aren't happy to live with the French because they think that the French have taken control of their country. As a result, it is clear that the French, with both positive and negative imageries in the eyes of the Algerians, deeply affected the Algerian people and left their traces in the country during the period they lived together.

*Les jugements que portent les nations les unes sur les autres nous informent sur ceux qui parlent, non sur ceux dont on parle.*

(Todorov, 1989, p. 32)

## Introduction

L'Algérie qui abrita tout au long de l'histoire de nombreuses civilisations telles que celle des Berbères, des Arabes, des Ottomans et des Français attire des écrivains et enrichit leurs mondes imaginaires. Parmi ces écrivains, on peut compter Nourredine Saadi, écrivain algérien et universitaire, qui dessine généralement la situation historique, culturelle et économique de l'Algérie dans ses œuvres. Dans son deuxième roman intitulé *La Maison de lumière*, Saadi décrit chronologiquement toute l'histoire de l'Algérie de l'époque ottomane jusqu'au début des années quatre-vingt-dix en relatant l'histoire d'une maison, construite par le vizir du Trésor du Dey d'Alger. Durant cette période qui couvre environ deux siècles, il met l'accent sur l'invasion coloniale française, sa souveraineté dans la région pendant cent trente-deux ans, la guerre d'Algérie et le départ des Français.

Dans ce contexte, ce travail vise à présenter l'image des Français et les aspects de l'altérité dans *La Maison de lumière* en se servant de l'approche imagologique de Daniel-Henri Pageaux. En d'autres termes, cette étude s'attarde sur la représentation des Français à travers les yeux des Algériens dans le roman en question.

## Qu'est-ce que l'imagologie ?

L'imagologie, l'une des branches de la littérature comparée, suscite un grand intérêt dans le monde littéraire dès sa première utilisation en 1962 par Oliver Brachfeld (Brachfeld, 1962) et est abordée par de nombreux chercheurs et spécialistes tels que Hugo Dyserinck, Yves Chevrel, Jean-Marc Moura, Daniel-Henri Pageaux et Serhat Ulağlı. Alors, qu'est-ce que l'imagologie qui attire autant l'attention ?

L'imagologie qui est forgée « pour regrouper les études portant sur les représentations de l'autre, de l'étranger » (Chevrel, 2009, p. 28) est « l'étude des représentations de l'étranger dans la littérature » (Moura, 1998, p. 35). Pageaux, spécialiste de littérature comparée, souligne que l'imagologie est « l'étude des images ou représentation de l'étranger » (Pageaux, 1994, p. 59) alors que Ulağlı la définit comme une science qui «

recherche la différence entre le monde « fictif » formé avec des stéréotypes et le monde « réel » » (Ulağlı, 2018, p. 35). Il est donc possible de dire que l'imagologie se penche sur l'image de l'étranger dans les œuvres littéraires. Elle se fonde sur les images de l'Autre et les montre. En outre, elle observe de façon attentive et minutieuse le processus de la production de ces images. Autrement dit, « l'imagologie examine non seulement la structure des images mais aussi leurs formations » (Ulağlı, 2018, p. 35).

L'imagologie est généralement considérée comme une science interdisciplinaire parce qu'il existe des affinités entre cette méthode et l'histoire, la sociologie, la littérature, l'anthropologie, l'ethnologie, la philosophie, etc. En d'autres termes, l'étude imagologique « recoupe des recherches faites par des ethnologues, des anthropologues, des sociologues, des historiens des mentalités et des sensibilités, lesquels abordent des questions portant sur des cultures 'autres', sur l'altérité, sur l'identité, l'acculturation, la déculturation, l'aliénation culturelle, l'opinion publique ou l'imaginaire social » (Pageaux, 1994, p. 59). Pour cette raison, des comparatistes ou des imagologues doivent acquérir une connaissance littéraire, historique, sociologique, artistique, etc., et avoir un savoir-faire culturel.

Le matériau des études imagologiques est l'image, l'un des dénominateurs communs de nombreux domaines. « L'image est une structure significative créée par les relations entre réalité et imagination, faux et correct, subjectif et objectif, passé et aujourd'hui » (Ulağlı, 2018, p. 8). Selon Pageaux, « toute image procède d'une prise de conscience, si minime soit-elle, d'un Je par rapport à un Autre, d'un Ici par rapport à un Ailleurs » (Pageaux, 1994, p. 60). Pageaux indique ainsi que l'image de l'Autre (la culture regardée) est étudiée en s'appuyant sur Je (la culture regardante).

Les images transmises de génération en génération depuis des siècles présentent à la fois l'Autre aux yeux de Je et permettent l'opportunité d'accéder au monde de Je car l'écrivain – le narrateur – la culture regardante – Je révèle en fait soi-même en définissant l'Autre. Dans ce contexte, il est possible de noter que « l'image est une traduction de l'Autre et aussi une autotraduction » (Pageaux, 1994, p. 65). Pour Pageaux,

Je regarde l'Autre et l'image de l'Autre véhicule aussi une certaine image de ce Je qui regarde, parle, écrit. Impossible d'éviter que l'image de l'Autre, à un niveau individuel (un écrivain), collectif (une société, un pays, une nation) ou semi-collectif (une famille de pensée, une opinion, une littérature) n'apparaisse aussi comme la négation de l'Autre, le complément et le

prolongement du Je et de son espace. Le Je veut dire l'Autre (pour d'impérieuses et complexes raisons, le plus souvent), mais en disant l'Autre, le Je tend à le nier et se dit soi-même. (Pageaux, 1994, p. 61)

Il est donc possible de dire que Je et l'Autre sont indissociables. Si l'Autre est primitif, Je est moderne, si la culture regardée est ignorante, la culture regardante est savante, si l'Autre est vieux, Je est jeune etc.

Par ailleurs, il faut mentionner un autre point très important. L'image qui se trouve dans des œuvres littéraires est à la fois un reflet de la réalité et de la fiction. L'auteur révèle d'une part l'esprit social, culturel, idéologique et politique de sa propre société en utilisant les images dans ses œuvres. Il présente d'autre part les images en les remodelant dans son propre monde d'imagination selon sa propre perspective et sa propre façon de voir. C'est-à-dire que les images sont transmises après avoir traversé le filtre imaginaire de l'auteur. Dans ce cas, il est parfois impossible de déterminer si l'image reflète complètement la vérité.

Comme on le voit, l'imagologie révèle l'image d'une société ou d'une nation dans la littérature d'une autre nation et s'attache également à l'analyse des représentations de l'Autre. En outre, elle ouvre la possibilité de montrer les idées d'un auteur et de sa société sur un groupe, une société ou une nation à travers des images.

### ***La Maison de lumière***

Nourredine Saadi raconte des événements historiques de manière fictive en utilisant un vocabulaire riche et orné dans son roman intitulé *La Maison de lumière*, dédié en grande partie à l'histoire de l'Algérie. Il dessine la période de Hussein Dey, l'apparition des colons français en Algérie, leur souveraineté pendant cent trente-deux ans, la guerre d'indépendance algérienne, le départ des Français et les événements politiques. En bref, il montre les changements radicaux de son pays aux lecteurs. De cette manière, ceux-ci ont d'une part le sentiment de faire une promenade dans les rues de la ville d'Alger et sont d'autre part les témoins de la vie quotidienne du peuple. En outre, le roman décrit de nombreuses images différentes telles que celles des Ottomans, des Français, des Juifs et des Kabyles. Parmi elles, on se concentrera sur l'image des Français en se référant à l'analyse imagologique de Daniel-Henri Pageaux.

Pageaux, auteur de nombreuses études sur l'image de l'Espagne et du Portugal, propose une méthode pour des études imagologiques dans son livre intitulé *La littérature générale et comparée*. Selon lui, l'image de l'Autre dans les œuvres littéraires peut être examinée en trois étapes : le mot, la relation hiérarchisée et le scénario (Pageaux, 1994, p. 64).

Pour la première étape de cette approche, il faut faire une liste des mots utilisés dans le roman en question. Pageaux divise ces mots en deux groupes : les mots-clés et les mots-fantasmes. Les premiers sont utilisés par l'écrivain – le narrateur – la culture regardante – Je pour décrire les personnages – la culture regardée – l'Autre. Les mots-clés utilisés par Saadi dans son roman pour définir les Français sont à la fois positifs et négatifs. Par exemple, l'écrivain parle parfois de la bienveillance (Saadi, 2000, p. 96), de la générosité (Saadi, 2000, p. 198), de la modernité (Saadi, 2000, p. 77) des Français. Par contre, dans certains cas, il préfère utiliser plusieurs fois des mots tels que occupants (Saadi, 2000, p. 66,68,69), chrétiens (Saadi, 2000, p. 65,66,69,70) et géants blonds (Saadi, 2000, p. 173). De surcroît, il écrit de temps en temps « maudit pays » (Saadi, 2000, p. 150) au lieu de France.

En ce qui concerne les mots-fantasmes qui sont « pris à la langue du pays regardé » (Pageaux, 1994, p. 64), il est difficile de les préciser parce que l'écrivain rédige son œuvre en français. C'est pour cette raison qu'on ne peut pas les trouver. Toutefois, les mots-clés sont suffisants pour dégager la relation entre la culture regardée et regardante. Il est exact que les mots-clés montrent à la fois une relation étroite entre le peuple algérien et les Français, « l'assimilation (l'Autre semblable, peu différent de Je) » (Pageaux, 1994, p. 65) et une haine « la différenciation (l'Autre opposé à Je) » (Pageaux, 1994, p. 65).

## Cadre spatio-temporel

Il est question d'une analyse anthropologique des mots ci-dessus dans la deuxième étape, la relation hiérarchisée. À ce stade, Pageaux propose de traiter le sujet du cadre spatio-temporel. Dans ce contexte, il convient tout d'abord d'analyser l'espace dans lequel est défini l'Autre.

*La Maison de lumière* se déroule à Alger, la capitale de l'Algérie. Alger, la plus grande ville du pays, attire l'attention avec ses maisons blanches et ses rues étroites. Cette ville, parfois décrite comme « la Ville des Villes » (Saadi, 2000, p. 22) ou « la Ville Blanche » (Saadi, 2000, pp. 74-75) dans le roman, est une ville magique selon l'écrivain.

Elle est vêtue d'un voile blanc sur son corps diaphane comme une fée, des pierres précieuses au cou, des perles aux oreilles et elle tient à la main, en forme d'entonnoir, comme du sable qui glisse dans sa paume, de la farine et du blé qui se répandent généreux sur la terre. (Saadi, 2000, pp. 23-24)

L'écrivain parle souvent de la beauté d'Alger et il la dépeint de façon détaillée. De plus, il tente d'expliquer à quoi ressemble la ville à travers les yeux des colons français. Selon eux, « des terres vierges offertes à tous les bras, du soleil d'or qui coule comme des poussières de safran toute l'année, des fruits comme vous n'en aurez jamais vu et des palmiers, des dromadaires, des déserts aux dunes douces comme les flancs de vos femmes » (Saadi, 2000, pp. 74-75).

Il existe de nombreuses descriptions de l'espace dans le roman. Mais, le point le plus important qui doit être souligné à ce sujet est la différence entre le village des colons et celui des colonisés. Par exemple, dans le Village indigène, celui des Algériens, on trouve « de petites bâtisses collées les unes aux autres comme des bêtes apeurées » (Saadi, 2000, p. 92) tandis que dans le Village blanc, celui des colons, les maisons blanches avec balcons se situent face à la mer. Les gens qui habitent dans le Village indigène ne peuvent pas entrer dans le village des colons sauf les ouvriers.

« La ville du colonisé, ou du moins la ville indigène, le village nègre, la médina, la réserve est un lieu mal famé, peuplé d'hommes mal famés. On y naît n'importe où, n'importe comment. On y meurt n'importe où, de n'importe quoi » (Fanon, 2002, p. 42). Il est exact que dans ce bidonville, les gens ne peuvent pas avoir assez de nourriture alors que les colons peuvent manger ceux qu'ils veulent. Ces Français nourrissent également bien leurs chiens. Ces bêtes sont trop grosses dans le Village blanc (Saadi, 2000, p. 194). En même temps, les Algériens marchent pieds nus alors que les colons français portent des chaussures (Saadi, 2000, p. 171). De plus, les colons emportent la richesse de l'Algérie en France. « Des tonneaux, des sacs, des colis sautaient des camions ouverts au ciel et passaient de main en main sur le navire. On aurait dit qu'ils emportaient tout le pays, alors que nous vivions dans la misère » (Saadi, 2000, p. 142).

Comme les gens ou les animaux, les enfants des deux villages ne peuvent jamais avoir des droits égaux. Par exemple, les enfants du Village indigène ont toujours des problèmes tels que la nourriture, les vêtements, etc. En outre, les différences entre les

écoles des deux villages les attristent. Dans l'école coranique, qu'on appelle *Jamaa*, ils ne s'asseyaient que par terre alors qu'ils peuvent être assis sur un banc dans l'École Voltaire. Mais ces enfants ne peuvent jamais s'asseoir sur le même banc que les enfants des Français. Il convient même d'ajouter que les enfants, dérangés par le froid humide dans les salles de l'école coranique, sont heureux dans les salles chauffées de l'École Voltaire (Saadi, 2000, pp. 202-203).

Les langues parlées sont aussi différentes dans ces deux villages, à la fois très proches et très éloignés l'un de l'autre. « Au Village indigène les uns parlaient en arabe, d'autres en kabyle. Au Village blanc, où l'on parlait français, se mêlaient des bribes d'italien, d'espagnol, de maltais » (Saadi, 2000, p. 202). En bref, comme l'affirme Fanon :

La ville du colon est une ville en dur, toute de pierre et de fer. C'est une ville illuminée, asphaltée, où les poubelles regorgent toujours de restes inconnus, jamais vus, même pas rêvés. Les pieds du colon ne sont jamais aperçus, sauf peut-être dans la mer, mais on n'est jamais assez proche d'eux. Des pieds protégés par des chaussures solides alors que les rues de leur ville sont nettes, lisses, sans trous, sans cailloux. La ville du colon est une ville repue, paresseuse, son ventre est plein de bonnes choses à l'état permanent. La ville du colon est une ville de blancs, d'étrangers. (Fanon, 2002, p. 42)

Quand les descriptions de la ville d'Alger et de ces deux villages sont comparées avec la vraie ville, on peut constater que l'espace décrit dans *La Maison de lumière* correspond à la réalité car comme on le sait, Alger qui possède un grand port de la côte méditerranéenne est connue pour ses maisons blanches, sa mer et ses belles plages. En ce qui concerne les différences entre deux villages, il semble pertinent de dire que la culture regardante ne méprise jamais l'espace de la culture regardée. Par contre, il est certain que Je désire vivre comme l'Autre.

Suite à l'espace, il faut analyser le temps du roman. Selon l'approche imagologique de Pageaux, ce qui est « proposé pour l'espace vaut aussi pour le temps » (Pageaux, 1994, p. 68). Comme le note Beïda Chikhi, les écrivains algériens francophones écrivent généralement des livres « liés à la forte histoire de leur société et à ses transmutations accélérées » (Chikhi, 1997, p. 9). Parmi eux, Saadi raconte, lui aussi les événements qui se déroulent de la dernière période de la souveraineté de l'Empire ottoman à Alger

jusqu'aux années 1990. Durant cette période de deux siècles, il insiste particulièrement sur l'époque de l'Empire colonial français en Algérie.

Il est bien connu que l'Empire colonial français, constamment en conflit d'intérêts avec ses rivaux anglais, a commencé à s'intéresser de près à l'Algérie et l'a envahie en 1830. Dans le roman, les Algériens se souviennent « avec horreur de l'arrivée des chrétiens » (Saadi, 2000, p. 66). Les femmes âgées racontent sans cesse à leurs enfants « cet envahissement de géants blonds piétinant leurs couches et le souvenir des soldats leur déchirant les voiles ou palpant leurs visages pour toucher leur tatouages » (Saadi, 2000, p. 66).

Suite à leur victoire, les Français s'y installent de façon permanente. Marc Ferro précise que la population des Français a atteint 2379 personnes entre 1871 et 1881 en Algérie (Ferro, 1994, p. 116). Dans le roman, des centaines de Français arrivent en Algérie par bateau. Ces voyageurs, « tous massés derrière le bastingage criaient, hurlaient, sautaient de joie, saluant la terre par de larges mouvements des bras : La Ville Blanche, La Ville Blanche, La colonie ! » (Saadi, 2000, p. 74).

Ces Français, venus avec le rêve de devenir riche, ont un autre désir : la femme orientale c'est-à-dire « une Fatma » (Saadi, 2000, p. 74). Pour eux, cette femme qu'ils rencontrent souvent dans les œuvres des voyageurs européens est exotique parce que « la figure de la femme exotique, sensuelle et fatale (dont le prototype est sans doute Salomé), devient progressivement un stéréotype au XIX<sup>e</sup> siècle, où elle constitue l'un des grands attraits du voyage en Orient (de Nerval à Flaubert ou Loti) » (Moura, 1992, p. 104). Ces femmes et leurs noms n'ont aucune importance aux yeux des colons. Ceux-ci rêvent seulement de les découvrir. À la lumière de toutes ces données, il est facile de conclure que le temps de l'histoire est compatible avec le temps réel, tout comme l'espace.

## Les personnages

Pageaux précise que « l'espace et le temps ne sont pas seulement générateurs de pittoresque descriptif : ils peuvent entretenir avec le système des personnages, avec le narrateur, avec le Je, substitut parfois de l'écrivain homme public, des rapports explicatifs » (Pageaux, 1995, p. 143). À ce stade, suite au cadre spatio-temporel, il importe d'analyser le système des personnages (leur sexe, leur appartenance culturelle, politique, sociologique, etc.).



Il ne faut pas oublier qu'« en traitant le monde de la perception de l'écrivain dans une œuvre littéraire, l'imagologie accorde plus d'attention aux personnages créés par l'écrivain » (Ulağlı, 2018, p. 96). Autrement dit, l'analyse des personnages revêt une importance extrême parce qu'« un personnage n'est pas seulement un personnage fictif créé par l'écrivain, mais un vrai personnage créé par des éléments sociaux et psychologiques » (Ulağlı, 2018, p. 96). Dans ce contexte, on abordera les personnages dans le roman de Saadi pour déceler les idées de la société de l'écrivain sur les Français.

À cet égard, avant de traiter les personnages français un par un, il convient de dévoiler de façon générale les images positives et négatives des Français dans le roman. En ce qui concerne les images positives, il faut parler de leur supériorité technologique. Les colons français apportent avec eux « des machines, de bizarres appareils » (Saadi, 2000, p. 77) en Algérie. Le peuple algérien se sent étranger à ces machines qu'il voit pour la première fois. Cette situation prouve la supériorité technologique et économique des Français.

Un autre exemple frappant de ces images est la bienveillance des colons. Des années après l'installation des Français à Alger, dans le village indigène, une épidémie apparaît : le Typhus.

Les yeux fiévreux, les corps brûlants. Les traces de vipères sillonnaient la terre sèche et l'on voyait les femmes déterrer des racines pour les décoctions. Les gendarmes arrivèrent un matin et encerclèrent le Village indigène par des fils barbelés. La quarantaine ! Personne ne pouvait plus sortir. Ils apportèrent des sacs de farine et des jerricans d'eau, qu'ils jetaient par-dessus les chevaux de frise. (Saadi, 2000, p. 95)

Le chaos surgit dans le village : certains commencent à se soulever et tentent de s'échapper, d'autres essayent de se révolter et des vieux lisent toute la journée les hadiths du Prophète. Mais un jour, des sœurs blanches viennent au Village indigène pour aider le peuple algérien même si au début celui-ci n'accepte pas de les appeler « ma sœur ». En prenant soin de leur santé, les sœurs parviennent à les guérir et à endiguer l'épidémie. Comme le montrent les exemples ci-dessus, il existe des images positives des Français aux yeux des Algériens dans le roman.

Il ne faut pas oublier que des images négatives existent également pour définir les Français. Ces images négatives créées par l'écrivain et sa société peuvent être associées au colonialisme car dans le roman de Saadi, les Français sont généralement désignés comme « dédaigneux », « cruels » et « oppresseurs ».

On sait que tout au long de l'histoire chaque colonisateur méprise généralement les colonisés parce que selon les colons européens « l'Oriental est déraisonnable, dépravé (déchu), puéril, différent ; l'Européen est ainsi raisonnable, vertueux, mûr, normal » (Said, 2005, p. 55). En d'autres termes, les colons sont « civilisés » et « intellectuels » tandis que les colonisés sont « primitifs ». Les colons français qui s'installent en Algérie dédaignent également le peuple algérien. Ils pensent que ce pays a besoin de réformes (Saadi, 2000, p. 140) et que le peuple doit être assimilé. Pour cette raison, les Français apportent des innovations et ignorent les traditions, la culture et la langue de l'Algérie.

Dans ce processus d'assimilation, la langue joue le rôle le plus efficace. Dans le roman, le sujet de la langue et les problèmes linguistiques des enfants algériens sont fréquemment mentionnés. « La maîtresse nous interdisait de parler arabe ou kabyle en classe et le plus difficile pour moi était de m'habituer à nommer chaque chose par deux noms : le nom de l'école et celui, kabyle, de la maison. Parfois trois car certaines choses n'existaient qu'en arabe » (Saadi, 2000, p. 203).

Ces enfants ont des difficultés pour apprendre cette nouvelle langue. Quand l'un de ces enfants fait des erreurs linguistiques, leur maîtresse d'école fronce ses sourcils, l'insulte et lui dit qu'il est « imbécile » (Saadi, 2000, p. 204). Bien que les enfants essayent de faire des dictées de temps en temps, apprendre le français est vraiment difficile pour eux.

Les colons qui obligent les colonisés à parler la langue française les font travailler dur parce qu'« il est plus économique d'utiliser trois colonisés qu'un Européen » (Memmi, 1973, p. 155). Dans le livre, les Français font combattre les Algériens à leur côté dans une guerre. De nombreux Algériens qui ne savent même pas pourquoi ils combattent meurent à la guerre. L'un d'eux est le père de Marabout, l'un des personnages du roman. Il n'a jamais connu son père parce qu'il est né pendant la guerre (Saadi, 2000, p. 115). Le corps de son père est apporté « dans une boîte entourée d'un drapeau » (Saadi, 2000, p. 116) de la France. Sa mère qui reste longtemps muette déchire ce drapeau français la nuit. La France s'occupe de Marabout mais il dit qu'il ne savait pas qui était la France qui l'avait fait naître sans père (Saadi, 2000, p. 117).

On sait qu'il existe de nombreuses insultes à l'égard des Arabes. Dans le roman, les colons utilisent aussi le mot « merle » pour définir les Algériens. « Certains des miliciens se sont vantés d'avoir fait des hécatombes comme à l'ouverture de la chasse. L'un d'eux aurait tué à lui seul quatre-vingt-trois merles » (Saadi, 2000, p. 189). Tous ces exemples montrent les images négatives des Français aux yeux des colonisés.

## Colonel Albin Saint-Aubin

Comme déjà mentionné, *La Maison de lumière* couvre environ deux siècles. C'est pour cette raison qu'il existe de nombreux personnages des Ottomans aux Français, des Juifs aux Arabes. Mais, étant donné que le présent travail vise à montrer les images des Français, il faut donc parler des personnages français.

Parmi ces personnages du roman, le colonel Albin Saint-Aubin attire beaucoup l'attention parce que l'écrivain n'utilise presque aucune image négative pour le définir. Dans cette partie qui permet de dégager l'image des Français dans la conscience collective du peuple algérien, les images positives du Colonel Albin Saint-Aubin revêtent une grande importance.

Le colonel, un soldat couronné de succès, participe aux guerres dans l'armée française tout au long de sa vie. Le 5 avril 1918, il perd son bras gauche à cause d'un « éclat d'obus au Plessis » (Saadi, 2000, p. 140) et est nommé Commandant de la Légion d'honneur. Malgré la perte de son bras, il continue à travailler.

Un jour, Albin Saint-Aubin va à Alger pour son travail et il est fasciné par la beauté de cette ville. Pour cette raison, il veut acheter une demeure qui est construite par Mehmet Essaidji ben Othman, le vizir du Trésor du Dey d'Alger. La maison est nommée « Miroir de la Mer » par les Ottomans, « Miramar » par les marins du Nord. Cette demeure ostentatoire dans laquelle le Colonel rêve de vivre avec sa femme et ses enfants le fascine.

Une admirable entrée en faïences de couleur améthyste qui, oui, oui, m'a beaucoup fait penser à tes yeux. On accède par un petit escalier à une merveilleuse cour marbrée ouverte sur le ciel, et quel ciel ! Un puits de lumière. Une fontaine centrale du plus joli effet dont on devine qu'il y a peu de temps coulait encore une eau musicienne. Des galeries en arcatures

telles des mosquées la cernent. Des faïences incomparables par leurs teintes pastel, vieilles, ravissantes. Je nous imagine, alanguis durant la sieste, dans un profond sofa. (Saadi, 2000, p. 138)

Par conséquent, le colonel l'achète et y vit avec sa femme Madame Saint-Aubin, son fils Jacques et sa fille Marie-Victoire. Peu après, les enfants retournent à Paris pour poursuivre leurs études. Marie-Victoire qui étudie le droit aime beaucoup Alger mais Jacques pense que « la vie, c'est Paris » (Saadi, 2000, p. 163).

Le colonel qui reste avec sa femme à Alger veut voir Marabout dont les ancêtres sont enterrés à côté de la maison. Il lui dit qu'il ne touche pas au cimetière des parents de Marabout parce qu'il est une personne respectueuse des coutumes des Algériens. De surcroît, il veut que Marabout qui perd son bras droit dans l'explosion d'une mine en France s'occupe du jardin de la maison. Ici, il convient d'ouvrir une parenthèse pour rappeler les différences entre colons et colonisés. Le colonel et Marabout perdent leur bras mais le colonel porte une prothèse alors que Marabout a un simple crochet (Saadi, 2000, p. 295).

Marabout accepte la proposition d'Albin Saint-Aubin et au cours du temps, une relation étroite s'établit entre les deux. Contrairement aux colons, le colonel ne méprise jamais les Algériens et parle souvent avec Marabout de l'histoire de la maison, des habitants du Village indigène, de leurs activités et de leurs origines pendant que Marabout, la main verte, s'occupe du jardin. Le colonel fait tellement confiance à Marabout qu'il lui dit : « Tu es la clé de la Maison » (Saadi, 2000, p. 167). De plus, il lui donne la parcelle de terrain qu'il cultive. Marabout qui raconte cet événement à son fils après des années est heureux comme le premier jour : « [...] j'ai prié : Hamdoulilahi. J'étais le premier Ouakli à posséder un lopin de terre. Possédant sans titre mais terre [...] » (Saadi, 2000, p. 199).

Albin Saint-Aubin soutient également les revendications des Musulmans qui veulent se débarrasser des Français. Alors, il demande sa retraite car il ne veut pas combattre contre les Algériens qu'il aime comme ses frères. En plus des Algériens, il aime aussi Alger et veut être enterré dans le cimetière accolé à la maison. Tous ces exemples prouvent qu'une vraie relation est établie entre la culture regardée et regardante.

## Blanche

Le Colonel Albin Saint-Aubin qui ne veut pas combattre contre les Algériens rentre en France et sa fille, Marie-Victoire, épouse un militaire français, M. Bernard et s'installe dans la maison. Marabout qui possède son propre terrain dans cette maison continue de s'occuper du jardin.

Pendant cette période où la fille du colonel vit avec son mari dans « Miramar » la relation entre cette famille française et Marabout est renforcée. Par exemple, lorsque la femme de Marabout est sur le point d'accoucher, M. Bernard l'emmène à l'hôpital avec sa voiture. Le fils de Marabout, Rabah, est « [...] le premier Ouakli à naître en dehors de Miramar. Dans un hôpital » (Saadi, 2000, p. 180). Marie-Victoire aime beaucoup Rabah et passe parfois du temps avec lui dans le jardin. Mais son intérêt commence à diminuer petit à petit quand ses propres enfants naissent.

La naissance de Blanche puis de son frère Arthur, je les avais vécues comme un malheur. Mme Marie-Victoire qui s'intéressait auparavant à moi, m'offrant souvent du chocolat au lait lorsque j'accompagnais Marabout lors de ses travaux au jardin, semblait ne plus me regarder, ses yeux attentionnés désormais pour ces enfants. Et je les enviais d'être traités comme des gosses de reine, blonds comme les blés, toujours bichonnés, au milieu de poupées et de jouets, et peu à peu, sans qu'il le comprenne, je trouvais trente-six prétextes pour ne plus accompagner mon père à Miramar. (Saadi, 2000, p. 201)

Contrairement au fils de Marie-Victoire, sa fille, Blanche adore Alger et se lie d'amitié avec Rabah dès son enfance. Cependant, il y a de grandes différences entre eux car Rabah ne connaît pas les coutumes et les traditions françaises. Par exemple, Rabah voit plusieurs fois que Blanche et sa famille écoutent « une langoureuse mélodie » (Saadi, 2000, p. 206) qu'il n'entend jamais à la radio. C'est Blanche qui lui explique que c'est de l'opéra. De plus, Rabah trouve étrange que Blanche porte un maillot de bain et se fasse bronzer avec ses cousins et cousines. Malgré les différences culturelles entre eux, Blanche et Rabah s'aiment. Mais elle doit quitter l'Algérie à cause de la guerre d'indépendance algérienne.

À Paris, Blanche qui aime beaucoup à la fois Rabah et l'Algérie soutient l'indépendance de l'Algérie (Saadi, 2000, p. 272). Elle ne se sent jamais comme chez elle en France parce que l'Algérie est sa patrie alors que la France, c'est la France pour elle. Pour cette raison, suite à l'indépendance, elle rentre tout de suite en Algérie parce qu'elle apprend que le gouvernement algérien commence à recruter des professeurs de français.

[...] Je ne suis ici ni pour des pierres ni pour des reliques du passé. Je vis dans cette Maison parce qu'elle vit en moi, dans les parfums du jardin qui me parviennent le soir, dans l'ombre ciselée que forme le palmier sur les tombes, dans l'éblouissement de la vérité du ciel au-dessus du patio. C'est cela ma terre, c'est mon pays... (Saadi, 2000, pp. 262-263)

Blanche retrouve à la fois son enfance et son amour inachevé. Quand elle et Rabah commencent à vivre leur amour, apparaissent des manifestations « pour exiger du gouvernement d'appliquer la *charia* » (Saadi, 2000, p. 265). Dans cette période compliquée, Blanche ressent d'hostilité autour d'elle ; au lycée, certains de ses collègues cessent de parler dès qu'ils la voient, d'autres ne veulent pas lui serrer la main. De surcroît, quand elle passe en voiture, elle reçoit « des pierres sur son pare-brise » (Saadi, 2000, p. 279). Lorsque les manifestations se multiplient, une lettre lui arrive : « Le Consul général de France en Algérie, vivement inquiet de la sécurité de nos ressortissants, vous recommande très vivement de quitter votre domicile dans les meilleurs délais [...] » (Saadi, 2000, p. 279).

Elle la déchire et n'en parle pas à Rabah qui est sûr qu'elle doit partir. Elle choisit de rester mais peu de temps après, elle reçoit deux balles dans la tête et meurt. Elle est enterrée à côté des ancêtres de Rabah. Comme le montrent les exemples ci-dessus, Blanche aime l'Algérie et la considère comme sa propre patrie. Elle établit une relation étroite avec les Algériens comme son grand-père. Il est exact qu'une vraie relation se trouve entre Je et l'Autre mais la mort de Blanche révèle aussi qu'il y a une haine, en d'autres termes, la différenciation entre les deux cultures.

## La culture de l'Autre

À la fin de la deuxième étape, Daniel-Henri Pageaux propose d'analyser « le système de valeurs de l'Autre, les expressions de sa culture au sens anthropologique, ce qui

permet d'ailleurs de plus ou moins larges descriptions ou séquences narratives : pratiques artistiques, religion, musique, vêtement, cuisine, etc. » (Pageaux, 1994, p. 68).

Parmi les éléments culturels, la langue, la religion, l'art et l'histoire de l'Autre sont généralement mentionnés dans le roman. En ce qui concerne la langue de l'Autre, elle est tenue par l'écrivain et sa société pour inférieure à la culture regardante car les Algériens ne peuvent pas facilement l'adopter ; c'est une langue rocailleuse et difficile à apprendre (Saadi, 2000, p. 131, 204) pour eux.

Dans le roman, l'écrivain insiste sur la religion des Français. Alors qu'il dépeint la conquête de l'Algérie par les Français, il préfère les appeler « Chrétiens » plutôt que « Français » : « des navires chrétiens » (Saadi, 2000, p. 65), « l'arrivée des chrétiens » (Saadi, 2000, p. 66), « [...] quand les armées des chrétiens envahissaient les douars, Dieu transformait les habitants en oiseaux pour les protéger » (Saadi, 2000, p. 69).

Bien qu'il y ait des gens qui croient en d'autres religions en Algérie pendant cette période, le nombre des Musulmans ne peut pas être sous-estimé. Comme on le sait, le porc est un aliment interdit en Islam. Pour cette raison, les Algériens réagissent contre les Français qui apportent des cochons avec eux. Étant donné qu'aux yeux des Algériens, le cochon est une « bête immonde » (Saadi, 2000, p. 79), ils évitent le contact avec cet animal et refusent « de débarquer la bête immonde » (Saadi, 2000, p. 80).

Un autre élément culturel qui a une place aussi importante que la langue et la religion est l'art. L'intérêt des Français pour l'art est souligné dans le roman. Par exemple, parmi les colons, il y a également un professeur, Charles Lenoir, qui a « mission d'étudier et de répertorier tous les monuments, les palais, les demeures cossues, les mosquées, les cimetières afin que tout soit classé, protégé » (Saadi, 2000, p. 81). De plus, les Français font une statue d'un général français à Alger. Mais ils l'emportent après l'indépendance (Saadi, 2000, p. 152).

Il est bien connu que l'histoire est également un élément culturel d'une nation. Dans le roman, l'histoire française est fréquemment racontée. L'histoire coloniale de la France, l'affaire Dreyfus, celle de Stavisky, l'Alsace-Lorraine, Charles de Gaulle sont tous expliqués. Tous ces exemples démontrent que le livre de Saadi contient de nombreuses images de la culture française et montre la culture de l'Autre à ses lecteurs.

## Les attitudes des algériens

La dernière étape de l'approche imagologique de Pageaux est « un moment herméneutique » (Pageaux, 1994, p. 68). Dans cette phase, il faut révéler les attitudes des Algériens envers les Français en se basant sur les résultats des analyses faites ci-dessus. En d'autres termes, les images des Français inscrites dans la conscience du peuple algérien sont expliquées. Dans ce contexte, Pageaux divise l'image de l'Autre en quatre attitudes fondamentales ; *la manie*, *la phobie*, *la philie* et *la cosmopolite ou internationaliste*.

[...] l'individu peut considérer la culture observée inférieure à la sienne ou, par contre, supérieure, attitudes qui sont à l'origine de ce que l'auteur désigne par « phobie » ou « manie » et qui impliquent, respectivement, une attitude de « dévaluation » ou de « valorisation » par rapport aux références culturelles du sujet. Celui-ci peut aussi développer une attitude qui consiste à valoriser la culture de l'Autre, sans, quand même, minoriser sa propre culture. Cette manifestation, que l'auteur désigne par « philie », est plus équilibrée, car elle n'implique ni l'excessive importation de modèles étrangers (ce qui caractérise la « manie »), ni sa complète négation, ce qui est propre de la « phobie ». La quatrième attitude – la cosmopolite ou internationaliste –, se manifeste au moment où le sujet essaye de se débarrasser de ses propres références culturelles face à une réalité étrangère, tout en affirmant son cosmopolitisme et en assumant une vision universaliste, dans une tentative de comprendre dans son ensemble la diversité culturelle de l'étranger. (Cabete, 2010, p. 7)

Les analyses fondées sur la perception de l'Autre et de sa culture par Je, autrement dit, par la culture regardante, montrent que l'écrivain définit les Français en utilisant à la fois des images positives et négatives dans son livre. Il est certain que la culture regardée est parfois tenue par l'écrivain comme supérieure à la culture regardante et une relation étroite est établie entre les Français et le peuple algérien. Cette situation est appelée *la manie* selon Pageaux parce que « la représentation de l'étranger relève plus d'un mirage que d'une image » (Pageaux, 1994, p. 71). En revanche, comme déjà indiqué, il existe aussi des images négatives des Français. Cette fois, l'attitude des Algériens est *la phobie* parce que « la réalité étrangère est tenue pour inférieure par rapport à la supériorité de la culture d'origine » (Pageaux, 1994, p. 71). Finalement, il



est possible d'appeler la relation entre l'Autre et Je à la fois *la manie* et *la phobie* selon Daniel-Henri Pageaux.

## Conclusion

Étant donné que l'imagologie vise à afficher l'image d'une nation dans la littérature d'une autre nation, les études imagologiques révèlent les réflexions sur l'Autre et donnent l'occasion de découvrir les idées d'un écrivain et de sa société sur un groupe, une société ou une nation à travers des images. En d'autres termes, on peut pénétrer au cœur des événements racontés dans les textes littéraires grâce aux images que l'auteur utilise pour écrire l'Autre.

Il est envisageable que ce travail dévoile les pensées de Nourredine Saadi et du peuple algérien sur les Français par le biais des personnages et des événements dans le roman intitulé *La Maison de lumière*. Il est exact que ce livre offre de nombreuses images de l'Autre. Pour cette raison, le contexte historique, les réalités sociales, les logiques spatiale et temporelle, les caractéristiques de la culture de l'Autre, la question de la différence culturelle sont identifiés dans ce travail. Les analyses illustrent donc que les Français/l'Autre, ont des images à la fois positives et négatives dans la conscience du peuple algérien. Les exemples ci-dessus révèlent qu'il existe une relation étroite entre la culture regardée et la culture regardante et certains Algériens aiment vraiment les Français qu'ils vivent ensemble pendant de longues années. Par contre, dans certains cas, les Algériens ne sont pas contents de vivre avec les Français parce que ceux-là pensent que les Français prennent le contrôle de leur propre pays.

Pour conclure, il est possible de dire que les personnages – la culture regardée – l'Autre – les Français sont parfois considérés comme supérieurs et parfois inférieurs par l'écrivain – le narrateur – la culture regardante – les Algériens dans le roman de Saadi. En bref, la perception de l'Autre montre, dans ce roman, à la fois une attitude de « valorisation » et de « dévaluation » quand on regarde l'Autre à travers le prisme de Nourredine Saadi.

---

**Évaluation :** Évaluation anonyme par des pairs extérieurs.

**Conflit d'intérêts :** L'auteure n'a aucun conflit d'intérêts à déclarer.

**Subvention :** L'auteure n'a reçu aucun soutien financier pour ce travail.

**Peer-review:** Externally peer-reviewed.

**Conflict of Interest:** The author has no conflict of interest to declare.

**Grant Support:** The author declared that this study has received no financial support.

---

## Bibliographie

Brachfeld, O. (1962). Note sur l'imagologie ethnique. *Revue de Psychologie des Peuples*, pp. 34-45.

Cabete, S. M. C. (2010). *Le récit de voyage au Portugal au XIX<sup>ème</sup> siècle : altérité et identité nationale* [en ligne]. (Thèse de doctorat). Université nouvelle de Lisbonne et Université Sorbonne Nouvelle Paris III. [https://tel.archives-ouvertes.fr/tel-00868637/file/2010PA030055\\_2.pdf](https://tel.archives-ouvertes.fr/tel-00868637/file/2010PA030055_2.pdf), consulté le 21 avril 2020.

Chevrel, Y. (2009). *La littérature comparée*. Paris : PUF.

Chikhi, B. (1997). *Littérature algérienne désir d'histoire et esthétique*. Paris : L'Harmattan.

Fanon, F. (2002). *Les Damnés de la terre*. Paris : La Découverte/Poche.

Ferro, M. (1994). *Histoire des colonisations : des conquêtes aux indépendances (XIII<sup>e</sup> – XX<sup>e</sup> siècles)*. Paris : Seuil.

Moura, J. M. (1998). *L'Europe littéraire et l'ailleurs*. Paris : PUF.

Moura, J. M. (1992). *Lire l'exotisme*. Paris : Dunod.

Memmi, A. (1973). *Portrait du colonisé précédé du Portrait du colonisateur*. Paris : Payot.

Pageaux, D. H. (1994). *La littérature générale et comparée*. Paris : Armand Colin.

Pageaux, D. H. (1995). Recherche sur l'imagologie : de l'Histoire culturelle à la Poétique. *Revista de Filologia Francesa*, 8, pp. 135-160.

Saadi, N. (2000). *La Maison de lumière*. Paris : Albin Michel.

Said, E. (2005). *L'orientalisme : L'Orient créé par l'Occident*. (C. Malamoud, Trad.). Paris : Seuil.

Ulağlı, S. (2018). *Öteki'nin bilimine giriş: İmgebilim*. Istanbul : Motto Yayınları.



# Azteklere Susturduğu Kadınların *Mango Sokağı'ndaki Ev'den Yükselen Sesleri*

## Liberated Voices of Aztec Subjugation: Female Subjectivity in *The House on Mango Street*

İrfan Cenk YAY<sup>1</sup> 



<sup>1</sup>Assist. Prof., Istanbul University, Faculty of Letters, Department of American Culture and Literature, Istanbul, Turkey

ORCID: İ.C.Y. 0000-0002-1680-7939

The author of the article wishes to express his gratitude to Özge Öktem Yay for her initial proofreading.

### Corresponding author:

İrfan Cenk YAY,  
İstanbul Üniversitesi, Edebiyat Fakültesi,  
Amerikan Kültürü ve Edebiyatı Anabilim  
Dalı, İstanbul, Türkiye  
E-mail: cenkyay@istanbul.edu.tr

Submitted: 24.03.2021

Revision Requested: 11.06.2021

Last Revision Received: 24.08.2021

Accepted: 09.09.2021

Citation: Yay, İ. C. (2021). Azteklere susturduğu kadınların *Mango Sokağı'ndaki Ev'den yükselen sesleri*. *Litera*, 31(2), 687-713.

<https://doi.org/10.26650/LITERA2021-902314>

### Öz

Bu çalışma, yapıbozucu bir okuma yöntemiyle, Sandra Cisneros'un ilk eseri olan *Mango Sokağı'ndaki Ev* (1984) romanında ele aldığı iki kadın arketipini inceler: 1) Kirletilmiş hain *Malinche* ve 2) Kutsal Bakire *Guadalupe*. Latin Amerika, Meksika ve sınırın kuzeyindeki uzantısı Chicano toplumlarındaki kadının rolü ve kimliğinin, tarih boyunca kutuplaşmış bir karşıtlık üzerinden kurgulanmasına yol açan bu iki arketipi sil baştan yeniden yazan Cisneros, ataerkil söyleme özgü cinsel kısıtlamaların karşısına alternatif bir değerler dizisi çıkarır. Romanın odağında, Meksika kökenli Amerikalı bir kız çocuğunun basmakalıp iyi/kötü kadın tipolojisini aşmak adına çıktığı bilinçlenme yolculuğu vardır. Yolculuk, romanın başlığını teşkil eden "ev" ve "sokak" kilit öğelerinin ilkinde başlar. Süreç, özel alandan kamusal alanı işaret eden mahalleye taşındığında ise artık bilinçlenmiş olan anlatıcı, dünyasını ikili zıtlıklardan arınmış bir bakış açısıyla anlamlandırılmaktadır. Çalışmanın ilk aşamasında, sözü geçen arketiplerin Aztek kültürüne uzanan köklerine dair folklorik ve tarihi bulgular üstüne kurulu arka planından bahsedilmektedir. Bu bilgiler ışığında romandan seçilen bölümlerin yakın okuması yapılacaktır. Sonuç olarak, kutuplaşmış bir karşıtlık olarak kurgulanan bu iki arketipin özüne inildiğinde, barındırdıkları zıtlıkların esasında iç içe geçerek muğlaklaştığı bir sınır-diyarını işaret ettiği vurgulanmaktadır. Karşıtlıklar üstünden devamlılığını sürdürebilen ataerkil *machismo* söylemine meydan okuyacak bu yeni 'temas' alanı, bağımsız Chicana kadınının yaratıcı gücünü ve cinsel kimliğini keşfetmesi adına yeni bir ifade biçimine dönüşecektir.

**Anahtar Kelimeler:** Malinche, Guadalupe bakiresi, *Mango Sokağı'ndaki Ev*, Chicano edebiyatı, arketipçi eleştiri

### ABSTRACT

This article deals with Sandra Cisneros' debut novel, *The House on Mango Street* (1984), and proposes a deconstructive reading of the two major archetypes which have traditionally shaped Mexican and by extension Chicano understanding of the role of women in Latin American cultures: 1) *La Malinche* and 2) *La Virgen de Guadalupe*. Transforming the degrading configurations of *Malinche* as a willingly violated traitor and the Holy Virgin of Guadalupe as the self-sacrificing Mother, Cisneros reconfigures these paradigmatic icons as empowering figures of female agency so as to provide a fresh perspective on the sexuality, creativity, and political consciousness of Chicanas in general. By tracing the *bildung* process of the 12-year-old protagonist, a Mexican-



American girl named Esperanza Cordero, towards acquiring such consciousness, as opposed to the conventional representations of the two folkloric icons, this article illustrates the ways such opposition has long served ideologically in creating a patriarchal version of history, religion, folklore and literary tradition so as to subjugate Latin American women. In offering a close reading of the selected sections from the text, the study concludes with the argument that there lies a contact zone, a border zone or a gray area between the so-called opposing poles of the dichotomy, from whence the new Chicana subject should draw her inspiration and creative energy in order to finally emerge as an independent woman, no longer bound by the age-old "either/or" syndrome forcefully imposed upon her by patriarchy.

**Keywords:** Malinche, Virgin of Guadalupe, *The House on Mango Street*, Chicano literature, archetypal criticism

## EXTENDED ABSTRACT

This article deals with Sandra Cisneros' debut novel, *The House on Mango Street* (1984), and proposes a deconstructive reading of the two major archetypes which have traditionally shaped Mexican and by extension Chicano understanding of the role of women in Latin American cultures: 1) *La Malinche* and 2) *La Virgen de Guadalupe*. Transforming the degrading configurations of *Malinche* as a willingly violated traitor and the Holy Virgin of Guadalupe as the self-sacrificing Mother, Cisneros reconfigures these paradigmatic icons as empowering figures of female agency so as to provide a fresh perspective on the sexuality, creativity, and political consciousness of Chicana women in general. By tracing the *bildung* process of the 12-year-old protagonist, a Mexican-American girl named Esperanza Cordero, towards acquiring such consciousness, as opposed to the conventional representations of the two folkloric icons, this article illustrates the ways such opposition has long served ideologically in creating a patriarchal version of history, religion, folklore and literary tradition so as to subjugate Latin American women. Therefore, the major ideological driving force of *The House on Mango Street* is primarily instigated by the young protagonist's quest for a voice of her own and an autonomous identity, which is analogous to finding a house of her own from whence she re-writes herself. As the title of the book signals, the two major determinants in the course of the protagonist's coming-of-age quest, namely her "House" as the private sphere and the normative *barrio*, which is called "Mango Street," as the public domain, are both going to play a significant role throughout the process. Esperanza's journey towards finding a new "home" will also be a way to resist the pre-established order of the *machismo* discourse that has its roots in both Mesoamerican Aztec civilization and the Catholic doctrines of the Spanish conquistadores. Due to her role as the translator, advisor and concubine of the Spanish conquistador Hernán Cortes, *Malinche* has been stigmatized as *la chingada* (the screwed one) and blamed for the fall of the Aztecs, hence representing the monstrous side of the "Virgin/Whore" dichotomy.

However, Malinche's metaphorical role as the indigenous mother of all Mexicans as a new *mestizo* nation, born of Native American women and Spanish fathers, becomes more problematic in light of such an ambiguous mother-traitor paradox. In contrast, reinforcing a feminine ethos of humility, purity, self-negation, submission and devotion, the figure of the Virgin of Guadalupe (the Mexican incarnation of the Virgin Mary) has been hailed as the paragon of Latina womanhood. Therefore, the novella focuses on the plights of the more than two dozen silenced *barrio* women who will, in one way or another, help the protagonist transcend this age-old dichotomy. Since it was published, the novel, which is an autobiographical recollection of Cisneros' childhood memories, has become a border-defying primer of Chicana literature, expanding the actual act of border-crossing to encompass a wider spectrum of cognitive sites located at the conflicting crossroads of ethnicity, class, gender and sexuality. Therefore, by offering a close reading of the selected sections from the text, the study concludes with the argument that there lies a contact zone, a border zone or a gray area between the so-called opposing poles of the "virgin/whore" dichotomy, from whence the new Chicana subject should draw her inspiration and creative energy in order to finally emerge as an independent woman, no longer bound by the "either/or" syndrome forcefully imposed upon her by the patriarchal tradition.

## Giriş

Meksika göçmeni bir ailenin kızı olarak 1954'te Chicago'da dünyaya gelen Sandra Cisneros, yirminci yüzyılın son çeyreğinde Amerikan edebiyatına taze kan getiren yazarlar arasında hatırı sayılır bir yer edinmiştir. Yazar, çocukluk ve ergenlik yıllarını düşük maliyetli işçi sınıfına mensup Latin Amerika göçmenlerinin ikamet ettiği bir varoşta geçirir. Amerikan kapitalizmi ve bireysel özgürlüğün simgesine dönüşmüş New York, Los Angeles ve Chicago gibi gelişmiş şehirlerinin sunduğu imkânlarla çevrili olmalarına rağmen, *barrio* olarak bilinen bu tip kenar mahallelerdeki içine kapalı sosyal yaşamın hudutları, ataerkil düzen ve koyu Katolik kültürel kodlar çerçevesinde çizilmiştir. Dolayısıyla, İspanyolca *machismo* olarak adlandırılan erkek egemen söylemin hâkim olduğu böyle bir sınır-diyarını bizzat tecrübe eden yazarın üslubu, ideolojik yaklaşımı ve işlediği konular, *barrio* kadınının meşakkatli hayatını yansıtmaktadır. Küçük çaplı bir basımevi olan Arte Público tarafından piyasaya sürüldüğü 1984'den günümüze altı milyon üzerinde satan ve birçok ödül alan *Mango Sokağı'ndaki Ev*, ilk çıkışında çocuk kitapları raflarında sunulduğu için geniş kitlelere ulaşamamıştı.<sup>1</sup> Ancak, 1989'da Random House gibi önemli bir yayınevinin listesine dâhil edildikten sonra hak ettiği ilgiyi görebilen roman, günümüzde liseden üniversiteye uzanan geniş bir yelpazede edebiyat müfredatlarının vazgeçilmez bir parçası olmuş, Türkçe dâhil yirminin üzerinde farklı dildeki çevrisiyle artık her yaştan okura ulaşır hale gelmiştir.

Birbiriyle ilintili yediden yetmişe pek çok *barrio* kadınının yaşadığı tecrübelerin iç içe geçerek adeta rengârenk bir mozaîge dönüştüğü bu 'küçük' roman, kırk dört kısa öyküden oluşur. Büyüdüğünde yazar olma arzusu taşıyan ve bu yolda kendine ait bir eve sahip olma hayalleri kuran Esperanza Cordero isminde Meksika kökenli Amerikalı naif bir kızın çıktığı olgunlaşma yolculuğu, romanın odağına konumlandırılmıştır. Bir yıllık göreceli kısa bir zaman dilimini kapsayan bu yolculuğun, çocuk gözünden aktarılıyor izlenimi verilmiş olması romanın biçimsel özellikleri arasında öne çıkar. Böylelikle zihinlerde anlatıcının inanılabilirliği ile ilgili oluşabilecek şüpheler bertaraf edilmiş; dahası okuyucuya bu dönüşümü, ergenliğe adım atmak üzere olan Esperanza ile beraber mimetik bir biçimde takip etme imkânı sunulmuştur. Romanın orijinal dili İngilizce'dir;

1 *The House on Mango Street* romanından alıntılanan tüm pasajların İngilizce'den Türkçe'ye çevirisi makale yazarına aittir. Romanın, Türkçe'de hâlihazırda iki ayrı yayınevi tarafından çevirisi olmasına rağmen aktarılan pasajların yazar tarafından çevrilmesinin başlıca sebebi, bu metinlerin özellikle Cisneros'un düzyazı ve şiir arasındaki keskin sınırları altüst ederek yarattığı alternatif dili tam olarak yansıtmamasıdır. Ayrıca, bu şekilde Cisneros ve diğer araştırmacılara ait Türkçe'de bulunmayan diğer tüm referanslar ile birlikte alındığında dil ve terminoloji bütünlüğü sağlamak da amaçlanmıştır.

ancak İspanyolca'ya da hâkim iki dilli bir okuyucunun keşfedebileceği yan anlamlarla zenginleştirilmiş anlatısı ile roman, Amerika'nın baskın dili İngilizce'nin bu yolculuğun aktarımında tek başına yetersiz kalacağını vurgular. Ayrıca, aralara serpiştirdiği İspanyolca kelimeler ve söz oyunları ile Cisneros metnine, Frances Aparicio'nun deyiimiyle, "tropikal" bir hava da katmıştır (Aparicio, 1994, s. 976).

Bir başka önemli biçimsel özellik olarak romanı *melez* bir metin olarak nitelendirmek yerinde olacaktır. Zira düzyazı ve şiiri belirleyen mutlak sınırların muğlâklaştığı bir sınır edebiyatı örneği olan bu öncül metne her hangi bir tür atfetmek edebiyat eleştirmenlerini çoğu kez zorlamıştır.<sup>2</sup> Cisneros, 1990'da Pilar Rordrigez-Aranda'ya verdiği bir mülakatta meseleye şöyle bir açıklık getirir:

Şiir ve düzyazının kesiştiği yerden yazmak istedim hikâyelerimi. [...] Metnimin öyle bir derleme olmasını istedim ki önünde ne olduğu veya arkasından ne geldiği bilinmeden açılıp herhangi bir yerden okunmaya başlanabilsin. Ya da devamlılığı olan tek bir hikâyeyi anlatsın. Öykülerimin şiir gibi akmasını istedim, yoğun ve lirik; bittiklerinde yankılanmaya devam etsinler okuyucunun zihninde. Bir başka deyişle, bana göre bütün bu öyküler birer şiire dönüşebilirdi, ama hiçbiri şiir değil. Onlar birer öykü, ama bununla beraber düz yazı ve şiir arasındaki o *gri alanda* hayat buluyorlar. (Aranda, 1990, ss. 78-79)

Romanın biçemi ile uyumluluk gösteren başkışının olgunlaşma yolculuğu da ikili zıtlıklar ile sınırlandırılmış birçok gri alanda seyredecektir. Örneğin, hikâyenin başında on iki yaşında olan Esperanza çocukluk ile ergenlik arasındaki eşikte durmaktadır. Yaşadığı varoş her ne kadar Latin Amerika kültür kodları ile içine kapalı bir yapı teşkil etse de, anlatıcı Amerikan rüyasını iki kültür arasında konumlandığı bir başka eşikten izleyebilmektedir. İzinden gidebileceği rol modeller, iyi/kötü kadını tanımlayan kutuplaşmış Meryem/Malinche ikili zıtlığı ile kısıtlandığından, Esperanza bu sözde karşıtlık arasındaki gri alanı da keşfetmek zorundadır. Mahallesini korunaklı bir ana kucağı olarak görmekle beraber, mahallede yaşanan pek çok acıya şahit olan anlatıcı

2 *Mango Sokağı'ndaki Ev* romanını herhangi bir edebi tür ile sınırlandırılmasının zorluklarına dikkat çeken eleştiri yazıları için başvurabileceğimiz kaynaklar arasında özellikle şu eserler göze çarpmaktadır: \* Eysturoy, A. O. (1996). *Daughters of Self-Creation: The Contemporary Chicana Novel*. Albuquerque: University of New Mexico Press, Ch. 3, 89-113.\* Karafilis, M. (1998). Crossing the Borders of Genre: Revisions of the "Bildungsroman" in Sandra Cisneros's *The House on Mango Street* and Jamaica Kincaid's *Annie John*. *The Journal of the Midwest Modern Language Association*, 31(2), 63-78.

için bir başka uzlaşma alanı ise, büyüdüğünde yazar olup benmerkezci bir irade ile mahallesini terk etme güdüsünden kaynaklanır. Çünkü hikâye ilerledikçe Esperanza toplulukçu bir anlayışla bir gün terk edeceği mahallesine geri dönerek, arkada bıraktığı kadınlara derman olma bilincine de ulaşacaktır.

Bu doğrultuda Esperanza "Benim Adım" başlıklı öyküye kendi adını sorgulayarak başlar. Sadece İngilizce'ye hâkim beyaz bir Amerikalı'ya kıyasla, genç bir *Chicana* olarak anlatıcı bunu hem İspanyolca hem de İngilizce'de başarmak zorundadır.<sup>3</sup> Zira madalyonun tek yüzünü sergilemek anlatıcının çokkültürlü kimliğini ifade etmesinde eksik kalacaktır: "Adım İngilizce'de umut demek. İspanyolca'da çok fazla harf. Mutsuzluk demek, beklemek demek. Dokuz sayısı gibi. Kirli bir renk. Babamın, pazar sabahları tıraş olurken çaldığı Meksika plakları; hüznü şarkılar misali" (s. 10). Bu kısa pasaj, roman boyunca öne çıkan önemli bir başka yazınsal özelliği de barındırmaktadır. Neredeyse tüm öyküler naif bir anlatıcının gözünden aktarılan yalın bir imge, motif veya betimleme ile açılır. Ancak yüzeyin altındaki katmanlara gizlenen derin anlamlar öykü ilerledikçe teker teker su yüzüne çıkar:

Büyük büyükannemin adıymış, şimdi de benim. At kadınıydı; o da benim gibi Çinlilerin at yılında doğmuş ki eğer kadın olarak doğarsanız kötü şans getirdiği söylenir. Ama bence bu bir Çin yalanı, çünkü Çinliler de tıpkı Meksikalılar gibi kadınları güçlü olsun istemezler.

Benim büyük büyükannem ... Tanımak isterdim onu, hırçın bir at kadını; öyle hırçın ki ona kalsa asla evlenmezmiş. Ta ki büyük büyükbabam, kafasına bir çuval geçirip dağa kaldırırsa kadar onu. Öylece, sanki süslü bir avizeymiş gibi atmış omzuna kaçırmış. İşte bu da onun hikâyesi.

Ama hikâyenin devamında hiç affetmedi büyük büyükbabamı. Hayatı boyunca camdan dışarısını seyretti, onca kadının yaptığı gibi, dirseklerine yükleyerek hüznünü. Merak ederim, acaba bu muydu elinden gelenin en iyisi, yoksa olmak istediği onca şeyi kaçırdığı için mi üzgündü. Esperanza. Adı miras bana, ama istemiyorum pencere kenarındaki yerini. (ss. 10-11)

Bu açıdan bakıldığında *barrio* kadını, kadın odaklı bir dil ile yansıtan romanın yüzeydeki varoş edebiyatı görüntüsünün altında, Latin Amerika kültürünü oluşturan

3 1960'lardaki Özgürlükler ve Sivil Haklar Hareketi esnasında Meksika kökenli Amerikan vatandaşlar tarafından ideolojik bir duruş sergilemek amacıyla benimsenen *Chicano* ('Çikano') etiketi, grup aidiyeti ve etnik kimliğin gururlu bir ifadesine dönüşmüştür. İspanyolcanın erilik ve dişilik kuralları çerçevesinde kadınları temsil ederken "Chicana" şeklinde kullanılır.



ataerkil sosyal kodların ciddi bir eleştirisi yatmaktadır. Zaten roman hem İspanyolca hem de İngilizce olarak tüm kadınlara ithaf edilerek açılır: “*A Las Mujeres / To the Women.*” Anlatıcının, ismi üstünden kurduğu toplumsal eleştiri, tek bir öykü içinde dahi özelden genele doğru bir genişleme gösterir; zira aynı öykünün devamında Esperanza, baskın beyaz Amerikan bakış açısıyla bu sefer devletin ideolojik bir aygıtı olan okul bağlamında mücadele etmek zorundadır:

Okuldakiler adımları çok değişik söylüyor, sanki tüm heceler konserve tenekesinden kesilmiş ve ağzınızın tavanına batıyormuşçasına. Ama İspanyolcada benim ismim daha yumuşak bir şeyden yapılma, gümüş gibi; kız kardeşimin ismiyle kıyaslanınca o kadar da sivri değil. Magdalena, onun ismi benimkinden de çirkin. En azından eve gelip Nenny’ye dönüşebilen Magdalena. Ama ben ... Ben her zaman Esperanza.

Kendimi yepyeni bir adla takdis etmek isterdim; gerçek beni anlatan bir adla, kimsenin tanımadığı beni. Lisandra ya da Maritza veya Zeze X’i çağrıştıran bir Esperanza. Evet! “Zeze X” gibi bir şey gayet uyar bana. (s. 11)

Güçlü bir irade ile kendini yeniden tanımlama arzusu, bir başka deyişle ismi vasıtasıyla üzerine yapıştırılacak ırkçı ve cinsiyetçi tüm etiketleri reddetme bilincine sahip Esperanza, pencere arkasından hayatın akışını izleyen edilgen kadın tipolojisine meydan okuyacaktır. Zira İngilizcede ‘umut’ demektir *esperanza*; fakat İspanyolca bilen okur kelimenin bir başka anlamına da hâkimdir; yani umuda bir bakıma tezat oluşturan ‘beklemek’ edilgenliğini ifade eden *esperar* fiili. Dolayısıyla Esperanza’nın önünde birbirinden farklı iki yol olduğu açıktır; umut olmak veya peri masallarındaki genç kızlar gibi beyaz atlı prensini beklemek.

Bir başka öyküde ise içlerinde Esperanza ve kız kardeşinin de bulunduğu dört küçük kız, kendi aralarında çocukça bir inatlaşma başlatırlar; tartışma “kar” hakkındadır:

Eskimo sözlüğünde kar için otuz değişik kelime varmış, dedim. Bir kitapta okumuştum.

Bir kuzenim var, dedi Rachel, onun da üç farklı adı var.

Otuz tür kar yok ki, dedi Lucy. Sadece iki tür var. Temiz olan ve kirli olan. Sadece iki.

Milyon trilyon tür var, dedi Nenny. Hiçbiri de tıpa tıp birbirine benzemez. Peki, hangisinin hangisi olduğunu nasıl aklında tutuyorsun?

Üç soyadı, dur bir düşüneyim, iki de adı. Biri İngilizce, biri İspanyolca. (s. 35)

Daha geniş bir bağlamda ele alındığında, bu naif inatlaşma sahnesi Cisneros'un birçok eserindeki odak noktası olan kültürel veya kültürlerarası kutuplaşmanın bir izdüşümüdür. Ataerkil Latin Amerika değerler dizgesi, tüm ara tonları reddederek beyaz/siyah, iyi/kötü, temiz/kirli gibi kemikleşmiş ikili zıtlıklar üstünden iktidarını sürdürülebilmektedir. O yüzden bu çocuklar için kar sadece temiz veya kirli olabilir, arası yoktur. Öykünün sonunda ise uzlaşamayan kızlar anlamsız bir söz dalaşına girip birbirlerine küser. Cisneros, örnekteki içselleştirilmiş ataerkil söylemin kendi yaşamı ve edebî tutumu üstündeki ayrıştırıcı etkisinden şu şekilde bahseder: “Biz, örnek alınabilecek sadece iki rol modeli olan bir kültürle büyüdük: Malinche veya Guadalupe Bakiresi. Takdir edersiniz ki bu çok çetin bir yol; biri ya da diğeri, ikisinin arası yok” (Aranda, 1990, s. 65).

İki kutuplu bu kısır döngüyü işlerken karşılaşacağı zorlukları öngören ilk yazar elbette ki Cisneros değildir. Önemli Chicano eleştirmeni Luis Leal'ın da işaret ettiği üzere, “Meksika edebiyatındaki kadın karakterler, Meksika şuurunda yer alan iki arketipin etkisi altında kalmıştır: Bekâretini koruyan kadın ve onu kaybeden kadın” (Leal, 1983, s. 227). Tarihsel olarak *Malinche* (en hafif tabirle, kirletilmiş kadın) ve *La Virgen de Guadalupe* (Kutsal Bakire Guadalupe) arketipleri üzerinden inşa edilen kadının rolü, Latin Amerika kültüründe her ne kadar cinselliğe indirgenmiş olsa da kültürel ve sosyopolitik açılardan birçok yan anlamı da taşır. Cisneros'un bu romandaki en büyük çabası ise, ele aldığı birçok kadın karakter üzerinden ortak Meksika ve Chicano şuurunu yüzyıllardır şekillendiren bu iki arketipi yeniden tanımlama ve siyah/beyaz arasındaki ara tonları ortaya çıkarma uğraşdır.

## ***Malinche/Guadalupe* İkili Karşıtlığı Üzerine İnşa Edilmiş *Machismo* Anlayışı**

Çeşitli kaynaklarda Madonna, Bakire, Kutsal Bakire, ya da Bakire Meryem olarak geçen Meryem Ana'nın, Katolikler için hayati bir önem taşıdığı aşikârdır. Tanrı ve oğlu İsa arasında, annelik vasfı üzerinden bir tür aracılık görevi üstlenen “Meryem'e sunulan sevgi ve saygı daima, oğluna karşı duyulan şükran ve aşkın bir ifadesidir” (Johnson, 1986, s. 247). Meryem çizgisinden giden *Marianismo* inancının takipçileri ise, Meryem'e geleneksel olarak atfedilen itikat, itaat, ağırbaşlılık, saflık, fedakârlık vasıflarına ek olarak, çocuklarla her bakımdan ilgilenmeyi önemli bir meziyet sayarlar (Gil & Vásques, 1996, s. 174). Kilise tarafından yüceltilen bu gelenek, Latin Amerika toplumlarını derinden etkilemekle beraber, Meryem'in birtakım ilahi mucizeler ile günlük yaşamlara bizzat müdahil olup onlara rehberlik edeceğine inanılır. Latin Amerika'daki Katolik inancın odağına ise “esmer”

bakire Guadalupe konumlandırılmıştır. Guadalupe Bakiresi özü itibariyle Meryem Ana'nın dünya üzerinde yeniden vücut bulmuş halidir. Dolayısıyla zaman içinde çok etkin bir dinsel ikona dönüşen esmer Bakire, Latin Amerika edebiyatında sıkça işlenmiş ve sınırın kuzeyindeki birçok Chicano yazar ve sanatçı tarafından da ele alınmıştır.



**Şekil 1.** Başkent Meksiko'daki Guadalupe Bakiresi Bazilikası'nda sergilenen, kaktüs lifinden dokunmuş kepenek üzerindeki Guadalupe Bakiresi – 17. yüzyıl.

Meryem'in reenkarnasyonu ile ilgili pek çok anlatı olmasına rağmen, Stafford Poole *Our Lady Guadalupe* (1995) başlıklı kitabında Luis Laso de la Vega (1649) tarafından kaleme alınan yorumun en belirleyici kaynaklar arasında olduğuna işaret eder. Poole'un aktardığı şekli ile Meryem, İspanyolların Aztekleri fethetmesinden on yıl sonra başkent Meksiko'nun kuzeyindeki *Tepeyác* isminde bir tepede ilahi bir mucize ile tekrar vücut bulur. Hristiyanlığı sonradan kabul eden Juan Diego isminde bir çobana görünerek, yerel Aztek dili (*Nahuatl*) ile kendisini tanıtan Bakire, Diego'ya tepenin üstünde inşa edilecek bir mabette tüm sevgisini, merhametini ve şifasını paylaşmayı arzu ettiğini tebliğ eder. Vakit kaybetmeden başpiskoposa giden çobanın anlattıklarına inanılmaz; huzurdan gönderilirken kendisinden kanıt sunması istenir. Bunun üzerine Bakire, Diego'ya tepenin zirvesine çıkmasını ve orada bulacağı güllerden kucak dolusu toplamasını buyurur. Bu güller sadece Kastilya bölgesine özgüdür; dahası o rakımda yetişmesi imkânsızdır. Diego zirveye vardığında ise mucizevî bir şekilde güller orada belirmişti. Nadide İspanyol güllerini Diego'nun kepenegine saran Bakire, onu bir kez daha başpiskoposa gönderir. Bu son ziyarette, gonca güllere el koymaya kalkan uşaklar ve Diego arasındaki çıkan arbedede güller etrafa saçılır. Güllerin sarıldığı kepeneg'in astarında ise Bakire'nin yüzünü betimleyen bir iz kalmıştır. Manzaraya bizzat şahit olan başpiskopos o an mucizeye inanır ve *Tepeyác* üzerinde esmer Bakire için bir bazilika inşa ettirir. Her yıl on binlerce Latin Amerikalı'nın ziyaret ettiği bu mabet, Meksika'nın

yerli halkı tarafından sanki cennetten bir köşeymiş gibi algılanmaktadır (Poole, 1995, ss. 26-27). Nobel ödüllü Meksikalı şair Octavio Paz, *The Labyrinth of Solitude* (1961) başlıklı kitabında, Guadalupe Bakiresi'nden "safî bir kabullenme hali" olarak bahseder (Paz, 1961, s. 76). Kutsal Bakire bu yönüyle iffetli, saf, özverili ve edilgen kadın imgesini temsil ederken, annelik vasfı üzerinden dişil bir kudreti de bünyesinde barındırır.

Öte yandan Jaques Lafaye, *Quetzalcoatl and Guadalupe* (1976) başlıklı çalışmasında İspanyol fethinden çok önceki dönemlerden beri hâlihazırda kutsal sayılan bu bölgede hüküm sürmüş *Tonantzin* isminde kadim bir pagan tanrıçanın, Guadalupe Bakiresi'nin bedeninde yeniden hayat bulduğunu aktarır (Lafaye, 1976, s. 216). Putperest Aztek panteonu ile Kutsal Bakire arasında kurulan bu tip bir senkretik illiyet bağı, farklı disiplinlere ait birçok araştırmacı ve sanatçının önüne değişik bakış açıları sunmuştur. Özellikle, 1970'lerde Amerika'da eşit vatandaşlık hakları adına mücadele veren Chicano'lar için soy ağaçlarını dayandırdıkları Aztek köklerinden beslenme tutumu, vazgeçilmez bir ideolojik ve sanatsal duruşa dönüşmüştür. Dolayısıyla, söylencesel ve tarihsel bulgulara ek olarak, bilinçli bir biçimde üzerinde oynanmış bu anlatının kökenine inmek gerekmektedir.

Yaklaşık üç bin yıl önce Mezoamerika diye bilinen geniş coğrafyada (Meksika, Guatemala, Nikaragua, Belize Honduras, El Salvador ve Kosta Rika) sırasıyla Olmec, Maya ve Toltec uygarlıkları kurulmuş, hüküm sürmüş ve yok olmuşlardır. Aztek'ler ise Kaliforniya Körfezi'nin kuzeyinde günümüz A.B.D. sınırları içindeki Güneybatı bölgesinde, yarı ilkel bir kabile hayatı sürerken İsa'dan sonra 11. yüzyılın ikinci yarısında anayurtlarından ayrılmak zorunda kalırlar. Varlığı arkeolojik olarak ispatlanamayan, ancak Azteklerin çıkış noktası olarak kabul gören bu mitolojik bölgeye *Aztlan* denmektedir. Aztlan'dan Mezoamerika'ya yapılan bu destansı yolculuk esnasında, Azteklere kartal simgesi ile temsil edilen ve insan suretine de bürünebilen Huitzilopochtli önderlik yapmıştır. Göçün hemen başlarında kavmine *Aztecas* ismini *Mexicanos* ile değiştirmesini buyurması, savaş tanrısı Huitzilopochtli'nin bir ulusun adını dahi değiştirebilecek yetkiye sahip olduğunu işaret etmektedir. Kehanete göre Aztekler vaat edilen topraklara, kaktüs tepesine tünemiş bir kartal ve pençeleri arasındaki yılanın mücadelesi sonunda kartalın galip geleceği çok belirgin bir işareti izleyerek ulaşacaklardı. Meksika bayrağına da ilham veren böyle bir manzaraya şahit oldukları anda göçlerini sonlandıran Aztekler, 12. yüzyılda Mezoamerika'ya adım atmış olurlar. Efsanede geçen kartal ruh-güneş-baba, yılan ise beden-toprak-anne kavramlarını temsil eder. Bu yönüyle, yılanın kartala kurban edilmesi, Azteklerin kuruluşundan itibaren ataerkil bir toplum tasarladığını gösterir.

Gloria Anzaldúa, *Borderlands/La Frontera* (1987) başlıklı kitabında, zaman içinde bölgede meydana gelen önemli bir dönüşümden bahseder. Anzaldúa'nın tespitine göre kana susamış Huitzilopochtli'ye insan kurban etmekten bıkan kimi yerel kabileler, eskiden beri bölgeye hâkim olan ılımlı tanrıça Tonantzín'e hayvan adayarak yapılan bir ibadeti seçti (Anzaldúa, 1987, s. 49). Anzaldúa'nın söz ettiği Tonantzín, en kadim tanrıça *Quetzalcoatl'a* ("Tüylü Yılan") ait birçok suretten biri olan *Coatlícue* figürüne denk gelmektedir (Leal, 1998, s. 9). Birbirinden farklı biçim, vasıf ve tutumlarıyla oldukça karmaşık ve çok katmanlı Mesoamerika panteonundaki tanrılar arasında önemli bir yere sahip olan Coatlícue, hem cömert ve hayat veren bir tanrıça olarak hem de tehditkâr ve korkunç bir canavar şeklinde tasvir edilir. Ferdinand Anton'un, *Women in Pre-Columbian America* (1973) başlıklı kitabında aktardığı ilginç bir söylencede, düşmanları tarafından kafası kesilen toprak tanrıçası Coatlícue'nin "saçları ağaçlara, çiçeklere ve otlara; derisi verimli topraklara; gözleri göllere, pınarlara ve su kuyularına; ağzı insanoğluna korunak sağlayan dev mağaralara; burnu ise tepelere ve vadilere dönüşür" (Anton, 1973, ss. 58-59). Ölümü ile dünyaya hayat veren Coatlícue'nin bizzat kendi bedeninde yaşam/ölüm ikili zıtlığı döngüsel bir biçimde iç içe geçmiştir. Bu ve benzeri daha birçok ikili zıtlığı bünyesinde barındıran Coatlícue'nin ismi bile doğasından gelen uzlaştırmacılığı gözler önüne sermektedir. Anlam olarak "Yılan-Etek" sözcüğünü karşılayan Coatlícue kelimesinin kökündeki *coatl* aynı anda "ikiz/çift" demektir (Anzaldúa, 1987, s. 49). Dolayısıyla tek bir bütün olarak ele alındığında *Quetzalcoatl-Coatlícue-Tonantzín* figürü ikili zıtlıkların kaynaştığı önemli bir uzlaşma alanıdır. Luis Leal'ın işaret ettiği üzere, kadim tanrıça Tonantzín'in bedeninde yeniden vücut bulan Guadalupe Bakiresi ise bu yönden yerli ve yerel bir semboldür ve "yabancı olanın aksine, her şeyi ile gerçek Meksikalıya özdeşleştirilir; Bakire, yerlinin koruyucusudur" (Leal, 1983, s. 229).



**Şekil 2.** Başkent Mexico City'deki Nacional de Antropologia Müzesi'nde sergilenen, "Aztek toprak tanrıçası *Coatlícue* (Yılan-Etek)" – 15. veya 16. yüzyıl.

Pagan *Quetzalcoatl-Coatlicue-Tonantzin* figürünün Katolik bir simge olan Kutsal Bakire'de yeniden hayat bulması üzerinden kurulan illiyet bağı, Guadalupe Bakiresi'ne ayrı bir anlam yükler. Yılan-Etek Coatlicue'nin tehditkâr tarafına ait sapkınlık, pislik yiyicilik, başına buyrukluğ, büyücülük ve yıkım gibi olumsuz tüm özellikleri şüphesiz yılanı şeytan ile eş tutan Katolik Kilisesi için de yasaktır. Zaten çoğu Aztek söylencesinde Coatlicue gibi kudretli tüm tanrıçalar canavarlaştırılarak yeraltına gönderilmiş ve onların tahtına erkek tanrılar geçirilmiştir (Anzaldúa, 1987, s. 49). Bu yüzden ataerkil Aztek kültürü, kendisine meydan okuyacak Coatlicue figürünü zaman içinde güçsüzleştirerek onun yerine daha ılımlı, edilgen ve düzeni tehdit etmeyen anaç tanrıça Tonantzin'i yüceltmıştır. Bu açıdan ele alındığında, Michael Pina'nın, yerel tarihçi Tezozómoc tarafından 1609 yılında kaleme aldığı Aztek söylencesinden aktardığı birkaç nokta, Huitzilopochtli üzerinden kurulan ataerkil düzenin kadına yaklaşımını daha net bir şekilde ortaya koyar.

Bunlardan ilkinde, Aztek göçü sürmekte iken insana dönüşen Huitzilopochtli, kız kardeşini (Malinalxoch) büyücülük yaparken yakalar. Kendi iktidarına tehdit oluşturduğu için öz kardeşini kafileden kovarak vahşi doğada ölüme terk eden Huitzilopochtli, bu davranışıyla kadının her daim toplum düzenine itaat etmesi gerektiğini vurgular. Kadının nesneleştirilmesi ile ilgili en tüyler ürpertici hikâyeye ise, Azteklerin Mezoamerika topraklarına giriş yaptıkları zamanlara denk gelir. Bu anlatıda resmedilen Aztekler, yanlarına komşu geldikleri yerleşik Toltec uygarlığının mirasçısı kabileler arasında belli bir saygınlık kazanma peşindedirler. Bunun için bölgedeki nüfuzlu bir liderin bakire kızını Huitzilopochtli ile evlendirmeyi başarırlar. Ancak düğün töreni sonunda, Aztekler göre gelin için büyük onur sayılan bir ritüel ile kızın derisi yüzülür ve Huitzilopochtli'ye giydirilir (Pina, 1998, ss. 26-27). Böylece kadın bedeni kelimenin tam anlamıyla erkek için eşyalaştırılmış olur. Aztek yaradılış mitinde yer alan ve ataerkil düzenin üstünlüğünü vurgulayan son bir kutuplaşma örneği ise güneş/ay ikili zıtlığı ile karşımıza çıkar. Hikâyede, güneş ile özdeşleştirilen Huitzilopochtli ve yine kız kardeşi arasında süregelen zorlu bir savaşın sonunda Huitzilopochtli kardeşinin kafasını keser ve göğe fırlatır; kesik baş geceleri süsleyen aya dönüşür (Anzaldúa, 1987, s. 49).



**Şekil 3.** Başkent Meksiko'daki Templo Mayor Müzesi'nde sergilenen, "Coyolxauhqui'nin, Huitzilopochtli tarafından paramparça edilmiş bedeni" başlıklı heykel – 15. veya 16. yüzyıl.

Aztekler'den günümüze adı geçen coğrafyada yaşamış halkların ataerkil düzene itaatinin kökenlerine inildiğinde bu ve benzeri pek çok anlatı ile karşılaşılır. Sonuç itibarıyla, Azteklerin güç kazandıkça komşularına dayattıkları panteon seviyesindeki bu değişim süreci, 1520'lerde İspanyolların nihai zaferi sonucunda kilise tarafından tamamlanmıştır. Cinsel kimliğinden ve doğasından gelen ikili zıtlıklardan tümüyle arındırılan Tonantzin, Guadalupe Bakiresi'ne dönüştürüldüğünde geriye sıf ve tekdüze bir ilâhe kalmıştır. Octavio Paz'ın da ileri sürdüğü üzere bu portredeki Bakire sadece "yoksulun tesellisi, güçsüzün kalkanı, ezilenin dermanıdır. Sözü'nün kısası o, öksüzlerin Anasıdır" (Paz, 1961, s. 76).

Luis Leal, Octavio Paz, Gloria Anzaldúa ve diğer birçok araştırmacı, Bakire'nin dinî bir ikon olmasının yanında şifa verme ve ayağa kaldırma güçleri sayesinde Meksika ulusal kimliği ve şuurunun şekillenmesine politik açıdan tesir ettiğinden bahseder. Örneğin, Delores papazı Miguel Hidalgo'nun fitilini ateşlediği ve 1821'de İspanya krallığı karşısında kazanılan bağımsızlık mücadelesinde yer alan flâmaların üstüne esmer Bakire resmedilmiştir. Bundan yaklaşık yüzyıl sonra Pancho Villa ve Emiliano Zapata önderliğindeki Meksika halk devrimindeki sancaklarda da Bakire'nin sureti öne çıkar. 1970'lere gelindiğinde ve bu sefer sınırın kuzeyinde kapitalizme karşı César Chávez'in önderliğinde hareket eden çiftçilerin ellerindeki pankartlarda da Kutsal Bakire'yi görürüz. 1990'larda Latin Amerika'daki Zapata isyanlarında da Kutsal Bakire'nin benimsendiğine şahit oluruz (Oleszliwicz-Perabla, 2007, ss.146-47). Sonuç olarak, özünde tinsel bir simge olan Kutsal Bakire, Hasine Şen Karadeniz'in belirttiği üzere "hem yerli toplulukların hem de Avrupalı istilacıların görüşlerini birleştirdiği için tarih boyunca *mestizo* ırkının en güçlü sembolü olmuştur" (Karadeniz, 2016, ss. 50-51).

Meksika şuurunda temsil edilen iki kutuplu kadınlık kavramının bir ayağını, adı geçen kusursuzluk timsali esmer Bakire Guadalupe teşkil ederken, kavramın olumsuz ayağını



Aztekleri fethetmiş İspanyol komutan Hernán Cortés'in önce baş tercümanlığına yükselen, sonra da metresi olan yerli kızı Malinche oluşturur. Guadalupe anlatısında olduğu gibi, çizilen Malinche portresi de tarihsel bulgulardan ziyade söylenceye dayandığı için tutarsızlıklarla doludur ve dahası erkek egemen düzenin arzu ettiği şekilde kurgulanmıştır. İsmi bile başlı başına uzlaşmazlıklara sebep olan Malinche'ye ailesi *Malinalli* ismini vermiştir. İspanyol kaynaklar Malinche'den *Doña Marina* diye bahsederken, yerli halk onu Malinche adıyla hatırlar (Del Castilo, 1977, s. 146). Rachel Phillips "Marina/Malinche: Masks and Shadows" (1983) başlıklı çalışmasında, abartı ve çelişkilerle dolu bu söylenceyi, ulaşılabilen tarihi belgelere dayandırarak gerçekçi bir düzlemde ele alır. Örneğin, bazı tarihçiler Malinche'yi bir prenses olarak göklere çıkartırken Phillips, yerel bir Aztek kabilesine mensup olan Malinalli'nin kraliyet ailesi ile herhangi bir bağının olmadığını iddia eder. Phillips'in bulgularına göre, Painala'da dünyaya gelen Malinalli, Aztek dili *Nahuatl* konuşarak büyür. Çocuk yaşta bir başka kabileye köle olarak hediye edilen Malinalli, Tabasco'ya getirilir ve orada Maya dilini de öğrenir. 1519'da genç bir kız iken bölgenin lideri tarafından diğer on dokuz kadın köleyle beraber bir defa daha hediye olarak sunulur; bu seferki sahibi Hernán Cortés olacaktır. Aztek kralı Monteczuma, Cortés ile iletişim kurmak amacıyla Tabasco'ya elçiler gönderir ancak İspanyol mütercimler sadece Maya diline hâkim oldukları için elçilerin konuştuğu Nahuatl dilini anlamazlar. İşte bu noktada, her iki dili de bilen Malinalli devreye girer ve iletişimdeki zincirin kopuk halkasını tamamlar. Kısa sürede İspanyolca öğrenen Malinalli, Marina ismi ile takdis edilerek Cortés'in baş tercümanlığına yükselir. Zaten, Marina ve Cortés ile ilgili günümüze ulaşan az sayıdaki görselde Marina hep Cortés'in yanında resmedilmiştir. Nitekim Marina sahip olduğu iletişim ve çeviri yetisiyle bölgedeki birçok kabileyi, Cortés saflarına katılarak Monteczuma'ya karşı savaşması yönünde ikna etmiştir. İşte bu yüzden, yerli Meksika halkı tarih boyunca Aztek'lerin yıkılmasındaki baş suçlu olarak gördükleri Marina'yı, "vatan haini" anlamında kullanılan *Malinche* ismi ile anmıştır (Tatum, 2006, s. 126).



**Şekil 4.** "Saray Damında Cortés'e Çeviri Yapan Malinche," Kaynak: Bernardino de Sahagún. Florentine Codex, Cilt. 12, Bölüm. 18. Medicea Laurenziana Kütüphanesi, İtalya, 1570-1585.



Malinche'ye ait tarihi bulgular, onun Cortés'in metresi olduğunu teyit eder ve bu ilişkinin sonunda Martín isminde melez (*mestizo*) bir çocuk dünyaya gelir. Ancak çok geçmeden nikâhlı karısını İspanya'dan yanına getiren Cortés, Marina'yı askerlerinden biri olan Don Juan de Jaramillo ile evlendirir (Phillips, 1983, s. 112). Kutsal Bakire söylencesinde olduğu gibi, Malinche'nin öyküsü de ortak Meksika şuurunu derinden etkilemiş olmakla beraber, birtakım kimlik problemlerine de yol açmıştır. Octavio Paz'ın tespitine göre:

Eğer Chingada'ya kirletilmiş annenin bir temsilidir dersek, onu İspanyol işgali ile ilişkilendirmek yerinde olur; çünkü işgal sadece tarihsel anlamda değil, aynı zamanda yerli kadın bedenlerinin de kirletilmesi demektir. Bu tecavüzün simgesi Cortés'in metresi Doña Malinche'dir. Gönüllü olarak kendini Cortés'e sunduğu gerçektir, ama Cortés işini gördükten sonra onu bir köşeye atar. Doña Marina, İspanyol ihtişamına kapılan ve baştan çıkarılıp iffal edilen yerli kadını simgeleyen bir figürdür. Ve nasıl bir erkek evlat, babasının ardından gidip oğlunu ortada bırakan annesini bağışlamazsa, Meksika halkı da Malinche'nin ihanetini asla affetmedi. (Paz, 1961, s. 77)

Burada Paz, *mestizaje* yani melezlik kavramından hareket ederek Malinche figürüne karşı duyulan karmaşık hislere dikkat çekiyor ve Malinche'yi kutsiyeti bozulmuş anne ile özdeşleştirirken son cümlesinde onu ihanet ve iffetsizlik ile suçluyor. Bu yaman çelişki hain Malinche'ye atfedilen edilgenlik ile beraber aslında güçlü irade ve etkenlik gerektiren ihanet olgusundan kaynaklanır. Şüphesiz, bu ihanet erkek egemen *machismo* algısına çift yönlü bir tehdit oluşturmaktadır: Malinche, ya erkek iktidarına apaçık karşı gelmiştir ya da erkeğin gücü onu korumaya yetmemiş demektir. Kadının etkenliği veya erkeğin acizliğinden kaynaklanan bu tehdit, Malinche'yi her daim baskı altında tutulması gereken kadın cinselliğinin olumsuz bir simgesine dönüştürmüştür.

## Chicana Yazınındaki Alternatif Rol Model Arayışları

Meksika-Amerika sınırının her iki tarafında da kadına bakış ve cinsiyetçi roller, bir kutbunu Guadalupe bakiresi diğerini ise Malinche'nin oluşturduğu kısır bir döngünün içine hapsedildiğinden dolayı, birçok Chicana sanatçı kendilerine özgü tecrübeleri yine kendi mercceklerinden yansıtacak alternatif rol model arayışı içine girmiştir. Ancak bu arayış sırasında üstlerine yapıştirılması muhtemel bir "Amerikan özentisi" etiketinden de kaçınmak zorundadırlar (Rebolledo, 1995, s. 62). Cisneros'a göre: "İki arada bir derede

durmak bize yasak ... her kim bu iki rolün dışına çıkarsa, halkına ihanet ediyormuş gibi hisseder” (Aranda, 1990, s. 65). Yazar, alternatif bir çözüm olarak sunduğu bir ‘yeniden-gözden-geçirme’ sürecinin gerekliliğinden bahseder. Bu süreçte belirleyici olacak tutum, kendi kültürlerinin topyekûn bir reddi değildir. Chicana yazar, dış dünyaya karşı kendi toplumunun değerler sistematiği içinde kalıp, bir başka deyişle sistemden “sürgün” edilmeden, sistemin arızalarını düzeltmeye odaklanmak zorundadır.

Cisneros, muhafazakâr okuyucu tarafından ‘küfür’ olarak algılanacağını bilmesine rağmen yazdığı “Guadalupe, the Sex Goddess” (1996) başlıklı makalesinde, Kutsal Bakire’yi sivri bir dille yeniden gözden geçirmiştir. Örneğin, adet gününün gecikmesiyle hamile kaldığını zanneden yazar, kaygı dolu o günlerden işkence diye bahseder. Korktuğu başına gelmeyen yazarın adet gördüğü gün ise, kaderin bir cilvesi midir bilinmez, anneler gününe denk gelir. Yazar “hamile kalmamasını, aile planlaması kurumundan aldığı randevu ile kutlar” (Cisneros, 1996, s. 44). Samimi bir dille paylaşılan bu anısında Cisneros, okuyucusuna kadının beden, ruh ve cinselliğini kısıtlayıcı bir araç olarak gördüğü annelik kavramını sorgular. Makalenin devamında çocukluğuna uzanan yazar, parıltılı kıyafetlerin altında cinsel kimliğinden tamamen soyutlanmış “Barbie Bebek” imgesi ile Bakire arasında şöyle bir benzerlik kurar: “Ne zaman *Guadalupe*’yi görsem, tıpkı bebeklerime yaptığım gibi onun da elbisesini kaldırıp altına bakmak istiyorum; acaba onun da göğüsleri var mı veya vajinası benimkine mi benziyor; acaba onun göğüs uçları da benimkiler gibi siyah mıdır?” (Cisneros, 1996, s. 46). Cinselliğinin dışlanmadığı yeni bir kutsiyet anlayışı çerçevesinde “Yılan-Etek” (Coatlicue) ile özdeşleştirilen Kutsal Bakire’ye, kendisiyle barışık tüm kadınlar artık sırtını yaslayabilecektir: “Bana göre Guadalupe Bakiresi yaşam ve ölüm tanrıçası Coatlicue’dir ... Kutsanmışsın Lupe, öyle ise kutsanmışım ben de” (Cisneros, 1996, s. 46).

Kültürel arketiplerin kurgulanmasındaki keyfiligi vurgulayan Cisneros, *Mango Sokağı'ndaki Ev'de* çizdiği kadın karakterler üzerinden, söylencesel *Guadalupe/Malinche* basmakalıp şablonunu kadın bakış açısıyla sil baştan kurar. Romanın başkişisi bu iş için biçilmez kaftandır; çünkü hem hain Malinche, hem de merhametli Bakire ile ilişkilendirilen pek çok vasfı aynı anda taşıyan Esperanza, ayrı yönlerden kadın edilgenliğini simgeleyen her iki arketipe de tam olarak uyum sağlamaz. Esperanza üstünden kurulacak bu yeni “kadınlık” anlayışı, kendi evinin temellerini şiirle ve sanatla atacak; kimseye muhtaç olmadan ayaklarının üzerinde durabilecek bağımsız bir kadın modelini öne çıkartacaktır. Bu süreçte anlatıcı, hem yaşını almış hem de genç pek çok rol model ile çevrilidir; ancak mahalle sınırları dâhilinde bütünüyle benimseyeceği

alternatif bir modelinin yokluğu onu kendine has tecrübesini yansıtacak yepyeni bir modele doğru yönlendirecektir.

Cisneros, çizdiği anne-teyze-nine portreleri üzerinden kusursuzluk sembolü Kutsal Bakire'nin inanırlılığını okuyucularına sorgulatır. Örneğin, doğrudan kendi annesini konu ettiği öykülerin ilkinde Esperanza ve annesi arasındaki sevgi ve şefkat bağı, "Saçlar" başlıklı bölümde şiirsel bir anlatıyla şu şekilde sunulur okuyucuya:

Annemin saçları, benim annemin saçları, minik gül yaprakları; kıvrık bonbon şekeri misali, bütün gün bigudilere sarılı; güzeldir, kucaklayıp burnumu daldırınca da tatlı; kucaklar ve güvende hissederim; fırından çıkarmadan önceki o sıcak ekmek kokusu; yatakta öteye kayıp açtığı yerdeki ılık teninin kokusu; uyurum yanında, yağmur yağar dışarıda; Babam horlar. Horultu, yağmur ve ekmek kokan Annemin saçları. (ss. 6-7)

Dışarıda yağmur yağarken kızına korunak olan anne tıpkı Kutsal Bakire gibi bir esirgeyicidir. Ancak, bu sahnenin kusursuzluğu altında yatan huzursuzluk, anne karakterinin detaylandırıldığı "A Smart Cookie" [Çok Bilmiş] isimli bir başka öyküde su üstüne çıkar. İki dil bilen, resim yapabilen, opera söyleyebilen, hatta televizyonu bile tamir edebilen annenin, çok yönlü ve yetenekli bir kadın olduğu aşikârdır. Yine de yaşadığı kısıtlı hayattan tatmin olduğu kesinlikle iddia edilemez. Ayrıca, yer aldığı öykülerde kendine ait bir isimden yoksun olması, "Anne" figürünün Mango mahallesinde aynı şartlarda yaşayan diğer birçok kadının oluşturduğu büyük resmin anonim bir parçası olduğunu vurgular. Nitekim, annesinin Esperanza'ya söylediği, "Biliyor musun, bambaşka biri olabilirdim" (s. 91) cümlesindeki pişmanlık duygusu, "ekmek kokan" saçlardan çok daha ağır basar. Kızına verdiği bir öğütünde ise anne, "kendi başının çaresine kendin bakmalısın" (s. 91) der. Çünkü gözünün önünde görevlerini eksiksiz yerine getirmelerine rağmen, kocaları tarafından terk edilip çocuklarıyla bir başlarına bırakılan birçok komşusu vardır. Kızı için bu tarz bir kendini-feda-etme yolunu arzulamayan annenin, Esperanza'ya verdiği en önemli öğüt ise eğitimin önemini vurgulayan, "Okuluna git sen. Çok çalış" (s. 91) sözüdür. Zamanında kendisine tanınmayan eğitim fırsatı, annenin yüreğinde kadının bağımsızlığı için ön koşuldur.

Guadalupe Bakiresi'nin edilgenliği ile ilgili çarpıcı bir eleştiri ise, Esperanza'nın teyzesi Lupe üzerinden yapılmıştır. Lupe teyze, ismini aldığı söylencedeki Kutsal Bakire gibi kendi mabedinde yaşayan iki çocuklu bir annedir. Gençliğinde yüzücü olan esmer güzeli

Lupe teyze, yakalandığı “kemikleri solucan gibi yumuşatan” (s. 58) bir hastalık yüzünden yatağa mahkûm kalmıştır. “Kadınların çile çekme yoluyla erkekler gibi güçlü, etken ve olgun bireylere dönüştüğünü” (Paz, 1961, s. 30) iddia eden Paz’ın aksine, çizilen bu çilekeş Lupe portresinde hiçbir mukaddesat yoktur. Bir süre sonra görme yetisini de kaybeden Lupe, kısa hayatının geri kalanını göz alıcı bir mabetten ziyade, “kirli tabakların lavaboda biriktiği,” “tozlu tavanlarda sineklerin uçuştığı,” “hiçbir zaman güneş ışığının girmediği” (s. 60) virane bir evde sonlandırmak zorundadır. Cinsellikten tamamen arınmış Kutsal Bakire ile kıyaslandığında, yatalak Lupe’nin “tekrardan bir karısı olmasını arzulayan koca” (s. 61) karşısındaki noksanlığı, onun ahlaki açıdan yüceliğinin bir göstergesi değildir. Diğer yandan Esperanza teyzesi Lupe’ye yürekten bağlıdır; çünkü “okuduğu her kitabı, her şiiri” (s. 60) dinleyen Lupe’nin hapsediği karanlık oda, ana rahmi veya bir koza gibi Esperanza’ya emin bir korunak olur. Yazma tutkusunu daha da derinden keşfetmesi için daima yeğenini teşvik eden anne yarısı Lupe’ye göre de kadını “özgür kılacak” (s. 61) tek yol buradan geçmektedir.

Romanda, Kutsal Bakire’yle bağdaştırılan karakterler yetişkinler arasından seçildiğinden dolayı, Esperanza kendinden yaşça büyük bu kadınları belli bir mesafeden gözlemler. Malinche ile özdeşleştirilen karakterler ise çoğunlukla ergenlik çağındaki genç kızlardır. Bu yüzden Esperanza akranlarını daha yakından tanıma imkânı bulur. Nicelik olarak kıyaslandığında terk edilmiş, hapsedilmiş ya da lekelenmiş Malinche figürlerinin, Guadalupe ile ilintilendirilen kadın karakterlerine üstünlük sağladığı görülür. Böyle bir tercih ile sınıfsal olarak *barrio* kadınları için Malinche’nin talihsiz hayatını yaşamanın, Kutsal Bakire’nin yolundan gitmekten çok daha muhtemel olduğu vurgulanmıştır. Örneğin, ele avuca sığmaz bir sürü çocukla bir başına bırakılan Rosa Vargas “her gün ağlar, yemek için tek kuruş ya da sebebini anlatan bir not bile bırakmadan giden kocanın ardından” (s. 29), veya Rafaela’nın kocası onu “evde kilitli tutar, kaçıp gitmesin diye” (s. 79). Cinselliğin tehdit olarak görüldüğü varoşta, Rafaela da tıpkı Malinche gibi tutsak hayatı sürdürür. Bir başka örnek kocası tarafından terk edilip, annesi gibi iki küçük çocukla ortada kalan genç Minerva’dır. Esperanza gibi şiir yazabilen Minerva’nın yaratıcı gücü günden güne bu kısır döngü içinde erir. Adı geçen bütün bu kadınlar, Malinche ve Guadalupe’nin üstüne kurgulandığı edilgenlik olgusunun, kadının düşünsel gelişimi karşısında büyük bir engel olduğunun canlı örnekleridir.

Malinche’nin İspanyol kaynaklarında *Doña Marina* olarak geçtiği belirtilmişti. Romanda Marina ile aynı ismi taşıyan ve bu yönüyle de Malinche’ye bir adım daha yakın duran diğer bir genç kız portesi bizzat Marin’dir. İki ayrı öyküde ele alınan Marin üzerinden,

varoştan kurtulmak için tek çıkış yolunun kadınsı cazibesini kullanmaktan geçtiğine inanan kadınlar için karamsar bir tablo çizilmiştir. Esperanza'dan yaşça biraz daha büyük olan Marin, şehir merkezinde Avon makyaj malzemeleri satmaktadır. Esperanza, Marin'in giydiği siyah külotlu çorapları ve ağır makyajlı suratını ilk etapta bir bağımsızlık göstergesi olarak algılamakta, genç kızın esir hayatı yaşadığının da farkındadır, tıpkı söylencedeki Marina gibi. Kendi ailesi Porto Riko'da yaşayan Marin, Amerika'daki teyzesinin evinde kalmak ve teyzesi işten eve gelene kadar kuzenlerine bakmak zorundadır.

Esperanza, çocuksu anlatımıyla şöyle bahsediyor Marin'den: "...eğer bir sonraki sene de burada kalırsa, şehirde gerçek bir iş bulacaktım, çünkü en iyi işler oradaymış; sebebi de devamlı hoş kıyafetler giyip güzel görününce, sizinle evlenip çok uzaklara, kocaman bir eve götürecek birileriyle metroda tanışabilmişsiniz" (s. 26). Evi ilk fırsatta terk ederek, Amerikan rüyasının daha yoğun bir biçimde nüfuz ettiği şehir merkezine kaçıp "gerçek bir iş" bulma planları yapan Marin'in, ailesi ve mahallesi tarafından ihanet ile suçlanacağı aşikârdır; tıpkı Malinche gibi. Ancak Marin'in maddi çıkar yolunda atacağı adımlar, Doña Marina gibi erkek himayesi odaklıdır. Hikâyenin sonunda Esperanza, bu genç kızın karanlık yazgısını şu şekilde öngörüyor: "Marin, sokak lambası altında tek başına, dans ediyor; bir yerlerde o aynı şarkıyı söylüyor. Eminim. Bekliyor. Bir arabanın yanaşmasını. Bir yıldızın kaymasını. Hayatını değiştirecek o adamı" (s. 27). Erkeğe tabi olma güdüsü ile hareket eden Marin sonunda, Octavio Paz'ın değişimi ile "hiçlik içinde kaybolup gider; hiçliğin ta kendisi olur" (Paz, 1961, s. 77).

Romanın bütününe bakıldığında belki de diğer hiçbir karakter, Esperanza'nın arkadaşı Sally kadar "acınası bir kadınlık halinin ete bürünmüş şekli" (Paz, 1961, s. 77) olarak karşımıza çıkmaz. Cisneros, hem Malinche hem de Bakire ile ilintilendirdiği genç Sally üzerinden, her iki arketipe de yüklenen edilgenliğin yaratabileceği olumsuzlukları yine karamsar bir tablo ile yansıtır. "Duman rengi külotlu çorapları" ve "saten bir şal gibi omzuna attığı, kuzgun tüyü kapkara saçları" (s. 81) ile çekici ve hayat dolu bir kız olarak tasvir edilen Sally'nin güzelliği ve neşesi çok geçmeden onun en büyük mutsuzluk kaynağı olur. Çünkü okulda ucuz kız damgası yiyen Sally hakkında dedikodular üretilmektedir. Bunlara kulaklarını tıkayamayan babası için adı kötüye çıkan kızı ya kendi iradesiyle aile onuruna ihanet edecek ya da güzelliğine karşı koyamayan birisi tarafından baştan çıkarılarak kirletilecektir. İktidarına çift yönlü tehdit oluşturan kızına karşı belki de en yaralayıcı tutumu, "bu denli güzel olmak başa bela" (s. 81) anlayışı ile baba figürü sergiler. Esperanza'nın gözlemediği neşeli Sally'nin bir müddet sonra yaşadığı değişim, "What Sally Said" [Sally'nin Anlattıkları] başlıklı öyküde biraz daha belirginleşir. Evvelce

evden kaçıp “aileyi utandıran” (s. 92) kız kardeşlerini unutamayan baba, bildiği o tek yonteme başvurur; yani fiziksel şiddete. Ancak, “The Monkey Garden” [Maymunlu Bahçe] ve “Red Clowns” [Kırmızı Palyaçolar] başlıklı öykülerde görüldüğü üzere baba başarısız, Sally *chingada* olmuştur.

Sally'nin ele alındığı “Linoleum Roses” [Muşamba Güller] başlıklı son öyküde ise, geleneksel ev imgesi üzerinden ataerkil toplumun arzu ettiği edilgen kadın modelinin çarpıcı bir başka eleştirisi yapılır. Evdeki baba şiddetinden bir an önce kaçmayı arzulayan Sally daha sekizinci sınıf öğrencisi iken okul kermesinde tanıştığı bir lokumcuyla evlenir. Her ne kadar “aşık olduğunu söylese de” (s. 101) Esperanza'ya göre Sally, evliliği tüm olumsuzluklardan sıyrılmak için “son durak” olarak görmüştür (Çetin & Koçsoy, 2020, s. 134). Hain Malinche'den Kutsal Bakire'nin fedakâr yoluna yapılan böyle bir dönüşümle, Sally artık bir 'eş' olarak saygı görecektir; dahası “kocasını para verdiğinde kendine bir şeyler alabilecektir” (s. 101). Yukarıda özetlenen söylence, Kutsal Bakire'nin bir takım mucizevi güller sayesinde varlığını Kiliseye ispat edebildiğinden söz edilmişti. Dolayısıyla, Sally'nin evinin muşamba zemini üzerindeki gül motifleriyle, Kutsal Bakire'nin Juan Diego'ya toplamasını buyurduğu nadide İspanyol gülleri arasında doğrudan bir bağ kurulmuştur. İyi bir eş olma yolunda çabalayan genç Sally, tıpkı Kutsal Bakire gibi artık kendi mabedine kavuşmuştur. Ancak, Lupe'nin evi gibi buradaki ev imgesi de mukaddes bir mekândan ziyade bir zindandır. En nihayetinde, muşamba zemin döşemesi üzerindeki gül motifleri ne kadar gerçek ise, Sally'nin evi de o kadar özgür bir mekân sayılabilir. Esperanza'nın gözünden genç Sally'nin hayatı şöyle aktarılır:

[...] çoğu zaman kocası fena değil. Bir tek telefonla konuşmasına izin vermiyor. Camdan dışarıya bakmasına da müsaade etmiyor. Arkadaşlarından da hoşlanmıyor, o yüzden işe gitmemişse kimse Sally'i ziyarete gidemez. Sally evde oturuyor çünkü kocasının izni olmadan dışarı çıkmaya korkuyor. (s. 102)

Artık tek tesellisi yerdeki plastik gülleri ve “sahip olduklarını: havluları ve ekmek kızartıcısını, çalar saati ve de perdeleri” (s. 102) seyretmek olan Sally, bir kutbuna Malinche diğereine ise Bakire'nin konumlandırıldığı ikili zıtlık arasındaki yaptığı geçişle aslında hiçbir şey elde edememiştir; şekil değiştiren baba evi, koca evinde yeniden hayat bulmuştur.

Chicana eleştirmen Tey Diana Rebolledo Hristiyanlık öncesi dönemden kalma ilginç bir Aztek geleneğinden bahseder. Rebolledo'nun aktardığı geleneğe göre yeni doğan

çocuğun göbek bağı ve plasentası, ailesi tarafından bebek için arzu edilen geleceği belirleyecek sembolik bir yere gömülürdü. İnanışa göre göbek bağı, yazgısal bir biçimde sahibini gömüldüğü yere çağırırdı. Bu yüzden erkek çocukların göbek bağı savaşı meydanları gibi etkinlik, faaliyet ve cesaret isteyen açıklık alanlara gömülürdü. Kız çocuklarının göbek bağı ise yapılan bir ayin ile yakılır; küller kerpiç evin toprak zeminine gömülürdü ki kız, evini ait olduğu tek yer olarak bellesin (Rebolledo, 1995, s. 68). Romanın başlığını teşkil eden kamusal öğe Mango Sokağı ve özel alanı belirleyen 'ev' imgesi bu açıdan bakıldığında semboliktir. Şu ana kadar adı geçen Marin, Sally, Rafaela, Rosa Vargas, Minerva, Lupe ve diğer birçok *barrio* kadının aksine, kendisi için düşlediği ev modeli Esperanza'yı tüm bu kadınlardan ayrı bir yazgıya doğru çağıracaktır. Açılış öyküsünde Esperanza ve kardeşlerine, taşınacakları sözü verilen ev şu şekilde tasvir edilir:

Günün birinde müstakil bir eve taşınacağımız söylendi daima bize; bundan böyle bize ait olacak gerçek bir eve; her sene başka bir eve taşınmak zorunda kalmayacağımız o eve. Sağlam borularından suların aktığı, içinde gerçek basamaklar olan eve. Apartman hollerindeki merdivenlerden değil; televizyonda gördüğümüz evlerdeki gibi basamakları olan eve. Bir de bodrum katı ve en az üç tuvalet, her banyo yapışımızda bütün ahaliye haber vermeyelim diye. Dört yanı ağaçla çevrili beyaz bir ev olacaktı evimiz; büyük bahçesi, çitsiz serpilen çimenleriyle. Elinde piyango biletiyle Babamın hakkında konuştuğu, Annemin uykudan önce bize anlattığı hikâyelerinde düşlerini kurduğu ev işte böyle bir evdi. (s. 4)

Egemen ideoloji, Cordero ailesi gibi işçi sınıfına mensup insanlara vaat ettiği piyangodan çıkacak para ile daha güzel bir eve taşınmak gibi ulaşılması ihtimal dâhilinde görünen, ancak gerçekleşmesi esasen imkânsız pembe yalanlarla devamlılığını sürdürür. Bu yolla, adaletsiz gelir dağılımı, sınıflar arası eşitsizlik ve ayrımcılık gibi toplum gerçeklerini algılama gücü uyuşturulan kitleler karşısında iktidar sınıfının çıkarları korunmuş ve sistemin devamlılığı sağlanmış olur. Edward Said'in deyişiyle, "üstten alta dayatılan ve tamamen ideolojik olan bir egemenlik" (Said, 1988, s. iv) anlayışıyla güdülen böyle bir toplum için, Althusserci bir yaklaşımla din kurumu da statüko için ideolojik bir devlet aygıtına dönüşür. Öykünün devamında, Esperanza'nın gittiği Katolik okulunda öğretmenlik yapan rahibenin, sokakta oyun oynarken rastladığı Esperanza'nın parmağı ile işaret ettiği üçüncü kattaki apartman dairesini görünce verdiği tepki ve

... söyleyiş tarzı bana kendimi bir hiç gibi hissettirmişti. Orada. Orada oturuyordum. Başımı salladım. Kendime ait bir eve sahip olmam gerektiği o an dank etti. Gerçek bir eve. Parmağımla gösterebileceğim bir eve. Ama bu ev, o ev değil. Mango Sokağı'ndaki ev, o ev değil. Şimdilik, diyor Annem. Geçici, diyor Babam. Ama bu işler nasıl yürür, çok iyi bilirim ben. (s. 5)

Açılış öyküsünün son cümlesi dikkat çekicidir; çünkü henüz çocuk yaşta olmasına rağmen anlatıcının dünya gerçeklerine farklı bir pencereden bakabildiğini gösterir. Romanın sonlarına doğru ise, artık belli bir toplum bilincine ulaşmış Esperanza büyüdüğünde sahip olmak istediği evi şu şekilde tasarlamaktadır:

Tepede bir ev istiyorum, babamın çalıştığı yerdeki bahçesi olan evler gibi bir ev ... Günün birinde, benim de kendime ait bir evim olacak, ama kim olduğumu veya nereden geldiğimi unutmayacağım. Yoldan geçen evsizler soracak, içeri girebilir miyiz diye. Onlara tavan arasını vereceğim; kalmalarını isteyeceğim, çünkü evsiz olmanın ne demek olduğunu çok iyi bilirim ben. (ss. 86-87)

Sokakta yaşayan evsizlere karşı duyduğu merhamet hissi ve köklerine sahip çıkma iradesi, Esperanza'yı kutsal Bakire'ye yakınlaştırır. Sistem dışına itilmişler için bir imarethane gibi işleyecek bu "tepedeki sığınak" imgesi, aynı anda kadının ataerkil düzene karşı diklendiği bir karargâh da olacaktır. Bu açıdan ele alındığında Virginia Woolf'un o meşhur 'kendine ait bir oda' ifadesine selam gönderen Cisneros, Esperanza'nın hayallerindeki evi, romanın en kısa öyküsü "Kendime Ait Bir Ev" başlıklı vinyetinde şu şekilde tasarlamıştır:

Bir adamın evi değil. Ne de bir babanın. Tamamen bana ait bir ev. Kendi verandamla, kendi yastığımla, benim mor cici petunyalarım. Kitaplarımla ve öykülerimle. Yatağın yanında bekleyen iki pabucumla. Kimsenin burnunu sokamayacağı; kimsenin çöpünü atmayacağım. Kar kadar huzurlu bir ev; sığınılacak bir yer, şiirden önceki sayfa kadar lekesiz. (s. 108)

Olgunlaşma yolculuğunun sonuna yaklaşıldığında ulaşılan bu yeni ev algısı, hain Malinche veya anaç Bakire ile ilintilendirilen evlerden çok farklıdır; çünkü erkek himayesinin egemen olmadığı bu evin temeli şiir ve sanat ile atılacaktır. Pasajın sonunda



geçen “kar” ve “lekesiz” sözcükleri ise anlatıcı için hayati önem taşır; zira bu bilince ulaşmadan kısa bir süre önce Esperanza, varoşun o ana kadar bizzat tecrübe etmediği karanlık tarafı ile karşılaşmış ve bu kötü tecrübeyi aşip yoluna devam etmiştir.

Bir akşam Sally ile beraber gittikleri panayırda, “leş kokan nefesi” ile “Âşığım sana, İspanyol kız, âşığım sana” (s. 100) cümlesini tekrarlayan bir adamın ve arkadaşlarının tecavüzüne uğrar Esperanza. Kırgınlık dolu bir monolog ile açılan “Kırmızı Palyaçolar” başlıklı öyküde anlatıcı masumiyetini kaybetmiş olmasından öte, cinselliği romantik bir sis perdesiyle idealleştiren ve akıl hocası konumundaki hemcinslerini suçluyor:

Yalan söyledin, Sally. Hiç de anlattığın gibi değildi. O adamın ne yaptığı, nereme dokunduğu. Ben bunu istememiştim, Sally. Hiç kimsenin anlattığı gibi değildi, masallar ve filmler, hiç olması gerektiği gibi değildi, niçin bana yalan söylediniz? [...] Niçin beni bir başıma bıraktın? Hayatım boyunca bekledim. Yalancısın sen. Herkes yalancı. Bütün o kitaplar ve dergiler, bu işi anlatan her şey yalan. [...] Sally, yalan söyledin sen, yalan söylediniz. (ss. 99-100)

Octavio Paz’ın deyimiyle kirletilen Esperanza *chingada* damgası yemekle beraber, yine Paz’ın değımiyle, hiçlik içinde kaybolmaktan çok uzaktır. *The Maria Paradox* (1996) başlıklı çalışmalarında Rosa Maria Gil ve Carmen Inoa Vásques, ‘kol kırılır yen içinde kalır’ anlayışına karşı gelen Latin Amerikalı kadınların, aile-merkezcilik (*familismo*) ideolojisine ihanet ile suçlanacaklarından bahsederler (Gil & Vásques, 1996, s. 222). Ancak, tecrübe ettiği bu korkunç olaydan sonra sessiz sedasız köşesine sinmeyen Esperanza, öfkesini kelimeler yoluyla dışa vurabilme gücüne sahiptir. Mütercim Malinche gibi gücünü kelimelerden alarak ayaklarının üzerinde dimdik durabilen Esperanza, ruhsal ve zihinsel bütünlüğünü eskisinden çok daha sağlam bir biçimde muhafaza edecektir. Toplumun gözünde tecavüzle yitirilmiş olması gereken masumiyet ise “şiiirden önceki sayfa kadar lekesiz” (s. 108) ve el değmemiş kar gibi bembeyaz kalacaktır. Kelimelere hükmetme gücü bunu sağlayacaktır.

Esperanza’nın bu bilince ulaşmasında anne-teyze nasihatlerinin etkisi vurgulanmıştı, ancak bu noktada Esperanza’nın yakın arkadaşı Alicia’nın rolünden bahsetmek gerekir; zira Alicia, Esperanza için doğru bir akıl hocası olacaktır. “Fareler Gören Alicia” başlıklı öyküde okuyucuya sunulan Alicia, annesi öldüğü için evin kadını olma görevini üstlenmiştir. Bununla beraber, “tüm hayatını bir fabrikada ya da oklava başında geçirmek

istemediği" (s. 31) için zorlukla sürdürdüğü üniversite tahsilini tek çıkış yolu olarak gören Alicia, çetin bir mücadele içindedir. Bir sohbet esnasında mahalleyi terk ederek köklerinden kopmayı planlayan Esperanza'yı bilinçlendiren Alicia, Mango Sokağı'nın istikbali için kadının taşıdığı hayati önemi şu şekilde vurgular: "Hoşuna gitsin gitmesin Mango'sun sen ve günün birinde geri döneceksin. Ben değilim o. Birileri burasını düzeltmeden olmaz. Peki kim yapacak bunu? Belediye başkanı mı?" (s. 107).

"Mango Bazen de Elveda Der" başlıklı kapanış öyküsünde, Alicia'nın işaret ettiği zihniyeti kavramış gözükken Esperanza, hayallerindeki eve sahip olabilmek için kendine iki hedef koymuştur. Öncelikle kadının zihnini uyuşturan ataerkil söylemin zincirlerinden kurtularak varoştan uzaklaşmak; sonrasında tahsil yaparak ve yazarlık sanatının incelikleriyle donanmış bir biçimde özünü oluşturan mahallesine dönmek:

Günün birinde bavullarımı toplayacağım, içleri kitap ve kâğıt dolu. Günün birinde Mango'ya elveda diyeceğim. Sonsuza dek beni burada tutamayacağı kadar güçlüyüm artık. Günün birinde gideceğim.

Eş dost ve komşular diyecek ki, Ne oldu şu bizim Esperanza'ya? Nereye gitti onca kitap ve kâğıtla? Niçin o kadar uzaklara yürüdü gitti?

Oysa ki bilmiyorlar, bir gün buraya geri dönmek için gittiğimi. Geride bıraktıklarım için. Kaçamayanlar için. (s. 110)

Romanın temasını oluşturan böyle bir bağımsızlık arayışı, elbette ki Chicano eleştirmenler tarafından pek de hoş karşılanmamıştır. Bunun ilk somut örneği, sol gelenekten gelen Juan Rodríguez'in, haftalık yerel bir gazete olan *Austin Chronicle*'da yayımlanan bir tanıtım yazısında göze çarpar. Rodríguez ilk olarak baskın beyaz kültürün dayattığı Amerikan rüyasına kavuşmak üzere çıkılacak bu yolculuğu, Chicano etnik kimliğinin ve grup aidiyetinin bir inkârı olarak görür ve Esperanza üzerinden Cisneros'u ihanet ile suçlar (Rodríguez, 1984, ss. 23-24). Görünen o ki Rodríguez, Esperanza'nın mahallesine bir gün 'geri dönmek için' gittiğini ya atlamış ya da bilerek göz ardı etmiştir. Oysa ki Esperanza, *barrio* kadınlarına bir umut olarak geri dönecektir. Rodríguez, aynı yazısında yönelttiği diğer bir eleştirisinde ise sınıfsal mücadele alanının elle tutulur somut dünya gerçekleri olması gerektiğine vurgu yaparken, bunun yerine kurgusal bir hayal âleminin tercih edilmesinin, etnik kimliğini sahiplenen ve grup aidiyet duygusunu ön plana çıkaran okuyucu için bir şey ifade etmediğini söyler (Rodríguez, 1984, ss. 23-24).

## Sonuç

Özellikle 1980'lerde yükselişe geçen Chicana feminist kuramcı ve yazarların sıkça işledikleri çekirdek ailenin ikamet ettiği ev imgesinin, kadın için meşru bir mücadele alanına dönüşebileceği olasılığı ataerkil ve etnik merkezci söylem tarafından uzun süre reddedilmiştir. Dahası, kurmaca bir hayal dünyası haricinde varoştan kaçışın imkânsız olduğunu peşinen kabullenmiş bu anlayışın özünde, meselenin tamamıyla sınıf ve 'ırk' perspektifinden ele alınarak cinsiyet öğesinin dışlanması yatmaktadır. Oysa ki hem egemen beyaz Amerikan kültürünün ayrımcı ve ötekileştirici pratiklerine, hem de erkeği merkeze konumlandıran *machismo* söylemine özgü cinsel baskılar ile aynı anda mücadele eden Chicana sanatçı, İtalyan Marksist düşünür Antonio Gramsci'nin aklındaki "organik entelektüel" (Gramsci, 1988, s. 300) tanımına harfiyen uymaktadır. Zira, ürettikleri eserlerde biçimsel ve içerik olarak kasıtlı pek çok sınır ihlali yapan Chicana yazar, edebiyatı toplumsal dönüşüme ya da politik değişiklik meydana getirmek adına kurgulanacak kapsayıcı yeni bir bilinçlendirme eylemine dönüştürür (Gramsci, 1988, ss. 306-307). Dolayısıyla, Amerika ve Meksika arasındaki fiziksel sınırın, başka pek çok bilişsel kutuplaşmaya yol açtığı görüşünden yola çıkan Chicana sanatçı, 'sınır' kavramını etnisite, sınıf ve cinsiyet konumlarının kesiştiği çok katmanlı bir çelişkiler yumağı olarak ele alır. Sandra Cisneros için ise inşa edilecek bu bilincin en somut kanıtı milyonlarca okuyucuya ulaşan *Mango Sokağı'ndaki Ev* romanının ta kendisidir. Kutsal Bakire Guadalupe ve hain Malinche'yi aynı anda uzlaştıran başkişi Esperanza, ataerkil Meksika toplumun yarattığı bu iki kadın arketipini ne tümünden inkâr etmek ne de sadece tek bir tanesinin yolundan gitmek zorundadır. Esperanza'nın temsil ettiği bu yeni kadınlık anlayışının odak noktasını bağımsız ve kimseye ihtiyaç duymadan ayaklarının üzerinde durabilen bir sanatçı oluşturacaktır. Bu kadın artık ne tapandır ne tapınılan; ne fethedendir ne de fethedilen. Esperanza, isminden gelen umudun gerçeğe dönüşebileceğini müjdeleyen alternatif bir rol model olarak Chicana edebiyatında kendisine kalıcı bir yer edinmiştir.

---

**Hakem Değerlendirmesi:** Dış bağımsız.

**Çıkar Çatışması:** Yazar çıkar çatışması bildirmemiştir.

**Finansal Destek:** Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

**Peer-review:** Externally peer-reviewed.

**Conflict of Interest:** The author has no conflict of interest to declare.

**Grant Support:** The author declared that this study has received no financial support.

---

## Kaynakça

- Anton, F. (1973). *Women in Pre-Columbian America*. New York: Abner Schram.
- Anzaldúa, G. (1987). *Borderlands/La Frontera: The New Mestiza*. San Francisco: Spinsters/Aunt Lute.
- Aparicio, F. (1994). On Sub-Versive Signifiers: U.S. Latina/o Writers Tropicalize English. *American Literature*, 66(4), 795-801.
- Aranda, P. E. R. (1990). On the Solitary Fate of Being Mexican, Female, Wicked and Thirty-Three: An Interview with Sandra Cisneros. *The Americas Review*, 18(1), 65-80.
- Cisneros, S. (1991). *The House on Mango Street*. New York: Vintage.
- Cisneros, S. (1996). Guadalupe, the Sex Goddess: Unearthing the Racy Past of Mexico's Most Famous Virgin. *Ms., Haziran-Ağustos*, 43-46.
- Çetin, G. T. & Koçsoy, F. G. (2020). The Constructed Chicana Identity and Myth in *The House on Mango Street*. *Littera Turca: Journal of Turkish Language and Literature*, 6(2), 127-140.
- Del Castillo, A. (1977). Malintzin Tenépal: Preliminary Look into a New Perspective. In Sánchez, R. & Cruz, R. M. (Eds.), *Essays on La Mujer*. Berkeley: California University Press, 124-149.
- Johnson, E. (1986). The Incomprehensibility of God and the Image of God Male and Female. In Conn J. W. (Ed.) *Women's Spirituality: Resources for Christian Development*. New York: Paulist, 245-260.
- Gil, R. M. & Vásques, C. I. (1996). *The Maria Paradox: How Latinas Can Merge Old World Traditions with New World Self-Esteem*. New York: G. P. Putnam's Sons.
- Gramsci, A. (1988). Intellectuals and Education. In Forgacs, D. (Ed.), *An Antonio Gramsci Reader: Selected Writings, 1916-1935*, New York: Schocken Books, 300-322.
- Karadeniz, H. Ş. (2016). Ağittan Direniş Çıđılıđına: Sandra Cisneros'un 'Bađıran Kadın Çayı' Öyküsünde *La Llorona* Söylencesinin Feminist Okuması. *Dilbilim Dergisi*, 30, 49-62.
- Lafaye, J. (1976). *Quetzalcóatl and Guadalupe: The Formation of Mexican National Consciousness, 1531-1813*. B. Keen. (Trans.). Chicago: Chicago University Press.
- Leal, L. (1983). Female Archetypes in Mexican Literature. In Miller, B. (Ed.), *Women in Hispanic Literature: Icons and Fallen Idols*. Berkeley: California University Press, 227-242.
- Leal, L. (1998). In Search of Aztlán. In Anaya, R. & Lomelí, F. (Eds.), *Aztlán: Essays on the Chicano Homeland*. Albuquerque: University of New Mexico Press, 6-13.
- Olesziewicz-Perabla, M. (2007). *The Black Madonna in Latin America and Europe: Tradition and Transformation*. Albuquerque: University of New Mexico Press.
- Paz, O. (1961). *The Labyrinth of Solitude*. Kamp. L (Trans.) London: Penguin.
- Phillips, R. (1983). Marina/Malinche: Masks and Shadows. In Miller, B. (Ed.), *Women in Hispanic Literature: Icons and Fallen Idols*. Berkeley: California University Press, 97-114.
- Pina, M. (1998). The Archaic, Historical and Mythicized Dimensions of Aztlán. In Anaya, R. & Lomelí, F. (Eds.), *Aztlán: Essays on the Chicano Homeland*. Albuquerque: University of New Mexico Press, 14-48.

- Poole, S. (1995). *Our Lady Guadalupe: The Origins and Sources of a Mexican National Symbol, 1531-1797*. Tucson: Arizona University Press.
- Rebolledo, T. (1995). *Women Singing in the Snow: A Cultural Analysis of Chicana Literature*. Tucson: Arizona University Press.
- Rodríguez, J. (1984). Review of *The House on Mango Street* by Sandra Cisneros. *Austin Chronicle*, 3(25), 23-24.
- Said, E. (1988). Foreword. In Guha, R. & Spivak, G. (Eds.), *Selected Subaltern Studies*. New York: Oxford University Press, v-x.
- Tatum, C. M. (2006). *Chicano and Chicana Literature: otra voz del pueblo*. Tucson: The University of Arizona Press.





# Mario Vargas Llosa'nın *Lituma en los Andes* Adlı Romanında Anlatının Yapısı

## The Narrative Structure in the Novel *Death in the Andes* by Mario Vargas Llosa

Neslihan KADIKÖYLÜ<sup>1</sup> 



<sup>1</sup>Lecturer, Dr., Anadolu University, Foreign Languages School, Department of Modern Languages, Eskişehir, Turkey

ORCID: N.K. 0000-0002-0167-6702

### Corresponding author:

Neslihan KADIKÖYLÜ,  
Anadolu Üniversitesi, Yabancı Diller  
Yüksekokulu, Modern Diller Bölümü,  
Eskişehir, Türkiye  
E-mail: nkadikoylu@anadolu.edu.tr

Submitted: 22.03.2021

Revision Requested: 29.05.2021

Last Revision Received: 23.07.2021

Accepted: 20.08.2021

Citation: Kadikoylu, N. (2021). Mario Vargas Llosa'nın *Lituma en los Andes* adlı romanında anlatının yapısı. *Litera*, 31(2), 715-731.  
<https://doi.org/10.26650/LITERA2021-900746>

### öz

Bu çalışmada, Mario Vargas Llosa'nın *Lituma en los Andes* (*And Dağları'nda Terör*) adlı romanındaki anlatı yapısı; anlatıcı, anlatı kipleri ve zamansal çerçeve gibi öğeler açısından incelenmektedir. 1960'lı yıllarda ortaya çıkan ve Latin Amerika Edebiyatı'nın dünya çapında dikkat çekmesini sağlayan "boom" adlı dönemin yazarlarından biri olan Mario Vargas Llosa yapıtlarında yenilikçi teknikleri ustalıkla kullanır. 1993 yılında yayımladığı *And Dağları'nda Terör* adlı eseri de öykü içinde öyküleri, labirenti andıran yapısal özellikleri ve kurgusu bakımından zengin bir yapıttır. Romanda ana öykü, And'larda bir dağ köyü olan Naccos'taki bir karakolda görevli olan *Çavuş Lituma* ile yardımcı *Er Tomás*'ın kısa bir süre önce kaybolmuş olan üç kişiyi bulmaya ve aslında ne olduğunu çözmeye çalışması etrafında şekillenir. *Lituma*'nın bu iz sürme macerası ise anlatıyı bir yandan *Aydınlık Yol* (*Sendero Luminoso*) gerillalarının bölgede yarattığı terör ortamına, diğer yandan ise gulyabaniler, apular gibi efsanelere götürür. Anlatıda, zaman ve bakış açısında yapılan değişikliklerle birçok başka öykünün de aralara serpiştirildiği ve her birinin, geçmiş ile şimdi arasında geçişler yapılarak yazar tarafından ustaca örüldüğü görülür. Bu bağlamda çalışmanın amacı, Fransız düşünür Gérard Genette'in *Anlatının Söylemi: Yöntem Hakkında Bir Deneme* adlı eserinde etraflıca ele aldığı ve Marcel Proust'un *Kayıp Zamanın İzinde* adlı eserine uyguladığı yöntemi ana hatlarıyla açıklamak ve *And Dağları'nda Terör* romanını bu teoriye göre inceleyerek eserin yapısını ortaya koymaktır.

**Anahtar Kelimeler:** Mario Vargas Llosa, *And Dağları'nda Terör*, Latin Amerika edebiyatı, Gérard Genette, anlatının söylemi

### ABSTRACT

This study examines the narrative structure in Mario Vargas Llosa's novel *Death in the Andes* in terms of elements such as the narrator, narrative modes and temporal framework. Vargas Llosa, one of the authors of the so called "boom" period, which emerged in the 1960s and made Latin American literature attract worldwide attention, skillfully uses innovative techniques in his works. His novel *Death in the Andes*, published in 1993, offers a multi-layered lecture by presenting a story within the story, a labyrinthine structure and fiction. In the novel, the main story revolves around *Sergeant Lituma* and his deputy *Tomás*, who are on duty at a police station in Naccos, a mountain village in the Andes, trying to find three people who had recently disappeared and figure out what actually happened. *Lituma*'s adventure of investigation takes the



narration to the terror environment created by the *Shining Path* (*Sendero Luminoso*) guerrillas in the region and also to legends such as ghouls and *apus*. Also, it's seen that the author brings together many different stories and skillfully connects them using transitions between the past and present. In this context, the aim of the study is firstly to outline the method elaborated by the French philosopher Gérard Genette in his book *The Narrative Discourse An Essay in Method* and applied to the novel *In Search of Lost Time* by Marcel Proust, and secondly to examine the novel *Death in the Andes* according to this theory.

**Keywords:** Mario Vargas Llosa, *Death in the Andes*, Latin American literature, Gérard Genette, narrative discourse

## EXTENDED ABSTRACT

This study aims to analyze the narrative structure in Mario Vargas Llosa's novel *Death in the Andes* according to *Order, Duration, Frequency, Mode* and *Voice*, the terms stated by Gérard Genette in his theory of Narrative Discourse, and to reveal different aspects of the novel.

Mario Vargas Llosa, one of the Nobel prize-winning authors of the era named "boom", which emerged in the 1960s and made Latin American literature attract worldwide attention, skillfully uses innovative techniques in his works. His novel *Death in the Andes*, published in 1993, offers a multi-layered lecture by presenting a story within the story, a labyrinthine structure and a strong fiction. In the novel, the main story revolves around *Sergeant Lituma* and his deputy *Tomás*, who are on duty at a police station in Naccos, a mountain village in the Andes, trying to find three people who had recently disappeared and figure out what actually happened. *Lituma's* adventure of investigation takes the narration to the terror environment created by the *Shining Path* (*Sendero Luminoso*) guerrillas in the region and also to legends such as ghouls and *apus*. Also, the author brings together many different stories and skillfully connects them using transitions between the past and present. In this context, the aim of the study is firstly to outline the method elaborated by the French literary theorist Gérard Genette in his work *The Narrative Discourse An Essay in Method* and applied to the novel *In Search of Lost Time* by Marcel Proust, and secondly to examine the novel *Death in the Andes* according to this theory.

The first and most prominent aspect of the novel is its complex and immersive structure in which the intertwined stories follow a labyrinthine structure. These stories, which emerged during the investigation carried out by *Lituma*, are the most important elements that enable the narration to become more labyrinthine and bring together different times and spaces. Thus, in the first parts of the work, it's thought that the kidnappers might be the Shining Path guerrillas, while in the following pages, a more



complex framework is formed by including legends and supernatural beings in the narration. Many other supernatural stories, such as the story of the ghouls *Salcedo*, told by *Doña Adriana*, suggest that supernatural forces might be the cause of the disappearances, while the executions and acts of violence by the Shining Path continue in the area. The protagonist of the novel increasingly falls into doubts and questions in this investigation –until everything is clear at the end of the story– and drags the reader with him through the narration.

Finally, another striking structural feature observed in the novel is that the narrator, in some episodes, conveys what happened in different times and places to the same point and narrates them in an intertwined manner. Vargas Llosa calls this technique, which he uses in many of his other novels, the communicating vessels. This technique, which allows creating stories within the story, also opens the way for a narration in the form of Chinese boxes. In the novel, the change of the narrator in the second parts of the 6th, 7th, 8th and 9th chapters, and the transformation of *Doña Adriana*, one of the characters of the narration, into a first-person narrator can also be evaluated as a result of these techniques. Also, these chapters, which tell the story of *Dionisio* and the murder of the ghouls *Salcedo*, take place at the metadiegetic level and, as Genette defined, there is a direct causality between the events of this meta-story and the main story.

## Giriş

"İktidar biçimlerini ayrıntılarıyla göstermesi ve bireyin direniş, isyan ve yenilgilerinin keskin tasvirlerini yapması" ("Mario Vargas Llosa", 2021) sebebiyle 2010 yılında kendisine Nobel Edebiyat Ödülü verilen Mario Vargas Llosa, roman sanatı üzerine düşünen, bu doğrultuda eleştiri kitapları kaleme alan, hayatını yoğun bir biçimde yazmaya adanmış ve birçok türde eserler veren çok yönlü, bütünlüklü bir yazardır. 28 Mart 1936 yılında Peru'nun Arequipa kentinde Ernesto Vargas Maldonado ile seçkin bir aileden gelen Dora Llosa Ureta'nın tek çocuğu olarak dünyaya gelir. İlk gençlik yıllarında, baskıcı bir babanın zorlamasıyla kayıt olduğu askeri okulda geçen yıllar onun edebiyata sıkı bağlarla kenetlenmesini sağlar. Üniversite yıllarında ise, kendisini edebi teknik ve anlatım özellikleri açısından geliştirecek olan Sartre, Flaubert, Faulkner gibi yazarlarla tanışır ve bu yazarların eserlerinden oldukça etkilenir. 1963 yılında, ilk romanı *La ciudad y los perros (Kent ve Köpekler)* ile birlikte edebiyat çevrelerinde adını duyuracağı bir süreç başlar. Bu yıllar aynı zamanda üslup yönünden büyük bir dönüşüm anlamına gelen ve Latin Amerika yazınının kapılarını dünyaya açan "boom" adlı dönemin başlangıcıdır. Gabriel García Márquez, Miguel Ángel Asturias, Carlos Fuentes, Alejo Carpentier gibi yazarların yapıtlarıyla yükselen edebi birikimin patlama yıllarıdır ve Vargas Llosa'nın *Kent ve Köpekler*'i de bu dönemi temsil eden önemli yapıtlar arasında yerini alır (Sanabria, 2011, s. 2). Yazar eserlerinde toplumsal eleştiri temasını yenilikçi bir üslup, yapı ve tekniklerle ele alır ve standart tiplerin, kronolojik sıranın ya da tanrısal yazar anlayışının dışına çıkarak yeni bakış açıları, anlatım tarzları dener. Ayrıca birçok romanında, 1997 yılında yazdığı ve anlatıdaki biçim, üslup, anlatıcı, zaman, mekan gibi unsurları geniş bir biçimle ele aldığı *Cartas a un joven novelista (Genç Bir Romancıya Mektuplar)* adlı eserinde değinmiş olduğu dört anlatım tekniğini (*bileşik kaplar tekniği, matruşka tekniği, dönüşümler, gizli bilgi*) kullanarak anlatıyı zenginleştirdiği görülür.

Yazarın çalışmamıza konu olan romanı *And Dağları'nda Terör* Peru'nun dağlık bölgelerinde, özellikle de Naccos adlı köyde geçer. Burası eski bir maden kampının bulunduğu ve bir süre önce başlayan yol inşaatının da devam etmekte olduğu uzak bir dağ köyüdür. Ana olay örgüsü, *Aydınlık Yol* gerillalarının bölgede yarattığı terör ortamı içinde karakolda görev yapmakta olan *Çavuş Lituma* ile jandarma eri *Tomás*'ın köyde esrarengiz bir biçimde kaybolan üç kişiyi bulmak amacıyla yürüttükleri soruşturmadır. Ayrıca, eski inanç ve geleneklerin sürdürüldüğü bu yerde mitolojik unsurlar taşıyan öyküler ve gerçekleşen esrarengiz olaylar da anlatıya dahil edilir. Kaybolan kişilerin akıbetleri, şantiyedeki işçiler ve diğer köylüler tarafından, gulyabani ve *apular* gibi And

Dağları bölgesine özgü efsanelere dayandırılır. Bu çerçevede esere iki şiddet unsurunun hakim olduğu görülür: Aydınlık Yol gerillalarının gerçekleştirdiği saldırı ve infazlar ile dağlardaki ruhlara ve tanrılara insan kurban etmeyi içeren mitolojik inançlar. Öte yandan, kayıpların izinin sürüldüğü bu ana öyküye paralel olarak *Tomás* ile *Mercedes* arasında yaşanan aşk hikayesi de anlatılır. Anlatıda yer alan diğer öyküler ise, iki Fransız turistin, *Casimiro Huarcaya'nın*, *Medardo Llantac'ın*, *Pedro Tinoco'nun* ve *Bayan d'Harcourt'un* başlarından geçen olaylardır. Anlatı, öykü içinde öyküleri ve labirenti andıran yapısal özellikleri ve kurgusu bakımından zengin bir yapıya sahiptir. Tüm öyküler zamansal ve odaksal değişikliklerle iç içe geçmiş ve her biri, geçmiş ile şimdi arasında geçişler/sıçramalar yapılarak yazar tarafından ustaca örülmüştür. Anlatının bu hareketli yapısından yola çıkarak eseri *anlatının söylemi* teorisine göre incelemeye çalışacağız<sup>1</sup>.

## Yöntemsel Çerçeve: Anlatının Söylemi

Çalışmamızda anlatının iç yapısına yönelerek eseri anlatıcı, anlatı kipleri ve zamansal çerçeve gibi açılardan ele alarak incelemeyi hedefledik. Analizin temelinde Fransız yapısalcılığının önemli isimlerinden Gérard Genette'in *Anlatının Söylemi* (2011) adlı yapıtında açıkladığı zaman kategorisinde yer alan *düzen*, *süre* ve *sıklık* ile *kip* ve *ses* tanımlamalarını takip ederek anlatının yapısını ortaya çıkarmak yer almaktadır.

Genette söz konusu eserinde Proust'un *Kayıp Zamanın İzinde* adlı roman serisini inceler ve çözümlemesini yapar. *Kayıp Zamanın İzinde'nin* yalnızca kendi kendinin örneği eşsiz bir yapıt olduğunu ancak diğer yandan da eserin sahip olduğu özgüllüğünün ayrıştırılmaz olmadığını ifade eder. Burada bir analiz yöntemi sunduğunu, tikel olana yönelmekle evrensel olanı bulacağını ve anakroni, odaklanma, paralipsis diye adlandırdığı genel ve yaygın kullarımdaki tekniklere ulaşacağını vurgular (2011, s. 11). Genette gösterilen ya da anlatısal içerik için *hikaye* sözcüğünü; gösteren, bildirim, söylem ya da

1 *And Dağları'nda Terör* eseri üzerine yapılmış incelemeler genellikle anlatıdaki şiddet öğelerini ve mitolojik unsurları incelemektedir. Bu konuda daha fazla okuma yapmak için bkz.: Bortoluzzi, M. (2013). El mito del Pistacho en Lituma en los Andes de Mario Vargas Llosa. *Mitologías hoy*, 8, 93-114; Luque Laguna, A. M. (1999). Diálogos Entrecruzados y Apoteosis de la Violencia en Lituma en los Andes. *Revista de Filología Hispánica*, 15 (2), 439-450; Penuel, A. M. (1995). Intertextuality and the Theme of Violence in Vargas Llosa's Lituma en los Andes. *Revista de Estudios Hispánicos*, 29 (3), 441-460. Ayrıca eserin ayrıntılı incelemesi için bkz.: Piazza de la Luz, I. (2017). *El ciclo serrano de Mario Vargas Llosa: Historia de Maya y Lituma en los Andes*. Alicante: Universidad de Alicante. Eserin anlatıbilim açısından incelemeleri için ise bkz.: Cristina del Solar, M. (2008). Aproximaciones narratológicas a Lituma en los Andes de Mario Vargas Llosa. D. Altamiranda ve E. Smith (Ed.). *IV Simposio de Narratología* içinde (s. 245-251). Buenos Aires: Editorial Dunken ile Berg, M. G. (1995). Narrative Multiplicity in Vargas Llosa's Lituma en los Andes. C. J. Paolini (Ed.). *XVI. Louisiana Conference on Hispanic Languages and Literatures* içinde (s. 25-38). New Orleans: Tulane University.

bizzat anlatı metni için *anlatı* sözcüğünü ve anlatısal eylem üretimi için ise *anlatılama* sözcüğünü kullanır. Anlatı söylemi analizinin ise özünde, anlatı ile hikaye, anlatı ile anlatılama ve hikaye ile anlatılama arasındaki ilişkileri incelemeyi içerdiğini ifade eder (2011, s. 15-17). Bu çerçevede eseri, *düzen*, *süre*, *sıklık*, *kip* ve *ses* olmak üzere beş ana başlık altında inceler. Bu başlıkları da kendi içinde üç bölüme ayırır. *Düzen*, *süre* ve *sıklık* anlatının zamansal çerçevesini ortaya koyarken, *kip* anlatı temsilinin biçimi ve dereceleri ile ilgili noktaları ve son olarak *ses* ise anlatılama edimini ifade eder (2011, s. 19-20).

Genette'in eserin zamansal çerçevesini ortaya koymak için önerdiği üç başlık temelde şu üç soru ile özetlenebilir: *Ne zaman?* (düzen), *Ne kadar?* (süre) ve *Hangi sıklıkta?* (sıklık) (Derviřcemalođlu, 2016, s. 163). *Düzen* başlığı altında olayların sıralanışı, diđer bir deyiřle anlatının zamansal düzeni ele alınır ve *anakroni* kavramı ön plandadır. Genette kronolojik sırayı takip etmeyen ve bu sırayı geriye dönüş ya da öngörüler ile bozan anlatı düzenini anakronik olarak tanımlar. Anlatıcının, öykünün o anda bulunduğu zamansal noktaya göre önceden olmuş bir olayı anlatması anlamına gelen geriye dönüş yerine *analepsis* terimini, sonradan olacakları anlatması anlamına gelen öngörü ya da ileri atlama yerine de *prolepsis* terimini kullanır (2011, s. 24-28). *Analepsis* anlatıda açıklayıcı bir rol üstlenebilirken *prolepsis* daha ileride açığa çıkacak olaylarla ilgili okurda merak uyandırabilir.

*Süre* ifadesiyle ise anlatının hızına değinilmektedir. Genette hız kelimesiyle zamansal boyut ile mekansal boyut arasındaki ilişkiyi kastettiğini yazar. Buna göre, "anlatının hızı (hikayenin saniyeler, dakikalar, saatler, günler, aylar, yıllar şeklinde ölçülen) süresi ile (metnin satırlar, sayfalar şeklinde ölçülen) uzunluğu arasındaki ilişki üzerinden tanımlanır" (2011, s. 84-85). Anlatının hızı (ya da ritmi) da kendi içinde dört kola ayrılır: *Özet* (anlatıcının olayları özetleyerek anlatıma hız katması), *ara* (anlatıcının öyküden ayrıлып yorum ve betimlemeler yaparak ritmi düşürmesi), *eksilti* (anlatıcının öyküde geçen bazı olayları aktarırken zamanda sıçramalar yaparak anlatıma hız katması) ve *sahne* (anlatıcının olayları ayrıntılandırıp doğrudan aktararak ritmi düşürmesi) (Kıran ve Kıran, 2011, s. 227).

Zamansal çerçeveyi inceleyen diđer başlık ise *sıklıktır*. Anlatı ile hikaye arasındaki tekrarları ifade eder, diđer bir deyiřle, bir olayın öykü içinde kaç kez meydana geldiğini ve kaç kez anlatıldığını inceler. Bu çerçevede Genette dört tür sıklık ilişkisi belirlemiřtir. Buna göre herhangi bir anlatıda, bir kere olmuş bir şeyin bir defa (örneğin, *dün yatmaya erken gittim* cümlesi), *n* kere olmuş bir şeyin *n* defa (*Pazartesi yatmaya gittim, Salı yatmaya*

*gittim, Çarşamba yatmaya gittim*), bir kere olmuş bir şeyin *n* defa (*Dün yatmaya erken gittim, dün geç olmadan yatmaya gittim, dün erkenden kendimi yatağa attım*, vb.), *n* kere olmuş bir şeyin bir defa (*her gün, bütün hafta ya da hafta boyunca her gün yatağa erken yattım*, vb.) anlatılabileceğini belirtir. İlk iki durumu *tekilci anlatı* (ikinci durum, öyküdeki yineleme, anlatıdaki yinelemeyle örtüştüğü için tekilcidir), diğer durumları da sırasıyla *tekrar eden anlatı* ve *yinelemeli anlatı* olarak adlandırır (2011, s. 116-119).

*Kip* ve *ses* bölümlerinde ise anlatım ve anlatıcı konusu ön plandadır. *Ses* anlatıma, *kip* ise perspektife (görünge) atıfta bulunur. Buna göre anlatıcı ile odaklayıcı birbirinden farklı anlatım unsurlarına karşılık gelirler (Çıraklı, 2015, s. 44): “Her ikisi aynı entitede buluşabildiği gibi, farklı entitelerde de karşımıza çıkabilir. Anlatıcı aynı zamanda bir tür odaklayıcıdır. Kimi zaman karakterler odaklayıcı olarak belirir. Anlatıya hakim bakış açısı ya da görüş açısı, ‘anlatıcı ses kime ait, anlatan kim?’ sorusuna ek olarak ‘olayları gören göz kime ait, algılayan kim, odaklayıcı kim?’ sorusuna da ihtiyaç duyar” (s. 44).

Genette bir anlatıda yalnızca olumlama, emretme, isteme vb. arasında değil, aynı zamanda olumlamanın dereceleri arasında da farklılıklar olduğunu ve bu farkların kipe dayalı çeşitliliklerle ifade edildiğini söyler (2011, s. 171). Daha açık bir söyleyişle, “(...) bir insan anlattığı şeyi *az* ya da *çok* anlatabilir ve dahası *şu ya da bu bakış açısına göre* anlatabilir; bu kapasite ve onun kullanımının kiplikleri, tam da bizim *anlatı kipi* kategorisiyle kastettiğimiz şeydir” der (2011, s. 171-172). Özetle *kip*, anlatının sunulma biçiminin nasıl olduğu ile ilgilidir ve bu başlık altında anlatıcının konumunu gösteren *mesafe*, *perspektif* ve *odaklanma* olmak üzere üç kavram yer alır.

*Mesafe*, en temelinde anlatıcının anlatıdaki varlığının ve mesafesinin derecelerini ifade eder. Diğer bir deyişle, Genette bu kavram ile anlatıcı ile öykü arasındaki mesafeyi belirleyici olarak alır ve buna göre *mesafe*, anlatıda yer alan kesinlik derecesi ile iletilen bilginin doğruluğunun belirlenmesine katkı sağlar (Dervişcemaloğlu, 2016, s. 72). Buradan hareketle Genette karakterlerin konuşmalarının (sesli ya da iç) üç hali arasında ayırım yapar ve bunları anlatı mesafesine bağlar: *Anlatılı ya da anlatılan konuşma* (“Anneme Albertine’le evlenmeye karar verdiğimi söyledim”), *dolaylı tarzda yeri değiştirilmiş konuşma* (“Albertine’le kesinlikle evlenmem gerektiğini düşündüm”) ve *dolaysız konuşma* (“Anneme, Albertine’le kesinlikle evlenmem lazım, dedim”) (2011, s. 182-184). Anlatı *perspektifi* ise, metinde “kim görüyor?” sorusunun yanıtı olarak karşımıza çıkar ve bakış açısını, diğer bir deyişle “anlatı perspektifini yönlendiren karakterin kim olduğunu” (2011, s. 199) ifade eder.

Bakış açısı için *odaklanma* sözcüğünü kullanan ve odaklanmayı "tercihe dayalı olarak yapılan bir alan sınırlaması" (Dervişcemaloğlu, 2016, s. 98) şeklinde ifade eden Genette üç çeşit odaklanma tanımlar: *Sıfır odaklanma*, *dışsal odaklanma* ve *içsel odaklanma*. Sıfır odaklanmalı anlatıda, anlatıcı karakterlerden daha çok bilgi sahibidir; tüm zamanların içinde ve her yerdedir. Roman kişilerinin düşüncelerini, niyetlerini, geçmiş ve geleceklerini bilir ve aynı anda farklı mekanlarda yaşanan olayları betimleyebilir. Dışsal odaklanmada, anlatıcı anlatının kahramanlarından daha az bilen nesnel bir dış tanık konumundadır. Yorum yapmaktan kaçınır; olayları nesnel bir biçimde, tamamen dışarıdan birinin gözlemleriyle aktarır. İçsel odaklanmada ise anlatıcı bir kahramanın kimliğine bürünerek, bu kahramanın düşündüğü, hissettiği ve yaptığı şeyleri anlatır. Anlatıcının bilgisi, kahramanın bakış açısı ile sınırlıdır; okur da aynı şekilde her şeyi bu kahramanın gözleriyle görür, onun düşüncelerini paylaşır (Kıran ve Kıran, 2011, s. 142-145). Buna göre bakış açısı temelde *filtreleme* kavramı ile paralel ilerler: "Öykü, belli şeyleri anlatı uzayının dışında bırakacak, belli şeylere ise daha çok ışık tutacaktır. Filtrelemeyi mümkün kılan şeyse *perspektifin* (görünge) mevcut olmasıdır. Bu üç kavram, *görünge*, *filtreleme* ve *bakış açısı* şeklinde sıralanabilir. Burada görünge sebebe, filtreleme sürece, bakış açısıysa sonuca tekabül eder" (Çıraklı, 2015, s. 43).

Son olarak *ses* başlığında ise *şahıs*, *anlatılama zamanı* ve *anlatı düzeyleri* kavramları açıklanır. Genette *şahıs* alt başlığında doğrudan anlatıcıya yer verir ve anlatıcının öyküde yer alıp almadığını değerlendirir. Anlatıcının öyküde yer almadığı anlatıları *heterodiegetik*, anlatıcının anlattığı öyküde bir karakter olarak var olduğu anlatıları ise *homodiegetik* olarak adlandırır (2011, s. 267-268). Diğer alt başlık olan *anlatılama zamanı*, anlatıcının öyküye göre zamansal konumunun ne olduğunu ifade eder. Bu bağlamda Genette, *sonradan*, *önceden*, *eşzamanlı* ve *araya giren* öyküleme olmak üzere dört ayrı öyküleme türü belirler. Sonradan öyküleme en sık rastlanan türdür. Öyküleme olaylar bittikten sonra yapılır ve klasik bir geçmiş zaman anlatısıdır. Olaylar başlamadan önce, genellikle gelecek zaman kipinde, bazen de şimdiki zamanla birleşmiş olarak yapılan öyküleme ise önceden öykülemedir. Anlatı içinde kahramanın gelecekle ilgili planlarının ya da düşlerinin anlatıldığı bu yöntem daha çok bilim-kurgu romanlarında görülür. Eşzamanlı öykülemede, kurmaca zamanı ile öyküleme zamanı çakışır ve şimdiki zaman ya da geniş zaman kullanılır. Son olarak, araya giren öykülemede ise, anlatıcı, belli bir şimdiki zamanı sıfır noktası olarak, ileriye giderek ya da geriye dönerek olayları aktarır. Mektup biçimindeki romanlar ve günlükler buna örnek verilebilir (2011, s. 234-235). *Anlatı düzeyleri* ise ana öyküye başka olayların eklenmesiyle oluşan ve anlatıyı oluşturan farklı seviyelerdir, hikayelerin iç içe geçtiği durumlarda birbirleri ile ilişkilerini tanımlamak için kullanılır.

Buna göre, hikayenin dışındaki anlatıcı *dış-öyküsel (extradiegetik)* düzeyde yer alır. Bu ilk anlatının içinde anlatılan olaylar ise *öyküsel* veya *iç-öyküsel (intradiegetik)* düzey olarak tanımlanır. Genette ikinci derece anlatılara ise *üst-öyküsel (metadiegetik)* düzey adını verir (2011, s. 248).

## **And Dağları'nda Terör'de Anlatının Yapısı**

### **1. Zamansal Çerçeve (Düzen, Süre, Sıklık)**

Anlatı iki kısım ile bir sonsözden (epilog) oluşur. İlk kısım 1-5 arası bölümleri içerirken ikinci kısım 6-9 arası bölümlerden oluşur. 10. bölüm ise sonsöz kısmıdır. Metin, anlatının *düzeni*, diğer bir deyişle olayların sıralanışı açısından değerlendirildiğinde birçok bölümde anlatıcının, anakronik bir anlatı düzenine başvurarak kurmacanın süredizimsel sırasını bozduğu görülür. Her bölümde, birbiriyle bağlantılı olan ve farklı açılardan birbirini tamamlayan öykülerin anlatıldığı üç ayrı anlatı yer alır. Ana olay örgüsü olan birinci anlatı, kaybolan üçüncü kişi olan *Medardo Llantaç*'ın karısının öğlen saatlerinde karakola gelip dört gündür kocasının kayıp olduğunu bildirmesi ile başlar (Vargas Llosa, 1996, s. 11). Köydeki ilk kayıp vakası olan *Pedro Tinoco* üç hafta önce ortadan kaybolmuştur: "Öyleyse onları dağlar mı yutmuştu? Aradan üç hafta geçtiği halde Çavuş Lituma'yla jandarma eri Tomás Carreño bu konuda ilk gündeki kadar bilgisizdiler" (Vargas Llosa, 1996, s. 12). *Lituma*'nın *Naccos*'a ne zaman geldiği ise belirsizdir, ilerleyen bölümlerde anlaşıldığı kadarıyla aylardır bu dağ köyündeki karakolda görev yapmaktadır: "Burada geçirdiği aylar boyunca..." (Vargas Llosa, 1996, s. 81).

Her bölümde, ana olay örgüsünü oluşturan birinci anlatı dışında iki anlatı daha bulunur ve birinci anlatı kronolojik olarak belli bir sırayı takip ederken ikinci ve üçüncü anlatının zamansal düzeni tam olarak net değildir. İkinci anlatıda karmaşık bir yol izlenir; zamanda ileri ya da geri gidişlerle kronolojik sıra bozulur. Eserin ilk kısmındaki (1-5 arası bölümlerdeki) ikinci anlatılar sırasıyla Andahuaylas'taki otobüs saldırısını (1), *Pedro Tinoco*'nun hikayesini (2), Andamarca'ya gerçekleşen saldırıyı (3), *Bayan d'Harcourt* ve beraberindekilerin öldürülmesini (4) ve *Casimiro Huarcaya*'nın öyküsünü (5) anlatır. Bu öykülerin her biri birbiriyle bağlantılı olmasına karşın farklı zamanlarda gerçekleşmiş olaylardır ve kronolojik bir sıra izlemezler. Örneğin 3. bölümün ikinci anlatısı olan Andamarca saldırısı ana öykünün başlangıç zamanından daha gerilere uzanan dışsal bir analepsis örneğidir. Zira eser *Medardo Llantaç*'ın *Naccos*'ta kayboluşuyla başlamıştır ancak bu bölümde *Llantaç*'ın *Naccos*'a gelişinden öncesi anlatılır. Eserin ikinci kısmındaki

(6-9 arası bölümlerdeki) ikinci anlatılar ise *Doña Adriana*'nın ben anlatım konumunda yer aldığı anlatılardır. Kendi içinde zamansal bir düzeni takip etmesine karşın, bu bölümler yine dışsal birer analepsis örneğidir. Burada öykü Naccos'ta maden ocağının açık olduğu geçmişe gider ve bugüne kadar uzanır.

1. bölümden başlayıp sonsöze kadar süren üçüncü anlatı ise karakolda –çoğunlukla gece– *Tomás* ile *Lituma* arasında geçen sohbeti konu eder. *Tomás*, *Lituma*'ya aşkı *Mercedes* ile tanışmasını ve yaşadıkları birkaç haftalık olayları anlatır. Bu anlatının zamanı da çok net değildir. Örneğin 5. bölümün birinci anlatısında *Lituma*'nın La Esperanza'ya gitmeye hazırlandığını, 6. bölümün birinci anlatısında da buna uygun olarak *Lituma*'nın La Esperanza'da olduğunu okuruz. Ancak söz konusu bölümlerin üçüncü anlatılarının, Naccos'taki karakolda gece gerçekleşiyor olması iki anlatının birbiriyle ilişkisinin kronolojik olmadığını gösterir: “Ben uyuyacağım Tomasito, artık uykum geldi, senin öykünden de sıkıldım” (Vargas Llosa, 1996, s. 140). Öte yandan, 7. bölümün birinci anlatısında gerçekleşen çığ felaketi, bir sonraki bölümün 3. anlatısında da geçer ve çığdan sonraki bir zamanın anlatılmakta olduğunu belli eder. Bu kez iki anlatı, kronolojik açıdan birbirini takip edecek şekilde ilerlemiş olur: “Bakalım o lanet olasıca çığın korkusunu böylece üstümden atabilecek miyim?” (Vargas Llosa, 1996, s. 210).

Görüldüğü gibi, bazı ipuçları takip edilerek kısmen çıkarımlarda bulunulabilse de özellikle ikinci anlatının *Doña Adriana* bölümlerinin ve üçüncü anlatının, ana olay örgüsü olan birinci anlatıya göre zamansal olarak nerede konumlandığı çoğu kez belirsiz ve karmaşıktır. Örneğin, 1. bölümün 2. anlatısındaki Andahuaylas otobüs saldırısının ne zaman gerçekleştiği 2. bölümün 1. anlatısında geçer: “Bir gece önce Dionisio'nun meyhanesindeyken Andahuaylas otobüsüne yapılan saldırı haberi duyulmuş (...)” (Vargas Llosa, 1996, s. 32). Böylece okurda kronolojik sıra takip ediliyormuş izlenimi uyanır; ancak daha sonra, 2. bölümün 2. anlatısında, metin otobüs saldırısının devamını anlatmaz ve yeni bir konuya geçilir. *Pedro Tinoco*'nun hikayesi anlatılır ve bambaşka bir zaman ve mekan söz konusudur. Burada da yine dışsal bir analepsis araya girerek *Pedro Tinoco*'nun çocukluğundan başlayarak Aydınlık Yolcularla karşılaşmasına kadar geçen uzun bir geçmiş anlatılır: “Pedro Tinoco'ya çocukluğundan beri kaçık, gerzek, kafadan kontak, ahmak, hep ağzı açık dolaştığı için de ayran budalası derlerdi” (Vargas Llosa, 1996, s. 42).

Nihayet sonsöz kısmı ise tek bir anlatı şeklinde karşımıza çıkar. Çığ felaketinden birkaç gün sonrası anlatılır. *Lituma* karakoldadır ve *Mercedes*'in gelişiyle meyhaneye



gitmek üzere oradan ayrılır. Meyhanede geçen gecenin ardından oradaki bir işçi ile yaptığı konuşma neticesinde kaybolan üç kişiye ne olduğunun aydınlanması ile eser tamamlanır: “–Ayın gereği hepsi yediler, istemediğim halde ben de yedim– dedi işçi acele acele–. Beni kahreden de bu. Yuttuğum onca lokma” (Vargas Llosa, 1996, s. 263).

*Süre* açısından ise metinde Genette’in belirtmiş olduğu dört tekniğe de (özet, ara, eksilti ve sahne) rastlanır. Örneğin *Pedro Tinoco*’nun, *Casimiro Huarcaya*’nın ya da *Doña Adriana*’nın hikayelerinin anlatıldığı bölümlerde anlatıcı özetleme yaparak anlatıma hız katar ve bu kişilerin öyküsünü eserin zamanını aşan bir geçmişten başlayarak birkaç sayfaya sığdırarak özetler: “Yine de arkadaşlarının alaylarına ve ailesiyle olan kötü ilişkilerine rağmen, Casimiro, herhangi bir komplekse kapılmadan güçlü kuvvetli, el becerileri olan, uyanık ve hayata bağlı bir kişi olarak büyümüştü” (Vargas Llosa, 1996, s. 126). Ayrıca anlatıcının öyküden ayrılıp yorum ve betimlemeler yaparak ritmi düşürmesi ve öyküye *ara* vermesi eserin tamamında görülür. Anlatıcı her bölümde farklı anlatılara geçerek bir önceki anlatıyı yarıda keser. *Eksilti* kullanımı ise en fark edilir biçimde altıncı bölümün başında görülür. Bir önceki bölümde La Esperanza’ya gitmeye karar vermiş olan kahramanın oraya gidişi ve vardığı anda yaşadıkları anlatılmaz, yaklaşık bir günlük süre atlanır. Baş kahraman *Lituma*’nın birkaç ay öncesine kadar Lima’da sürdürmekte olduğu yaşamı üzerine bilgi verilmemesi ise *eksilti* yöntemine bir başka örnek olarak gösterilebilir. Zaman zaman Piura’daki hayatını hatırlasa da orada yaşadığı olayların üzerinden atlanır ve detaylara yer verilmez:

(...) Benimse Piura’dan getirdiğim hiçbir anım yok. Ne beni özleyen tek bir Piuralı ya da Talaralı var, ne de bu dünyada benim özlediğim tek bir kadın. (Vargas Llosa, 1996, s. 77)

Aylardır bu kadar nefis yemek yememişti; en azından Piura’daki günlerinden beri. (Vargas Llosa, 1996, s. 146)

Son olarak *sahne* yöntemi, olayların diyaloglarla aktarıldığı kısımlarda –özellikle *Tomás*’ın *Mercedes* ile yaşadıklarını anlattığı bölümlerde– görülür. Kısa bir zaman dilimini kapsayan diyaloglar atlama yapılmadan aktarılır ve olaylar ayrıntı kazanır.

Eser, anlatıdaki olayların gerçekleşme derecesini ve tekrarları ifade eden *sıklık* bakımından değerlendirildiğinde, romanın ağırlıklı olarak *tekil anlatı* ile aktarıldığı görülür. Ancak kimi yerlerde *tekrar eden* ve *yinelemeli anlatıya* da yer verilmiştir. Özellikle önem taşıyan olaylar tekrar eden anlatı biçiminde farklı kısımlarda birden fazla kez

anlatılarak okurun karşısına çıkarılır. Bu örnekler, Aydınlık Yolcuların gerçekleştirdiği saldırıların ve gulyabaniler, *apular* gibi doğaüstü varlıklar tarafından yapıldığına inanılan kötülüklerin vurgulanması çerçevesinde ilerler. Böylece, üç kayıp kişinin akıbetinin, bölgede hakim olan bu iki şiddet kaynağından biriyle bağlantılı olabileceği hissettirilir. Aydınlık Yolcular tarafından Andamarca'da gerçekleştirilen saldırı bu örneklerden biridir:

Ya teröristler bu gece Naccos'a düşüp de Andamarca'da yaptıkları gibi toplu yargılamalar yapmaya kalkıştırlarsa? (Vargas Llosa, 1996, s. 59)

Daha sonra yargılamalar başladı. Listedekilerin dışında, hırsızlıkla, zayıflarla yoksulları istismar etmekle, zina yapmakla ve bireysel kötü alışkanlıkları olmakla suçlanan daha başkaları da tüm kasaba halkından oluşan mahkemenin karşısına çıkmak zorundaydı. (Vargas Llosa, 1996, s. 67)

Yinelemeli anlatı ise eserde ağırlıklı olarak kullanılmamıştır ancak dikkati çeken en belirgin örnek, *Bayan d'Harcourt*'un öyküsünün konu edildiği bölümdedir. Gönüllü çalışmalar yürüten bir bilim insanı olan bu kişinin, bir süredir düzenli olarak And Dağları'na gerçekleştirmekte olduğu tehlikeli seyahat yıllardır tekrarlanmaktadır ve eserde bir kez anlatılır: "Bayan d'Harcourt, o sabah erkenden, daha önceki yolculuk ya da gezi günlerinde olduğu gibi, saat çalmadan birkaç saniye önce, ortalık henüz karanlıkken kalkmıştı" (Vargas Llosa, 1996, s. 90).

## 2. Anlatım/Anlatıcı (Kip ve Ses)

Eser anlatı kipinin ilk kavramı olan *mesafe* açısından değerlendirildiğinde anlatıcının mesafesinin çeşitlilik gösterdiği ve dolaysız konuşma biçiminin (dolaysız diyalogların) oldukça ön planda olduğu fark edilir: "O zamanlar ben gençtim, Naccos madeni de terk edilmiş değildi (...)" (Vargas Llosa, 1996, s. 153). Kimi yerlerde ise yazar serbest dolaylı söylem ile kahramanın kendi iç konuşmasına sesini verir: "(...) Ama yine de öte tarafla ilgili bir şey söz konusu olduğunda kendini şaşkın ve huzursuz hissedirdi hep. İnsanların hayatları el çizgilerinden okunabilir miydi acaba? Ya iskambillerden? Ya koka yapraklarından?" (Vargas Llosa, 1996, s. 119).

*Perspektif ve odaklanma* bakımından metnin geneline tanrısal konumdaki anlatıcı hakimdir ve olayları sıfır odaklanma ile aktarır. Bu konumdaki anonim anlatıcı her şeyi rahatlıkla görür, tüm düşünce ve konuşmalardan haberdardır. Öykülere dahil olmayan ve hakkında herhangi bir bilgi bulunmayan bu anlatıcı sürekli odak değiştirir ve her

bölümde üçe ayrılan anlatılarda farklı bir karaktere içsel odaklanma yaparak öyküyü farklı açılardan sunar. Kimi zaman *Lituma*'nın, *Tomás*'ın kimi zamansa *Bayan d'Harcourt*' un ya da bir başka kahramanın gözünden öyküyü anlatır. Bu şekilde, bulmacanın parçaları yavaş yavaş bir araya gelir ve okurda giderek artan bir merak duygusu yaratılır. Ayrıca serbest dolaylı söylem sayesinde, özellikle *Lituma*'ya içsel odaklanma yapıldığı bölümlerde, anlatıcı ile karakter arasındaki sınırlar çok belirsizdir. Üçüncü tekil şahısta olmasına karşın anlatıya karakterin düşünme ve konuşma biçimi hakimdir. Vargas Llosa, konuşanın kim olduğu konusundaki bu belirsizlik ve karmaşanın bu tekniğin temelini oluşturduğunu ifade eder (Vargas Llosa, 1975, s. 88). Okur, anlattığı dünyanın dışında olup olmadığı çok net anlaşılamayan anlatıcının bu belirsizliği sayesinde dünyayı karakterin gözünden, onun sözleriyle algılamaya başlar ve kimi yerlerde anlatıcının, karakterin kendisi olduğu algısına kapılabilir. Aşağıdaki alıntıda *Lituma*'nın yorumları oldukça ön plandadır:

Evet, Lituma da hissediyordu bunu. İşçilerin yüzlerinde tetikteymiş gibi bir ifade vardı, sanki kendilerini gözleyen bir düşmanı gafil avlamak ister gibi gözlerini bir sağa bir sola çeviriyorlardı (...) Acaba kayıp olayları yüzünden miydi? Yoksa içlerinden herhangi biri dördüncü olabileceği için mi korkuyorlardı? (Vargas Llosa, 1996, s. 123)

Anlatıcı bazı bölümlerde ise okura bir film izletiyormuşçasına farklı zamanda ve/ya da farklı mekanda yaşananları aynı düzleme taşıyarak iç içe geçmiş bir şekilde aktarır. Aşağıda sırası bozulmadan verilen alıntıda bu duruma uyan bir kesit örnek olarak yer alıyor. (A) ile gösterilen kısımlarda eserin şimdiki zamanında *Lituma* diğer işçilerle beraber meyhanededir ve kayıp kişilerden biri olan *Albino* lakaplı *Casimiro Huarcaya* hakkında konuşulmaktadır. (B) ile gösterilen alıntıda ise *Casimiro Huarcaya* bilinmeyen bir geçmişte meyhaneye gelir ve okur bu şekilde *Huarcaya*'ya ne olduğunu öğrenir:

(A) – Şu albino Casimiro Huarcaya mı? –diye sordu Lituma–. Hani şu kaybolan? Hani şu gulyabani geçinen?

(B) Albino geç vakit meyhaneye girdiğinde, cumartesi geceleri her zaman olduğu gibi herkes körkütük sarhoştı. O da öyleydi; insana tedirginlik veren o beyazımtırak kirpiklerinin altında kıpkırmızı görünen gözleri evinden uğramıştı (...)

(A) – O olmayacak da kim olacak? –diye karşılık verdi yüzü çiçek bozuğu olan işçi başını sallayarak–. Teröristlerin onu idam ettiklerini, sonra da tıpkı Hazreti İsa gibi dirildiğini bilmiyor muydunuz? (Vargas Llosa, 1996, s. 190)

Vargas Llosa *Conversación en la catedral* (*Katedralde Sohbet*), *Kent ve Köpekler*, *La fiesta del chivo* (*Teke Şenliği*) gibi diğer eserlerinde de rastladığımız bu tekniği *bileşik kaplar tekniği* olarak adlandırır. Birbirinden farklı zaman, mekan ve gerçeklik düzeylerinde gerçekleşen olayların, anlatıcı tarafından aynı düzlemde eşzamanlı bir biçimde yan yana getirilmesi ve ayrı anlatılsalardı sahip olmayacakları bir anlam edinmeleri olarak açıklar (Vargas Llosa, 1997, s. 89). Esere, biraz daha geniş bir açıyla bakıldığında bu tekniğin birkaç paragrafta sınırlı olmadığı, tüm metne hakim olduğu ve metnin belkemiğini teşkil ettiği anlaşılır. Anlatıda her bölümde kesitler halinde aktarılan farklı olay örgüleri sayesinde *geçmiş* ile *şimdi*, *orası* ile *burası* hiç durmadan iç içe girer ve böylece eserin sonunda birbirine bağlanarak tamamlanacak labirente benzer bir yapı oluşturur.

Bununla birlikte, *bileşik kaplar tekniği*, hikaye içinde hikayeler yaratmaya olanak sağlaması sebebiyle anlatıda bir başka tekniğin de yolunu açar. Yazarın *matruşka* ya da *Çin kutuları* olarak adlandırdığı bu yöntemde, gittikçe küçülerek birbirinin içine geçen öyküler, matruşka bibloları ya da Çin kutuları gibi sonsuza dek sürebilir. Bu tür bir yapı ise, öykünün içeriğinde gizem, anlam belirsizliği ya da karmaşıklık gibi etkiler yaratırken metnin yaratıcılığını arttırır (Vargas Llosa, 1997, s. 73). Böylece, hikaye içinde hikaye anlatan karakterler, metnin 6., 7., 8. ve 9. bölümlerindeki ikinci anlatılarında olduğu gibi kendileri de birer anlatıcı haline gelirler. Belirtilen bu bölümlerde anlatıcının konumu farklıdır; anlatıcı, öyküyü meyhanede çevresine toplanan madencilere anlattığı çıkarılabilecek *Doña Adriana* karakteridir ve ben anlatım konumundadır. Ancak bu konumdaki anlatıcının sahip olduğu odaklanma konusunda bir belirsizlik vardır. Zira *Doña Adriana* sınırlı bir içsel odaklanma ile değil, tıpkı tanrısal konumdaki anlatıcı gibi sıfır odaklanma ile öyküyü anlatır. Öykünün tüm detaylarına hakimdir ve her an her yerdedir. Bu anlatıcının aktardıkları sayesinde, kayıp kişilere ne olduğuna dair soru işaretleri yeni bir yön kazanır ve bazı öykülerin zamansal olarak daha öncesi/başlangıcı açıklığa kavuşur:

Köy halkından bir grup, başlarında babam olduğu halde, büyük çabalardan sonra oraya kadar inmeyi başarmıştı. Arabanın dört lastiğini, yaylarını, kasanın yamru yumru olmuş tenekelerini, karoserini ve motorun parçalarını çevreye saçılmış olarak bulmuşlardı ama Salcedo'nun cesedinden eser yoktu. (...) Aslında Quenka'da, yardan aşağı uçtuğu aynı tepedeki çok eski bazı mağaraların içine yerleşmişti, hani şu duvarlarında eski insanlardan kalma resimler olan, arı peteğine benzer mağaralarda. (Vargas Llosa, 1996, s. 177)

Genette'in ses başlığında yer alan *şahıs* kategorisine göre, tanrısal konumdaki anlatıcının metni aktardığı bölümlerde anlatıcı *heterodiegetik*, ben anlatıcının bölümlerinde ise *homodiegetiktir*, bu kısımlarda anlatıcı öyküye dahil bir karakterdir ve kendi öyküsünü anlatır. *Anlatılama zamanı* olarak ise, metnin başında anlatıcı şimdiki zaman içerisindedir ve *eşzamanlı* bir anlatımı tercih eder. Ana olay örgüsü, kaybolan üçüncü kişi olan *Medardo Llantac*'tan haber alınamadığını bildirmeye karakola gelen karısının *Lituma* ve *Tomás* ile görüşmesi ile eşzamanlı olarak başlar ve ardından, anlatının devamında, önceden gerçekleşmiş olaylara yer verilerek *sonradan* öykülemeye de başvurulur. Hem tanrısal konumdaki anlatıcı hem de kahraman anlatıcı *Doña Adriana* belirli bir *şimdiki* zamandan hareketle geriye dönüşlerle olayları aktarırlar. Bu sebeple, *araya giren* öykülemenin esere hakim olduğu görülür. Örneğin, kayıp kişilerden biri olan *Pedro Tinoco* anlatımın başlangıcından önce kaybolmuştur ve anlatıcı 2. bölümün ikinci anlatısında bu kahramanın geçmişine yer verir: "Pedrito Tinoco'ya çocukluğundan beri kaçık, gerzek, kafadan kontak, ahmak, hep ağzı açık dolaştığı için de ayran budalası derlerdi (Vargas Llosa, 1996, s. 42).

Ayrıca eserde farklı anlatı düzeyleri yer alır. Hikayede yer almayan dış-öyküsel anlatıcının bulunduğu konum *extradiegetik* düzeyi oluşturur. Bu anlatıcı tarafından *Lituma*'nın yürüttüğü soruşturmanın, bölgede Aydınlık Yol gerillaları sebebiyle yaşanan şiddet olaylarının (iki Fransız turistin ve *Bayan d'Harcourt*'un başına gelenler) ve kayıp kişiler olan *Casimiro Huarcaya*, *Medardo Llantac* ile *Pedro Tinoco*'nun anlatıldığı birbiriyle bağlantılı öyküler *metadiegetik* düzeyde yer alır. *Tomás* ile *Mercedes*'in aşk hikayesi ise bu öyküden ayrı ilerleyen bir başka *metadiegetik* düzey olarak düşünülebilir. Okur anlatı boyunca iki ayrı hikayeyi de birbirinden bağımsız olarak takip eder. Nihayet eserin sonunda *Mercedes*'in *Naccos*'a *Tomás*'ı görmeye gelişiyle birlikte iki öykü birbirine bağlanarak bütünleşir: "Ne şanslı adamdı şu yardımcısı; basit bir jandarma eriyken bu harika kadın onu sevdiğini söylemek için kalkıp dünyanın bu ucuna kadar gelme zahmetine katlanıyordu. (...) Sevincinden düşüp bayılacaksın Tomasito" (Vargas Llosa, 1996, s. 246). Roman kahramanlarından biri olan *Doña Adriana*'nın anlattığı *Dionisio*'nun öyküsü ile gulyabani *Salcedo*'nun öldürülüş hikayeleri ise ikinci dereceyi oluşturur ve *metadiegetik* düzeyde yer alır. Genette, *metadiegetik* anlatıyı içine yerleştirildiği ilk anlatıya bağlayabilen belli başlı ilişki türlerinden bahsetmektedir (Genette, 2011, s. 252-253). Buna göre eserde Genette'in tanımladığı ilk ilişki türü görülür: Üst-hikayenin olaylarıyla iç-hikayenin olayları arasında doğrudan bir nedensellik vardır ve ikinci anlatı, kendisinin de içinde olduğu hikayeyi anlatan bir karakter tarafından açıklayıcı bir işlev yüklenmiştir. *Doña Adriana* Naccos bölgesinin yakın geçmişini, *Lituma*'nın gelişinden

öncesini aktarmaktadır: "O zamanlar ben gençtim, Naccos madeni de terk edilmiş değildi; bölgenin her yanından, hatta Pampas, Acobamba, Izcuchaca, Lircay gibi uzak yerlerden gelen madencilerle tıklım tıklım doluydu" (Vargas Llosa, 1996, s. 153).

## Sonuç

Bu çalışmada, Mario Vargas Llosa'nın *And Dağları'nda Terör* romanına anlatıbilimsel bir çerçeveden yaklaşarak eseri, Gérard Genette'in *Anlatının Söylemi* adlı inceleme yönteminde belirttiği *Düzen, Süre, Sıklık, Kip, Ses* kategorilerine göre incelemeye ve anlatının farklı yönlerini, kendine has özelliklerini ortaya çıkarmaya çalıştık. Eserin ilk ve en belirgin yönü, iç içe geçmiş öykülerin labirente benzer bir yol izlediği karmaşık ve sürükleyici bir yapıya sahip oluşudur. *Lituma*'nın yürüttüğü soruşturma sırasında ortaya çıkan bu öyküler anlatının labirentleşmesini sağlayan ve farklı zamanları/meکانları bir araya getiren en önemli unsurdur. Böylece yazar eserin ilk bölümlerinde, kaybolan üç kişinin faillerinin Aydınlık Yol gerillaları olabileceğini düşündürürken sonraki sayfalarda *apular*, gulyabaniler, dağların iyi/kötü ruhları ve bu ruhlara insan kurban edilmesi gibi efsaneler ile doğaüstü varlıkları da anlatıya dahil ederek gittikçe daha dolambaçlı bir yol oluşturur. *Doña Adriana* tarafından anlatılan, kaçırdığı insanların bedenlerindeki yağları emip bitiren ve beyinlerini söküp alan gulyabani *Salcedo*'nun hikayesi gibi birçok başka doğaüstü öykü, kayıpların sebebi bu olabilir mi sorusunu sordururken, Aydınlık Yolcuların bölgede gerçekleştirdiği infazlar ve şiddet eylemleri de devam eder. Romanın başkahramanı –eserin sonunda her şey açıklığa kavuşuncaya kadar– yürüttüğü bu soruşturmada giderek şüpheler ve soru işaretleri içine düşer ve okuru da anlatı boyunca beraberinde sürükler.

Zamansal çerçeve bakımından, birçok bölümde anlatıcı, anakronik bir anlatı düzenine başvurarak kurmacanın süredizimsel sırasını bozar ve her bölümde, birbiriyle bağlantılı olan, farklı açılardan birbirini tamamlayan öykülerin bulunduğu üç ayrı anlatı yer alır. Birinci anlatı kronolojik olarak belli bir sırayı takip ederken ikinci ve üçüncü anlatının zamansal düzeni tam olarak net değildir; karmaşık bir yol izlenerek zamanda ileri ya da geri gidişlerle kronolojik sıra bozulur. Anlatıdaki *perspektif* ve *odaklanma* incelendiğinde ise, metnin geneline tanrısal konumdaki anlatıcının hakim olduğu ve olayları sıfır odaklanma ile aktardığı görülür. Öykülere dahil olmayan bu anlatıcı sürekli odak değiştirir ve her seferinde ayrı bir konuya yer vererek öyküyü farklı açılardan sunar. Bulmacanın parçaları bu şekilde yavaş yavaş bir araya gelirken okurda merak duygusu canlı tutulur.

Son olarak anlatıdaki yapısal özelliklerden bir diğeri de anlatıcının bazı bölümlerde farklı zaman ve mekanda yaşananları aynı düzleme taşıyarak iç içe geçmiş bir şekilde aktarmasıdır. Vargas Llosa birçok başka romanında da kullandığı bu tekniği *bileşik kaplar tekniği* olarak adlandırır. Hikaye içinde hikayeler yaratmaya olanak sağlayan bu teknik, *Çin kutuları* olarak bilinen başka anlatımların da yolunu açar. Bir bakıma 6., 7., 8. ve 9. bölümlerin ikinci anlatılarında anlatıcının değişmesi ve eserin kahramanlarından biri olan *Doña Adriana*'nın ben anlatım konumunda bir anlatıcı haline gelmesi bunun bir uzantısı olarak değerlendirilebilir. Ayrıca, *Dionisio*'nun öyküsü ile gulyabani *Salcedo*'nun öldürülüş hikayelerinin anlatıldığı bu bölümler eserde *metadiegetik* düzeyde yer alır ve Genette'in bu çerçevede tanımlamış olduğu gibi, üst-hikayenin olaylarıyla iç-hikayenin olayları arasında doğrudan bir nedensellik vardır. Buna göre, metadiegetik düzeydeki anlatı, kendisinin de içinde olduğu hikayeyi anlatan bir karakter tarafından açıklayıcı bir işlev yüklenmiştir.

**Hakem Değerlendirmesi:** Dış bağımsız.

**Çıkar Çatışması:** Yazar çıkar çatışması bildirmemiştir.

**Finansal Destek:** Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

**Peer-review:** Externally peer-reviewed.

**Conflict of Interest:** The author has no conflict of interest to declare.

**Grant Support:** The author declared that this study has received no financial support.

## Kaynakça

Çıraklı, M. Z. (2015). *Anlatıbilim: Kuramsal Okumalar*. Ankara: Hece Yayınları.

Dervişcemaloğlu, B. (2016). *Anlatıbilime Giriş*. İstanbul: Dergah Yayınları.

Genette, G. (2011). *Anlatının Söylemi: Yöntem Hakkında Bir Deneme*. (F. B. Aydar, Çev.). İstanbul: Boğaziçi Üniversitesi Yayınevi.

Gnutzmann, R. (2007). *Novela y cuento del siglo XX en el Perú*. Alicante: Cuadernos de América sin nombre.

Kıran, A. E. ve Kıran, Z. (2011). *Yazınsal Okuma Süreçleri*. Ankara: Seçkin Yayıncılık.

Mario Vargas Llosa. (2021). Britannica içinde. Erişim adresi: <https://bit.ly/37nBnqq>.

Sanabria, L. (2011). Los impostores del poder en La ciudad y los perros de Mario Vargas Llosa. *Espéculo*, 47, Erişim adresi: <http://bit.ly/2uNT54c>.

Vargas Llosa, M. (1996). *And Dağları'nda Terör*. (İ. Kut, Çev.). İstanbul: Can Yayınları.

Vargas Llosa, M. (1997). *Cartas a un joven novelista*. Barcelona: Editorial Planeta.

Vargas Llosa, M. (1975). *La Orgía Perpetua, Flaubert y Madame Bovary*. Barcelona: Editorial Seix Barral S.A.







# Anjel Lertxundi'nin *Un Final Para Nora* Romanı Üzerine Bir Değerlendirme

## A Review on the Novel *Un Final Para Nora* of Anjel Lertxundi

Zeynep ŞEKERCAN DUMAN<sup>1</sup> 



<sup>1</sup>Ress. Assist. Dr., İstanbul Medeniyet University, Department of Western Languages and Literatures, Spanish Language and Literature, İstanbul, Turkey

ORCID: Z.Ş.D. 0000-0002-1076-5221

### Corresponding author:

Zeynep ŞEKERCAN DUMAN,  
İstanbul Medeniyet Üniversitesi, Batı Dilleri ve Edebiyatları Bölümü, İspanyol Dili ve Edebiyatı Lisans Programı, İstanbul, Türkiye  
**E-mail:** zeynep.sekerca@gmail.com  
/zynpskrnc@gmail.com

**Submitted:** 01.02.2021

**Revision Requested:** 16.03.2021

**Last Revision Received:** 17.03.2021

**Accepted:** 04.05.2021

**Citation:** Sekercan Duman, Z. (2021). Anjel Lertxundi'nin *Un Final Para Nora* romanı üzerine bir değerlendirme. *Litera*, 31(2), 733-756.  
<https://doi.org/10.26650/LITERA2020-872077>

### öz

Bu makalede öncelikle genel hatlarıyla Bask edebiyatından bahsedilmiş ve Bask yazar Anjel Lertxundi'nin bu edebiyat içindeki önemine değinilmiştir. Daha sonra yazarın *Un final para Nora* adıyla İspanyolcaya kazandırılan eseri üzerine bir değerlendirme yazısı kaleme alınmıştır. Eserde ölümsüzlükle lanetlenmiş ve bir kaleska içinde yüzyıllar boyunca durmaksızın dolaşmaya mahkûm edilmiş bir baba ile kızının hikâyesi anlatılır. Bu bağlamda iki yüz yılı aşkın bir süredir dünyayı dolaşmakta olan baba-kız Barcelona, Salem, Boston, Bayonne ve Zarautz gibi şehirlerde değişik zamanlarda bulunarak çeşitli olaylara ve durumlara tanıklık ederler. Böylece onların gözünden insan, yaşamın anlamı ve tarihte yaşanmış bazı çarpıcı olaylar birbirinden farklı bakış açılarıyla değerlendirilir. Bu süreçte baba ile kızının doğrudan ya da dolaylı olarak efsanevi ve tarihi birtakım kişilerle yolları kesişir. John Hawthorne, Nathaniel Hawthorne, Doktor Pedro González de Velasco, Mathilde ve Willem Van Eys çifti ile Profesör Arrue kurguda yer verilmiş gerçek kişilerden bazılarıdır. Gezgin Yahudi, Ahasverus, Lakedem ve Uçan Hollandalı gibi efsanevi kişiler de yine aynı kurgu içine yerleştirilmiştir. Birbirinden uzak zamanlarda ve mekânlarda tüm bu isimlerin bir şekilde farklı karşılaşmalarla bir araya gelmesine vesile olan, bir zaman yolcusu gibi durmadan yol alan baba-kızın hikâyesi eserde bir yazar anlatıcı tarafından yazılmaktadır. Eserin yalnızca ilk bölümünde kendisine yer veren yazar anlatıcı, Doktor Velasco'nun mumyalama üzerine yazdığı bir kitabı inceledikten sonra rüyasında kaleska ile yolculuk eden bir baba ile kızını görür ve bu rüyayı arkadaşının önerisiyle sonsuza dek dünyayı dolaşmaya mahkûm edilmiş kişilerin efsaneleriyle özdeşleştirir. Eserde yer alan tüm bu öğeler metinlerarasılık bağlamında da zengin ve çok katmanlı bir hikâye oluşmasını sağlamıştır. Bu makalede söz konusu öğeler anlatının akışında incelenmiş ve bu öğelerin birbirleriyle olan bağlantıları üzerinde durulmuştur.

**Anahtar Kelimeler:** Anjel Lertxundi, *Un final para Nora*, Bask edebiyatı, fantastik roman, Gezgin Yahudi

### ABSTRACT

In this article, it is firstly mentioned Basque literature in general terms and the importance of Basque writer Anjel Lertxundi in this field. Then his novel *Un final para Nora* (*Azkenaz beste*) is reviewed. The novel tells the story of a father and his daughter who have been cursed with immortality and condemned to wander in a calash for centuries. In this context, the father and daughter, who have been travelling the world



for more than two hundred years, witnessed various events and situations at different times in different cities. These cities respectively are Barcelona, Salem, Boston, Bayonne, and Zarautz. In this process, the paths of father and daughter, directly or indirectly, crossed with some legendary and historical figures such as Nathaniel Hawthorne, Doctor Pedro González de Velasco, Ahasverus or Lakedem. The story which leads all these figures to come together in different combinations in distant times and places, is written by a writer narrator in the novel. All of these elements in the novel have provided a rich and multi-layered story in the context of intertextuality. In this article, these elements are studied in the flow of the narrative and the connections of these elements with each other are emphasized.

**Keywords:** Anjel Lertxundi, *Un Final Para Nora*, Basque literature, fantastic fiction, The Wandering Jew

## EXTENDED ABSTRACT

It is known that the historical and cultural background of Basque society dates back to quite old times. This background has been influential in the shaping process of Basque literature, fed by a rich oral folk tradition that includes folk songs and poems, tales, legends, rhymes, riddles, epics, laments, and prayers. Written literary works are seen from the 16<sup>th</sup> century onwards, it has been taught within the genres of poetry, prose, and theatre. The novel genre in Basque literature especially occurs in the second half of the 19<sup>th</sup> century and in the 20<sup>th</sup> century the works given in this genre increase by diversifying in terms of their subjects. In this context, there are writers who come to the fore both with their subjects and with the sensitivity they show in using the Basque language in their works and with their desire to enrich this language. Anjel Lertxundi Esnal (1948) is one of these writers who comes to mind primarily in the field of Basque literature in Spain. Lertxundi is a versatile writer who has also worked as a literary critic, journalist, and screenwriter. He has produced works in the genres of novel, essay, short story, child, and youth literature. As one of the founders of the Basque Writers Association, he was the first president of the association between 1982 and 1985. It is noteworthy that Lertxundi maintained the oral folk tradition in his works. While focusing on language and social criticism in almost all of his works, it is understood that he takes care to use frequently forgotten Basque rhymes, verses from folk songs, proverbs, and idioms. For that matter, it is seen that the author uses similar technics in his work titled *Un final para Nora* (*Azkenaz beste*), which we will focus on in this article.

*Azkenaz beste* (1996) was translated into Spanish by Jorge Giménez Bech and published in 1999 as *Un final para Nora*. The Spanish translation of the novel is used in this article. The book tells the story of a father and his daughter who have been cursed with immortality and condemned to wander in a calash for centuries. In this context, the father and daughter, who have been travelling the world for more than two hundred

years, witnessed various events and situations at different times in different cities such as Barcelona, Salem, Boston, Bayonne, and Zarautz. Thus, through their eyes, human beings, the meaning of life and some salient events in history are evaluated from different perspectives. In this process, the paths of father and daughter, directly or indirectly, crossed with some legendary and historical figures. John Hathorne, Nathaniel Hawthorne, Doctor Pedro González de Velasco, the couple Mathilde and Willem Van Eys, Professor Arrue is one of the real people featured in the fiction. Legendary figures such as the Wandering Jew, Ahasverus, Lakedem, and the Flying Dutchman are also placed in the same fiction. The story of the father and daughter, who leads all these names to come together in different combinations in distant times and places, as a time traveller, is written by a writer narrator in the novel. The author narrator, who only included himself in the first chapter of the novel, after checking over a book written by Doctor Velasco on mummification, in his dream he saw a father and daughter travelling with a calash, and he, at the suggestion of a friend, consubstantiates this dream with the legends of those who were condemned to wander around the world for centuries. All these elements in the novel have provided a rich and multi-layered story in the context of intertextuality. In this article, these elements are studied in the flow of the narrative and the connections of these elements with each other are emphasized.

## Giriş

Bask toplumunun tarihsel ve kültürel birikiminin oldukça eskiye dayandığı bilinmektedir. Söz konusu bu birikim halk şarkılarını ve şiirleri, masalları, söylenceleri, tekerlemeleri, bilmeceleri, destanları, ağıtları ve duaları içeren zengin bir sözlü halk geleneğiyle beslenerek Bask edebiyatının şekillenme sürecinde etkili olmuştur. Yazılı edebî eserlerin ise XVI. yüzyıldan itibaren şiir, düzyazı ve tiyatro türleri dâhilinde verilmeye başlandığı görülür. İlerleyen süreçte aşk, övgü, yergi ve dinî içerikli eserlerin yanı sıra toplumun yaşadığı siyasi ve tarihsel durumları da konu edinerek üretilmeye devam eden benzer türdeki eserler dikkat çeker. Bask edebiyatında roman türü özellikle XIX. yüzyılın ikinci yarısında ortaya çıkar ve XX. yüzyılda bu türde verilen eserler konuları itibarıyla da çeşitlenerek artış gösterir. (Urquizu Sarasua vd., 2000). Bu bağlamda gerek işledikleri konularla gerekse de eserlerinde Bask dilini kullanırken gösterdikleri hassasiyetle ve bu dili zenginleştirme arzusuyla öne çıkan, Bask edebiyatına, Bask romanına biçimsel olarak yenilikler kazandıran yazarlar vardır ve İspanya'da Bask edebiyatı alanında öncelikli olarak akla gelen bu yazarlardan biri de Anjel Lertxundi Esnal'dır.

Orio doğumlu olan Anjel Lertxundi (1948) edebiyat eleştirmenliği, gazetecilik ve senaristlik de yapmış olan çok yönlü bir yazardır. Roman, deneme, öykü, çocuk ve genç edebiyatı türlerinde eserler vermiştir. Bask Yazarlar Derneği kurucularından biri olarak 1982 ile 1985 yılları arasında derneğin ilk başkanlık görevini üstlenmiştir. Lertxundi, anadili olan Baskçayı 15-16 yaşlarından sonra büyük bir gayret göstererek öğrendiğini, öğrencilik yıllarında ilk olarak İspanyolca yazarken keşfettiği şiirsel dili, İspanyolcanın ardından Baskça yazmaya başladıktan ancak uzun bir zaman sonra yakalayabildiğini dile getirmiştir (Etxeberria, 2002). Bask romanının modern çizgiye taşınmasında etkili olan ve önemli eserler veren bir yazar olarak tanınmaktadır. Lertxundi'nin eserlerinde sözlü halk geleneğini yaşatması dikkat çekicidir. Hemen her eserinde dil ve toplumsal eleştiri üzerinde odaklanırken unutulmaya yüz tutmuş Baskça tekerlemeleri, halk şarkılarından dizeleri, atasözlerini ve deyimleri sık kullanmaya özen gösterdiği anlaşılmaktadır (José Olaciregui, 2000, s. 564-570). Nitekim bu makalede üzerinde duracağımız *Un final para Nora* (*Azkenaz beste*) adlı eserinde de yazarın benzer kullanımlara yer verdiği görülür.

Lertxundi'nin Baskça yazdığı romanı *Azkenaz beste* (1996) Jorge Giménez Bech tarafından İspanyolcaya çevrilir ve 1999 yılında *Un final para Nora* adıyla yayımlanır.

Romanda, bir baba ile Nora adındaki kızını iki yüzyılı aşkın bir süre Amerika ve Avrupa topraklarında başıboş dolaşmak zorunda bırakan ve baba tarafından sebebi gizli tutulan bir mahkûmiyet konu edilmiştir. Bununla birlikte eserde sırasıyla Barcelona, Salem, Boston, Bayonne ve Zarautz şehirlerini üzerinde üç atmacanın eşlik ettiği siyah bir kaleska içinde dolaşan baba ve kızın şahit oldukları olaylar anlatılır. Tarihin, edebiyatın ve çeşitli efsanelerin iç içe geçtiği fantastik bir yolculuk söz konusudur.

Roman yedi bölümden oluşmaktadır. İlk bölüm Barcelona şehrine ayrılmıştır. Bir kitap sevdalısı olduğunu belirten yazar anlatıcı bir iş için geldiği şehri adım adım gezerken sahaflara uğramayı ihmal etmez ve cesetlerin mummyalanışı üzerine o an dikkatini çeken ilmi bir eserle birlikte bir de gravür satın alır. Aldığı eser ve gravür Doktor Pedro González de Velasco'ya aittir. Sahafın anlattığı hikâyeye göre Segovia'nın bir köyünde dünyaya gelen ve çocukken domuz çobanlığı yapan Velasco döneminin en ünlü anatomisti olmuş ve Madrid Anatomi Müzesi'ni kurmuştur. Yazar anlatıcı ertesi gün şehirden ayrılacaktır, kaldığı otele döndükten sonra aldığı kitabı ve Velasco'nun resmini dikkatle incelerken uykuya dalar. Rüyasında evinin önünde beliren sis bulutunun içinden bir kaleskanın çıkageldiğini görür. Kaleskanın içinde saatlerdir yolculuk ettikleri anlaşılan yüzleri solgun, bakışları dalgın yaşlı bir adam ile genç bir kız vardır. Yazar anlatıcı baba-kız olduklarını düşündüğü bu kişilerin kalacak bir yer aradıklarını anlar ve onları evine davet eder. Baba, gece bastırmadan *Las Tres Hilanderas* nehrine gitmek niyetinde olduklarını söyleyerek bu teklifi nazikçe geri çevirir. Ancak o civarda öyle bir yer olmadığından emin olan ve kalmaları için ısrarcı davranan yazar anlatıcı kaleskada sessizce oturan kıza elini uzatarak inmesine yardım eder ve ona su ikram eder. Baba ise gördükleri karşısında son derece hiddetlenir, yazar anlatıcının bu davranışı üzerine atları dört nala koşturur ve geldikleri gibi bir sis bulutunun içinde gözden kaybolurlar.

Kafası karışmış halde uyanan yazar anlatıcı rüyasında gördüğü kızın güzelliğinden oldukça etkilenmiş, babasını da fiziksel olarak Doktor Velasco'ya benzetmiştir. O günden itibaren yazar anlatıcının benliğinde rüya ve gerçek iç içe geçer. Kaleskanın sis bulutu içinden çıkageldiği o an zihninde sürekli tekrarlanır. Kızın hüznünlü yüzünü bir türlü aklından çıkaramaz. Gördüğü rüyadan bir hafta sonra anatomi profesörü olan bir arkadaşı ziyaretine gelir. Yazar anlatıcı son zamanlarda yaşadıklarını ve gördüğü rüyayı unutmak istemediğini dile getirdiğinde arkadaşı gördüklerini yazmasını önerir. Ayrıca birbirinden farklı adlarla anılsalar bile benzer hayatlar yaşadıkları anlatılan Ahasverus,

Lakedem, Mateo Txistu, Buttadeo ve daha birçoklarından kimisinin Golgota yolunda Mesih'e yardım etmeyi reddettikleri, kimisinin de dinî hükümlere itaat etmedikleri için ölmeyi dahi umut etmekten yoksun halde yaşamaya mahkûm edildiklerinden bahsederek kaleskada yolculuk eden baba ile kızının da bir anlamda o gezginlerle aynı kaderi yaşıyor olabilecekleri ihtimali üzerinde durur. Yazar anlatıcılığı bu mahkûmiyetin nedenlerini ve onu çevreleyen koşulları araştırmaya teşvik eder. Geçmiş zamanlarla rüyası arasında köprü kurabilecek uygun bir hikâyeyi kolayca bulabileceğini söyler. Örneğin Uçan Hollandalı'nın sonsuza dek denizlerde gezmesini çekilir kılan ve adeta şeytanın sunduğu bir lütuf gibi her yedi yılda bir farklı bir kızla yaşadığı aşk onun için ilham verici olabilir. Duydukları her ne kadar kendisine pek gerçekçi ve olası gelmese de arkadaşıyla konuştuğuktan sonra o gece yazmaya başlayan yazar anlatıcı öncelikle kaleskadaki kıza Nora adını verir.

Romanın ikinci bölümünden itibaren kaleskada seyahat eden baba ve kızının hikâyesi anlatılmaya başlanır. Salem'deki cadı mahkemelerine tanıklık eden baba-kızın orada başlarından geçen olaylar, yaşadıkları mahkûmiyet, yaşam ve ölüm, bireysel ve toplumsal suçluluk gibi konular hakkında aralarında geçen konuşmalara yer verilir. Üçüncü bölümde baba-kız Boston'a varırlar. Cadı mahkemelerinde yargıç olan John Hathorne'un torunu Nathaniel Hawthorne'un yazdığı *The Scarlet Letter* (Kızıl Damga) romanı bir şekilde Nora'nın eline geçer ve genç kız romandaki Hester Prynne ile kendisini bazı yönlerden özdeşleştirmeye başlar. Sonraki bölümde Nora ve babası Boston limanına giderler. Orada Andreas adında bir denizciyle tanışırlar. Gece boyu bu denizcinin gemisine misafir olurlar. O andan sonra Andreas'ın Nora'nın geçmişinden kopmasını sağlayacak kişi olduğunun işaretleri verilir.

Gün doğarken baba gemide uyuyan kızını Andreas'ın yanında bırakarak şehirden ayrılır. Uyandığında babası tarafından terk edildiğini öğrenen Nora, Andreas ile beraber yola koyulur. Bayonne şehrine vardıklarında limanda bu sefer de Andreas tarafından terk edilen Nora bundan böyle yoluna tek başına devam etmek durumunda kalır. Şehirde tanıştığı, birlikte zaman geçirdiği karı-koca ile beraber Zarautz'a gider. Zarautz'daki bir davete katıldıkları gece Nora kısa bir süreliğine de olsa kendini bu dünyada "onlardan biriymiş gibi" hissettiren kişileri üzümlere ardında bırakır ve denizin ortasında adeta kendisini beklemekte olan gemiye doğru ilerler.

## Barcelona'dan Zarautz'a Uzanan Bir Yolun Hikâyesi

*Ölümün kapısı bize kapanmış, bu yüzden de  
acılarımıza sonsuza dek katlanmaya  
mahkûmuz.*

(Ovidius, *Dönüşümler (Metamorfozlar)*, s. 57)

Lertxundi, romanını yazmaya başlarken birkaç çıkış noktası olduğuna dikkat çekmiştir. Bunlardan biri XIX. yüzyılda yaşamış Segovalı Doktor Pedro González de Velasco'nun gerçek hikâyesidir. Bir başka çıkış noktası çeşitli şekillerde anlatılagelen Gezgin Yahudi efsanesi ya da Uçan Hollandalı efsanesidir. Diğerleri *Brodatten ari nintzen* adlı bir Bask baladında anlatılan hikâye ile Italo Calvino'nun fantastik bir hikâyesidir (José Díaz de Tuesta, 1999). Bunların yanı sıra William Austin'in *Peter Rugg, The Missing Man* (Peter Rugg, Kayıp Adam) öyküsünde ilahi bir cezaya çarptırılan adamın kızıyla birlikte bir kaleskada evinin bulunduğu Boston'a bir türlü varamayışını ve Amerika topraklarını fırtına eşliğinde başıboş dolaşmaya mahkûm oluşunu anlatan hikâyenin de bu bağlamda son derece dikkat çekici olduğunu belirtmek gerekir.

Lertxundi romanın kurgusunda kullandığı geniş zaman dilimi sayesinde insana, yaşama ve çeşitli dönemlerin olaylarına dair düşünceleri satırlarına işleyebilmiştir. Bu romanda ebedi gezgin figürünü yeniden oluştururken bir kadın başkahraman seçmiş ve ona Nora adını vermiştir. *Nora*, Baskça (İsp. *adónde/ a dónde/ adonde*) "nereye", "-ki o yere" anlamlarını içeren bir sözcük olmakla birlikte "güneş kadar güzel" anlamına gelen ve farklı Avrupa dillerinde aynı şekilde kullanılan bir isimdir (G.M.Z., s. 133). Nitekim romanda Nora'nın bembeyaz tenine, güzelliğine yer yer vurgu yapılırken onun varacağı bir yeri olmadan, nereye gittiğini bilmeden sürekli seyir halinde olması da taşıdığı ismi daha anlamlı kılmaktadır. Yersiz, yurtsuz, hiçbir yere kök salmadan ve ölme "şansına" sahip olmadan yaşıyor olmanın yarattığı üzüntü nedeniyle Nora'nın melankolik bir genç kız olduğu söylenebilir.

Romanda dikkat çeken noktalardan biri tarihte iz bırakmış bazı şahsiyetlerin hikâye içerisine birer roman kişisi olarak dâhil edilmiş olmasıdır. Bu bağlamda hikâye genelinde metinlerarasılık ile de oldukça sık karşılaşılır. Öyle ki Nora ve babasının cadı mahkemeleriyle bilinen Salem şehrinde buldukları an 22 Eylül 1692 tarihine işaret eder. Mahkemenin yargıcı John Hathorne'dur ve baba-kız Martha Cory'nin şeytanla iş birliği yaptığı gerekçesiyle yargılandığı o sahneye tanıklık ederler. Martha'nın infazının nasıl gerçekleştiği

ayrıntılarıyla anlatılır. Nora gözleri önünde yaşananları izlerken çok etkilenir ve ağlamaya başlar. Babası ise gözlerini kapatmayı tercih etmiştir. Çünkü babasına göre yaşananlar ne kadar üzücü olursa olsun o insanlar ölebilecekleri için şanslıdır. Asıl kendilerinin yaşadığı durum; ölmeyi dilemek ve asla ölememek lâneti daha acıdır (Lertxundi, 1999, s. 38). Elias Canetti (2015) "Herkes ölebilecek kadar iyi midir?" (s. 79) diye sorar. Nitekim Nora'nın babası tarafından nedeni hep gizli tutulan bu mahkûmiyetin ardında yapılmış büyük bir kötülüğün, işlenmiş büyük bir günahın olduğu anlaşılmaktadır. Nora babasının bu denli taş kalpli oluşuna şaşırmakta ve onun içinde en ufak bir acıma duygusu olup olmadığını kendince sorgulamaktadır. Martha Cory'nin ardından Mary Easy, Alice ve Mary Parker kardeşler, Ann Pudeator, Wilmot Reed, Margaret Scott ve Samuel Wardwell'in de yargılanışını derin bir üzüntüyle izler (Lertxundi, 1999, s.39). Her birinin asılmasıyla sanki omuzlarındaki yükler hafiflemiş gibi tepkiler veren kalabalık bir grup insan Nora'yı hayretler içinde bırakır. Yaşam hakları acımasızca ellerinden alınan insanların çektikleri acıyı son derece keyifle izliyor olmaları onu çok üzer. Daha sonra Nora ve babası bir şekilde o kalabalığın dikkatini çekerler. Kalabalık, Salem şehriden olmadıkları anlaşılan bu yabancıların üzerine saldırır. Her ne kadar Nora ve babası ölmekten korkmasalar da kaleskanın etrafında yaşanan izdihamdan dolayı endişeli dakikalar geçirirler. En sonunda kalabalığın içinden sıyrılıp kuzeye doğru yol alarak Salem'i geride bırakırlar.

Nora gördüğü idam sahnelerini yolculuk boyunca aklından çıkaramaz. Yeni Dünya'nın da Avrupa'da yaşanmış olan aynı hatalar, çürümüşlükler, suçlar ve yalanlarla inşa ediliyor olmasından hiç hoşlanmamıştır. Babasının yaşanan o trajedi karşısında nasıl bu kadar duyarsız kalabildiğini yeniden sorar. Babası ise gözlerini sonuna kadar açıp olanları izlese bile asılan o insanların kaderinin değişmeyeceğini söyler. Engin Geçtan (2019) bir insanın ilişkilerinin ana-babasıyla başladığına, bu beraberliğin bıraktığı izlerin bazılarının yaşam boyu varlığını sürdürebildiğine ve yetişkin insanın dünyasını algılama biçimini etkileyebildiğine değinir (s. 32). Böyle bir açıdan değerlendirildiğinde baba-kız arasındaki mevcut ilişkinin samimi bir ilişkiden daha çok gergin ve her an bir tartışmanın kıvılcımını alevlendirecek nitelikte olduğu anlaşılmaktadır. İkisinin de birbirine karşı olan yaklaşımları son derece mesafelidir. Nitekim Nora günden güne babasından biraz daha uzaklaşmıştır. İlişkinin böyle şekillenmesindeki en büyük etken Nora'nın yüzyıllar boyunca ölmeksizin, durmaksızın dünyayı dolaşma düşüncesini sindirememesi, daha da önemlisi babasının bu durumun sebebini söylemekten kaçınmak için Nora ile en az seviyede iletişim kurması olarak düşünülebilir. Öte yandan Nora'nın babasına göre kaderin planı engellenemezdir, olan olmuştur, artık bu durumu kurcalamanın kimseye bir faydası yoktur. Nora ise babasını kadere karşı koymamakla, ona boyun eğmekle



suçlar. Onu her şeyi olduğu gibi kabul eden aciz bir kukla gibi görür ve kendisini de yanına alarak aynı kaderi yaşamaya zorladığı için kızgındır. Babasının sürekli söylediği: “Kader, değiştiremediğimiz bir geçmişten suçlu olmamızı ve bilemediğimiz bir geleceğin kurbanı olmamızı ister.” (Lertxundi, 1999, s. 49) sözlerini düşündükçe de ölüm olmadan yaşamının anlamsız olduğu kanaatine varmıştır, bu nedenle yaşamdan istediği tek şey ölebilmek hakkıdır. Platon’un deyimiyle Nora için hayat bir ölüm düşüncesi ya da hazırlığına dönüşmüştür (Platon’dan aktaran Frazer, 2015, s. 470). Her şeye rağmen bir gün mutlaka kendisinin de öleceği umuduyla bu gezgin yaşamını huzurlu bir şekilde geçirmeye uğraşır.

Baba-kız yolculuklarına bir süre hiç konuşmadan devam ederler. Uyuyakalan babasının mırıldandığı: “Daha beşikteyken onu boğmam gerekirdi” sözleri Nora’nın dikkatini çeker ama duyduğu bu sözlere hiçbir anlam veremez. Bu noktada Nora’nın çocukluğunda yaşadığı bir olayı aklından hiç çıkaramadığına değinmek gerekir. Bu olay mahkûmiyetin sebebini içinde taşıyan kilitli bir kutu gibidir. Öyle ki Nora bir akşamüstü evlerinin mutfağında kendi başına oyun oynarken babası da bir yandan sürekli şiddetli esen rüzgâra karşı dayanıklı olmaları için pencereleri tamir etmektedir. Müzik kutusunun çaldığı şarkı<sup>1</sup> o ana neşe katar. Diğer tarafta sallanan sandalyede bir kadın oturmaktadır. Daha sonra kadın Nora’nın oynadığı yere doğru ağır adımlarla ilerler, hava çoktan kararmıştır. Bir anda müziğin sesi kesilir ve bir çığlık duyulur. Babası mumu yaktığında kadının kanlar içinde yerde yatmakta olduğunu görürler. Nora’yı derhal kucağına alan baba kaleskanın olduğu kulübeye koşar. At kişnemeleri, şimşekler, havaya yayılmış olan çürümüş ot kokusu Nora’nın hafızasında o geceye dair yer edinen ayrıntılardır. Ne zaman o günle ilgili babasıyla konuşmak istese babası Nora’nın kâbus gördüğünü söyleyerek konuyu kapatır. Her ne kadar babası, annesinin Nora’yı dünyaya getirirken öldüğünü anlatmış olsa da Nora hatırasındaki o kadının annesi olup olmadığı üzerine düşünmekten kendini alamamıştır.

Romandaki metinlerarasılık özellikle üçüncü bölümde anlatılan Nathaniel Hawthorne’un hikâyesiyle son derece görünür kılınmıştır. Salem cadı mahkemelerinde yargıç olan John Hathorne’un da dâhil olduğu akrabalarından kendini ayırmak için soyadına “w” harfini eklediği belirtilen Hawthorne<sup>2</sup>, talihsiz bir kadın olan Hester Prynne’in

1 *Ateri dela, euria dela/kirikun-karikun-pek/egunak labur, bidea luze/kirikun-karikun-pek* (Yağmurlu ya da yağmursuz/.../ günler kısa, yol uzun/... (Lertxundi, 1999, s. 131, 244).

2 *John Hathorne Home, Site of*, <https://saalemwitchmuseum.com/locations/john-hathorne-home-site-of/> internet sayfasındaki bilgilerden yola çıkılarak yazılmıştır.

hikâyesini anlattığı *The Scarlet Letter* (Kızıl Damga) adlı eserini 1850 yılında yayımlar. Bu ipucuyla Nora ve babasının 1692 yılında Salem'de yaşadıklarından sonra Boston'a göçmelerinin 1850 yılına rastladığı anlaşılmaktadır. Hawthorne, kitabının henüz yalnızca kendisinde olan ilk baskısını matbaadan alırmaz yakındaki bir kafeye gider ve oturduğu masada kitabını heyecanla inceler. Yazdığı kitabı artık elinde tutabildiği için yoğun hisler yaşamaktadır. Tam o anda sanki kafenin kapısı açılmış da içeri giren rüzgârdan üşümüş gibi ürperen Hawthorne etrafına bakınır ama yeni gelen birini göremez. Kitabı kapatıp yanındaki sandalyeye koyduktan sonra kollarını bağlayıp arkasına yaslanır ve düşüncelere dalar. Hester Prynne'ı, onun sözlerini, aile büyükleri tarafından geçmişte işlenmiş suçları, yapılan hataları aklından geçirir. Henüz beş yaşındayken annesinin büyük büyük baba Yargıç John Hawthorne'un yaptıklarından gururla bahsettiğini ve anlatılanlardan ötürü baştan ayağa titrediğini anımsar. Yargıç'ın kahramanlıkları zayıf bedeni olan hassas kalpli bir çocuğa oldukça ağır gelmiş ve bu durum onun hayatı boyunca uyanamayacağı bir kâbusa dönüşmüştür. Geçmişle olan bağından dolayı içinde suçluluk duygusu taşır. Yüz yıldan fazla bir süre önce işlenmiş olan günahların acısını yüreğinden atamamıştır.

Yakından gelen atların sesiyle irkilen ve bakışlarını cama yönelten Nathaniel'in Boston limanına doğru giden kaleskanın içindeki beyaz tenli, siyah elbiseli bir kız dikkatini çeker, daha da önemlisi o kızın elinde henüz sadece ve sadece kendisinde bulunan kitabın kapağına çok benzeyen bir kitap tuttuğunu fark eder. Öyle ki daha satışa çıkmamış bir kitabın başkasında olması mümkün değildir. İşin aslını öğrenmek için kaleskanın peşinden gitse de hiçbir ize rastlamaz. Kafeye geri döndüğünde ise kitabı koyduğu sandalyede bulamaz. Oradaki hiç kimse kitabı görmemiştir, üstelik kafeye herhangi bir kimse de girmemiştir. Nathaniel son çare olarak matbaaya döner ve başka birinin daha kitabını alıp almadığını sorar ancak ondan başka matbaaya giden kimse olmamıştır. Kız kardeşi Elizabeth ile birlikte yaşayan Nathaniel kitabının ilk baskısının heyecanını onunla paylaşmak istese de durumlar umduğu gibi gelişmemiş ve kitap kaybolmuştur. Matbaadan bir başkasını alıp evine döner ve kardeşiyle geçmiş üzerine ettikleri uzun bir sohbetin ardından ona kitabı verir. Elizabeth çok mutlu olur ancak Nathaniel'in mutluluğun boş bir hayal olduğunu göstermek için yazdığı düşüncesini dile getirir. Nathaniel ise daha ziyade umudun gerekliliği üzerine yazdığını belirtir (Lertxundi, 1999, s. 94-95). Romandaki Hester mutlu değildir ama içinde taşıdığı umut onu onurlu kılmaktadır. Nora da kendi hikâyesinde tıpkı Hester gibi mutsuzdur ama onun da bir şekilde umudunu koruyarak güçlü durduğu ve bu sayede var olmaya çabaladığı söylenebilir.

Kaleskada yolculuklarına devam eden Nora ve babası geçen sürede neredeyse çok az konuşmuşlardır. Nora babası uyuduğunda Boston'daki kafede bulunduğu kitabı gizlice okumaya koyulur. Çünkü babası: "Sanki insan kaderin kendisine gönderdiği talihsizlikleri yeterince yaşamamış gibi, bu lanet yazarlar kendilerini daha da karmaşık acıları yazmaya adanmışlardır" (Lertxundi, 1999, s. 83) şeklinde düşündüğü için kızının kitap okumasından hoşlanmamaktadır. Nora kitabın kapağını incelerken yazarının Nathaniel Hawthorne olduğunu görür. Yazarın adı ona cadı mahkemelerinin yargıcı John Hathorne'u anımsatır. Yazarın soyadında yargıcinkinden farklı olarak bir de "w" harfi vardır ve sanki yazar geçmişin hayaletlerinden kaçmak istercesine bu harfi geçmişiyile arasına bir sınır olarak koymuştur (Lertxundi, 1999, s. 84).

Romanın Boston Limanı'nda geçen dördüncü bölümü Moby Dick'ten bir epigrafla başlar. Nathaniel Hawthorne'un hikâyesini üçüncü bölümde kurguya işleyen Lertxundi, Herman Melville'in Nathaniel Hawthorne'un dehasına hayran olduğunu belirttiği ve ona ithafen yazdığı eseri Moby Dick'te geçen isimlere metinlerarasılık bağlamında dördüncü bölümde yer vermiştir. Öyle ki kaleska Boston Limanı'nda *Pequod* adlı bir balina avlama gemisinin olduğu yerde durur. Gemideki denizciler limandaki işleriyle ilgilendikleri sırada kendi aralarında bağırışırken Nora Ismael, Starbuck, Stubb, Ahab gibi isimler duyar. Babası liman havası almak için gezintiye çıkacağı esnada Nora'ya ertesi gün bu mahkûmiyetin nedenini, başlarına gelen her şeyi anlatacağını, bunu artık daha fazla ertelemenin anlamsız olduğunu söyler. Babası uzaklaştıktan sonra kitabını okumaya devam eden Nora, Hester Prynne ile kendisini karşılaştırmayı sürdürür. Örneğin Hester'in kitaptaki hikâye ile sınırlandırılan hayatının bir başlangıcı ve bir bitişi vardır. Oysa kendisinin var olacağı sürenin bir sonu yoktur. Nora böylesi düşünceler içindeyken babası bir delikanlının eşliğinde geri döner. Yanındaki genç adam Gdanskli bir denizci olduğunu söyleyen Andreas Pilniak'tır. Geminin tek mürettebatıdır ve her işi kendi başına halletmektedir. Bu olağanüstü durum da babayı genç denizciye hayran bırakmıştır. Nora ile tanışan Andreas onun güzelliğinden, solgun beyaz teninden oldukça etkilenir. Babası çok kısa sürede samimi olduğu Andreas'ın gemisini gezmek ister ve genç denizci baba ile kızını gemisine davet eder.

Nora da Andreas'tan etkilenmiştir ancak onunla bir gelecek kurmanın mümkün olmadığı kanaatindedir. Çünkü Nora'nın mahkûm olduğu böylesi bir gezgin yaşam onun hayata uyum sağlamasına, hatta hayal kurmasına bile engeldir. Kendisine ikram edilen likörü içtikten sonra Nora rahatsızlanır. Andreas dinlenmesi için onu kamarasına taşıır ve daha sonra bütün geceyi Nora'nın babasıyla sohbet ederek geçirir. Andreas'ın

gemisinin bir adı yoktur ve baba bunu fark ettiğinde yalnız adı olan bir şeyin var olduğunu ama adı olmayan şeyin var olamayacağını dile getirir (Lertxundi, 1999, s. 120). Öyle ki var olan bu geminin bir adı olmadan varlığını nasıl sürdürdüğüne akıl erdirememiştir. Adı olmayan gemiler efsanelerde anlatılır, bu durumda Andreas'ın da bu adsız gemisi babaya göre bir gizem barındırmaktadır. Genç denizci yaşlı adamın sözlerine itiraz etmez ve ona güvенеbileceğini bildiği için şafak sökerken sırrını paylaşacağını söyler. Ayrıca Andreas gemisine bir isim koyma konusunda babanın yardımını ister. Her ne kadar aklında gemiye *Nora* ismini vermek olsa da bunu bir şekilde babanın söylemesini sağlamak için küçük bir tuzak kurduğu düşünülebilir. Öte yandan *Nora Hester*'in hikâyesini babasından gizleyerek okumasına rağmen babası onun okuduğu kitabı çoktan fark etmiştir, hatta Andreas'a kızından şaşılacak şekilde övgüyle bahsetmiş, onun kitap okuma tutkusunu bir meziyet olarak anlatmıştır. Andreas gemisine bir isim bulmak için babadan yardım almak istediğini söylediğinde baba önerdiği isimlerle genç denizciyi memnun edemediğini görünce kızının, okuduğu kitaplardan ötürü bu durumda ona kendisinden daha çok yardım edebileceğini itiraf etmiştir. Andreas, *Nora*'nın ismini gemiye vermek üzere babadan beklediği teklifi alamayınca en sonunda kendisi *Nora* isminin iyi bir fikir olacağını söyler. Ancak baba bu fikirden hiç hoşlanmaz ve gemiye *Nora* ismini vermemesi için ona ricada bulunur. Çünkü babaya göre isimler yaşanan talihsizlikleri de biçimlendirmektedir ve "bir gemi battı" denilmesiyle, "*Nora* battı" denilmesi aynı şey değildir. Bu sözleri babadan duymak Andreas'ı son derece şaşırtır. Çünkü Andreas'ın kendisi de babanın dile getirdiği düşüncelerin bire bir aynısını ondan hemen önce balina avlama gemisi *Pequod*'a bakarak içinden geçirmiştir (Lertxundi, 1999, s. 122). Öyle ki Andreas da tıpkı baba-kız gibi bir mahkûmiyet yaşamaktadır. Denizlerde sonsuza dek dolaşmakla cezalandırılmıştır. Bu nedenle gemisinin bir adı yoktur ve hiçbir gümrüğe kayıtlı değildir. Bu durumu da karşılaştıkları andan itibaren onlardan gizleme gayreti içindedir.

Andreas ilk gördüğü andan itibaren *Nora*'yı sinsice elde etmeye çalışmıştır. Baba ve kızına karşı sürekli nazik davranarak güvenlerini kazanmış ve nihayetinde emeline ulaşmıştır. Gün doğmadan hemen önce babayla yaptığı gizli bir anlaşmanın ardından baba *Nora*'yı gemide bırakarak oradan ayrılırken Nathaniel Hawthorne'un kitabını kızına vermesi için Andreas'a emanet eder. *Nora* kendine geldiğinde önce nerede olduğunu anlamaya çalışır, gece kamarada kaldığını fark ettikten sonra ise gemide babasını aramaya koyulur. Andreas'a babasını sorduğunda onun çoktan limandan ayrıldığını öğrenir. Geçtan (2019), bir duyguyu "nasıl" yaşamakta olduğumuzu fark edebilmenin o duygunun geçmişe dönük "nedenleri"ni açıklayabilmiş olmaktan çok daha büyük

önem taşıdığını dile getirir (s. 51). Nitekim babası Nora'yı çok uzun süredir kendi himayesinde yaşamaya zorladığı için pişman olmuş ve bundan sonra yoluna ne şekilde devam edeceğinin seçimini bir yerden sonra kızına bırakmıştır (Lertxundi, 1999, s. 140).

Tüm bu olanlar nedeniyle çok üzgün ve yorgun hisseden Nora uzun bir süreyi yatakta, hareketsiz, adeta bir ölü gibi geçirir. Üstelik babası Nora'nın yaşamakta olduğu bu hayatın gizemini tam açıklayacağı gün onu bırakıp gitmiştir. Nora babasını bulmayı, onunla yeniden kavuşmayı yalnızca umut edebileceğini düşünür. Büsbütün çaresiz hissetmeye başlar. Çünkü o zamana kadar tüm yaşamı bir kaleskada yolculuk ederek geçmiştir. Şimdi ise babasının refakati olmadan Amerika'dan çok uzaklarda hem de hiç alışık olmadığı şekilde bir gemide bu mahkûmiyeti yaşamaya devam edecektir. Bu noktada Geçtan'ın (2019), bir insanda bağımlılık eğiliminin var olduğu ve bunun insanın toplumsallaşmış olmasının doğal bir sonucu olduğu sözlerine değinmek yerinde olacaktır:

Bir insanın kendi kendine yeterliği ve başkalarına bağımlılığı arasında belirli bir denge olması gerekir. Eğer bu denge bağımlılık yönüne doğru fazlaca kayarsa ortaya bazı sorunlar çıkar. Bir insan diğer bir insana aşırı oranda bağımlıysa bu onun kendi varoluş sorumluluğunu üstlenmekten kaçındığını gösterir. Böyle biri diğer insana muhtaç olduğu oranda ona yönelik düşmanca duygular da taşır. Çünkü varoluşunun sorumluluğunu ve kaderini bir başka insana teslim etmiştir. Bu, kendi sorumluluklarını üstlenmiş iki insanın birbirine bağlılığından farklı bir durumdur (s. 59-60).

Anlaşıldığı üzere Nora ve babası arasındaki bağlılık da karşılıklı olarak bağımlılık yönüne kaymıştır. Ayrıca Nora durumun üstesinden gelip gelemeyeceği, bundan sonra ne yapması gerektiği konularında oldukça tedirgindir. Çünkü "İnsan bağımsızlığa doğru attığı her adımı ürkütücü bir tehdit olarak yaşar" (Geçtan, 2019, s.155).

Andreas ve Nora uzun süre birbirleriyle konuşmadan yol alırlar. Ama Andreas bir şarkıyı mırıldanmaya başladığında Nora tüm sessizliğini bozar. Bu şarkı Nora'nın belleğinden bir türlü silinmeyen o çocukluk anısında yer edinmiş olan şarkıdır. Şarkıyı duyduğu zaman çok etkilenir ve ağlamaya başlar. Merak ettiği şey Andreas'ın bu şarkıyı nasıl öğrenmiş olduğudur. Nitekim Nora'nın babası gemiden inmeden önce kızının yanına gitmiş ve kamaradan çıkarken de bu şarkıyı söylemiştir. Andreas da şarkıyı Nora'nın babasından duymuştur. Şarkı üzerine anlatılan çeşitli hikâyeler de vardır. O

hikâyelerden birini Nora'ya Andreas anlatır: Deli bir anne çocuklarını sırayla öldürmüştür. Kocasını bunu neden yaptığını sorduğunda kadın rüzgârın kendisini hamile bıraktığını, çocukların rüzgârdan olduğunu ve bu nedenle onları öldürdüğünü söylemiştir. Bu hikâyeyi dinlerken Nora'nın aklına babasının bir gün kaleskade uyurken sayıkladığı "daha beşikteyken onu boğmam gerekirdi" sözleri gelir. Nora anısını Andreas'a anlatırken yerde kanlar içinde yatan kadının katilinin kim olduğunu, onu babasının mı öldürdüğünün, yoksa şiddetli esen rüzgârın mı bir ziyaretçi getirdiğinin cevaplarını hiçbir zaman bulamadığından bahseder. Çok geçmeden denizde bir fırtına çıkar, her ikisi de gemide zor anlar geçirirler. Nora ölümsüz olduğunu bildiği için son derece cesur davranmıştır. Fırtına dindikten sonra Andreas Nora'nın cesaretini takdir ederken üstü kapalı bir de itirafta bulunur: "Ne için endişe ediyoruz sanki, her ikimiz de nasılsa batmayacağımızı biliyorsak" (Lertxundi, 1999, s. 165). Andreas'ın bu itirafı kendisinin de ölümsüz olduğunu altını çizdiği bir itiraftır. Canetti (2015) insanın, belli sözcüklerin kendisinin dışında herkes için korkunç olduğunu hissettiğinden bahseder (s. 368). Öyle ki ölüm sözcüğü belki de tüm insanlar için bir korku hissi yaratırken Nora, babası ve Andreas için aynı korkunun geçerli olmadığı söylenebilir. Bunun yanı sıra -yine metinlerarasılık bağlamında- hikâyenin akışında yaşanan birtakım olaylara istinaden özellikle babanın ve Nora'nın Peygamber Yeşaya'nın sözlerini dile getirmeleri, hatta Andreas ile birlikteyken de Yeşaya'nın sözlerini söylemeye başladıklarında cümleleri Andreas'ın tamamlaması dikkat çekicidir. Bu durum anlatılagelen efsaneler doğrultusunda üçünü birbirine bağlayan önemli bir unsurdur. Öte yandan Nora her ne kadar başından beri Andreas'a âşık olmamak için kendini zorlasa da yaşadıkları fırtınadan sonra her ikisi de birbirlerine karşı besledikleri duyguları daha fazla gizlemezler ve bir aşka doğru yelken açarlar. Nora'nın artık tek korkusu genç denizciyi kaybetmek olur.

Andreas, gemisiyle Amerika'dan Avrupa'ya sandıklar dolusu takı, süs ve giyim eşyası taşımaktadır. Genç denizci, Amerikalı kadınların koyu renk elbiseyi tercih ederken Avrupalı kadınların daha renkli ve gösterişli elbiseleri tercih ettiğinden bahsetmiştir. Nora'nın da elbisesi sade ve koyu renklidir. Gittikleri yerde Nora'nın nahoş bakışlara maruz kalmaması için Avrupalı kadınlara özel dikilmiş olan beğendiği bir elbiseyi Andreas ona hediye eder. Bu hediyeden oldukça memnun kalan Nora artık Avrupalı kadınlar içinde boy göstermeye hazırdır. Gemi Bayonne'daki limana yanaştığında Andreas bu şehrin çok güzel olduğunu, içinde Küçük Bayonne olarak anılan bir de Yahudi mahallesi bulunduğunu söyler ve kendisi gemiden yükleri indirip gerekli işlemleri yaparken Nora'nın şehri gezmesini önerir. Nora, onun Bayonne'u bu kadar övmesinden dolayı bir Yahudi ya da Bayonne'lu olabileceği ve bunu gizlediği düşüncesine kapılır. Hâlbuki

Andreas bu şehre en son yedi yıl önce gelmiş ve yalnızca ne kadar beğendiğini dile getirmiştir. Öğlen katedralin önünde buluşup beraber yemek yemek için sözleşirler. Sonrasında Nora gemiden iner, arkasına dönüp baktığında geminin üzerinde *Nora* yazdığını görür. Bu durum onu şaşırttığı kadar mutlu da eder. Şehri tek başına gezerken yolculuk boyunca neler yaşandığını, Andreas ile arasında gelişen duyguları tekrar tekrar zihninden geçirir. Kendini yine Hester Prynne ile karşılaştırır. Yaşadığı aşkın ne kadar gerçek olduğunu, Hester'in âşık olduğu adamdan farklı olarak Andreas'ın aşkının arkasında durduğunu, aşkını kimseden gizlemediğini, hatta sevdiği kadının adını gemisine bile verdiğini düşündükçe kendini çok şanslı hisseder. O sırada yaklaşan bir at arabasından kaçmaya, kenara çekilmeye fırsatı olmaz ve hızla yanından geçen atlar Nora'nın üzerine çamur sıçratır. Arabanın penceresinden uzanan bir kadın son derece nazik bir şekilde Nora'dan özür diler. Öğle vakti geldiğinde katedrale giden Nora Andreas'ı göremez. Bir saat daha bekledikten sonra limana gider. Ancak limanda ne Andreas ne de *Nora* adlı bir gemi vardır. Limandaki denizciler geminin yanaşır yanaşmaz yükünü hızlıca indirdiğini, sonrasında yelken açtığını söylerler. Ayrıca ayrılan geminin bir adının olmadığını da belirtirler. İçlerinden bir tanesi onun Lakedem olarak da bilinen Uçan Hollandalı olduğunu anlatır. Hatta Nora'ya da her yedi yılda bir ortaya çıkan Uçan Hollandalı'nın kandırdığı zavallı kızlardan biri olarak bakarlar. Ahasverus, Gezgin Yahudi gibi başka şekillerde adlandırılan bu efsanevi kişiliği Karanlık Avcı olarak nitelendirirler. Nitekim Almanya'nın Leiden şehrinde 1602 yılında *Volksbuch vom Ewigen Juden* adıyla yayımlanan kitapta Golgota yolunda Mesih ile alay ettiği için ölmeksizin dünyayı dolaşma lanetine uğrayan kişinin Aschverus olarak adlandırıldığı belirtilir (Schaffer, 1920, s.598). Bu efsanenin -XIII. yüzyıldan itibaren- çeşitli coğrafyalarda, farklı şekillerde, birbirinden farklı isimler kullanılarak anlatılageldiği ifade edilir (Cafiero, 2012, 394-396). Nora Andreas Pilniak'ın da denizcilerin bahsettikleri gezginlerden biri olup olmadığını öğrenmek ister. Denizciler o isimde bir gezgini duymadıklarını ama Gezgin Yahudi'nin bin bir surati olduğunu ve onu tanımanın kolay olmadığını söylerler. Daha yukarıda Lertxundi'nin bu romanı yazarken *Brodutzen ari nintzen* adlı bir Bask baladında anlatılan hikâyeden de yola çıktığına değinilmişti. Söz konusu balad, bir gemi kaptanı tarafından baştan çıkarılan masum bir kızın kaptanın emeline ulaşmasını sağlamaktansa intihar etmeyi seçişinin hikâyesini anlatır. Dolayısıyla yazar, Uçan Hollandalı ya da Lakedem efsanesini baladdaki hikâyeye harmanlamış, Nora'nın karşısına o özelliklere sahip olan Andreas'ı çıkarmıştır.

Geçtan (2019), bir insanın tek başına yaşaması gibi somut bir yalnızlık, kendi toplum grubuna yabancılaşma biçiminde yaşanan yalnızlık, çevresi tarafından itilme sonucu

yaşanan yalnızlık, bir insanın çevresiyle ilişkilerini en aza indirerek kendi seçimi ile yaşadığı yalnızlık ve insanın kendisini anlaşılmamış ve kimsesiz hissettiği gerçek yalnızlık gibi birbirinden çok farklı yaşantıların tümünün “yalnızlık” sözcüğüyle dile getirildiğini ve yalnızlığın acı veren, ürkütücü bir duygu olduğunu, insanların bu duyguyla yüzleşmemek için her türlü çabayı gösterdiklerini ifade eder (s.108). Öyle ki Nora da yaşadığı mahkûmiyetten dolayı “normal”, “ölümlü” insanlar gibi bir hayat süremediği, arkadaş edinemediği, bir yuva kuramadığı için zaten yalnız hissetmekteyken önce babası, daha sonra güvendiği, aşkına inandığı adam tarafından terk edildiğinde artık tamamen yalnız kalmıştır.

Duydukları karşısında çok büyük hayal kırıklığı yaşayan Nora kendinden geçer. Onu hemen yakındaki bir otele taşırlar. Otelde atların Nora'ya çamur sıçrattığı arabadaki kadın ve eşi konaklamaktadır. Kadın Nora'yı tanır tanımaz ona yardımcı olur ve o günlerde Paris'ten dönmüş olan, aynı otelde konaklayan ünlü bir İspanyol doktorun Nora'yı muayene etmesini sağlar. Bu doktor, Pedro González de Velasco'dur. Yazar, ünlü doktorun yolunu da bu sayede Nora ile kesiştirmiştir. Diğer yandan Nora'ya yardımcı olan kadının adı Mathilde'dir. Eşi ise Willem Van Eys'tir. Willem Van Eys dilbilim üzerine önemli çalışmaları da bulunan Hollandalı Bask araştırmacısı olarak tanınır. *Essai de grammaire de la langue basque* adında 1865 yılında yayımlanan önemli bir eseri vardır. Baskça dilbilgisi üzerine dönemin önemli dilbilimcileriyle birlikte çalışmalar yürütmüştür (Villasante, 1979, s. 279). Willem Van Eys 1865 yılında Mathilde ile evlendikten sonra eşiyle birlikte Bask Ülkesi'ni iki kere ziyaret eder. Romanda Mathilde Nora'ya henüz bir yıldır evli olduğundan bahsetmektedir (Lertxundi, 1999, s. 190). Bu ipucuyla Nora'nın 1866 yılında Bayonne şehrinde olduğu anlaşılır. Hayattaki yönünü kaybeden Nora'nın karşısına böylece Guipúzkoa'daki Zarautz şehrini ziyaret etmek üzere yola koyulmuş olan Van Eys çifti çıkmıştır. Görüldüğü üzere tarihi kişilerin gerçek hikâyeleriyle Nora ve babası kurguda bir araya getirilmiş, bu kişilerle aralarında bir ağı örülmüştür.

Nora yaşadığı onca olayın ardından uzun bir süre baygın yatar. Kendine geldikten sonra Mathilde onun sürekli Hester adını sayıkladığını söyler. Nora'ya adını sordukları zaman ise onlara kendisini Hester Prynne olarak tanıtır. Çünkü Hester Prynne olmak Nora'ya kendisi olmaktan daha katlanılabilir ve gerçekçi gelir. Bu önemli bir andır. Çünkü Geçtan'ın (2019) ifade ettiği gibi “her bir insan kendi benliğiyle yüzleşmeyi göze alabildiği ve değişmeyi istediği oranda değişebilir. Böyle bir değişim sürecini başlatabilmek için insanın davranış alanını daraltan katı savunma sistemlerini görebilmesi gerekir” (s. 74). Öyle ki Nora o andan sonra Andreas'ın kendisine verdiği elbiseyi de hiçbir şekilde giymek



istememez ve Mathilde'den başka bir elbise vermesini rica eder. Bu davranışı da Nora'nın bir anlamda derisini değiştirme, kendisi için yeni bir sayfa açabilme, yeni bir kimlikle hayata başlayabilme arzusunu göstermektedir.

Otelde, diğer insanlarla birlikte geçirdiği günler boyunca Nora uzaklara dalarak hep Andreas'ı düşünür. Andreas'ın da bir mahkûmiyetin kurbanı olduğu için bu şekilde davrandığına, birbirlerine sırlarını açmış olsalardı her şeyin daha farklı olabileceğine inanmak ister. Öte yandan Mathilde ile kurduğu arkadaşlık Nora için çok kıymetlidir. Ancak ona kalbini açamayacağını, durumuyla alakalı hiçbir şey anlatamayacağını, onun yaptığı iyiliklerin karşılığını ödeyemeyeceğinin, ona yalnızca karşılıksız bir arkadaşlık sunabileceğinin farkındadır. Canetti (2015) insanın umut bağladıklarının hep yanlış insanlar olduğunu ve eğer bunu bilseydi insanın bir an bile daha fazla yaşayamayacağını söyler ve şöyle devam eder: "Neyse ki araya hep insanın karşılarında onlara umut bile bağlamadığı kadar masum olduğu başkaları girer. Böylece de yaşam beklenmedik, şaşırtıcı yollarda sürüp gider" (s. 256). Nitekim babasının da, Andreas'ın da Nora'nın umut bağladığı yanlış insanlar oldukları söylenebilir. Mathilde ise Nora için beklenmedik bir anda karşısına çıkan, acılarını yatıştırmasına yardımcı olan ve yönünü ararken kendisine farkında bile olmadan eşlik eden biridir.

Nora'yı o halde bırakmaya gönlü razı olmayan Mathilde Zarautz'a giderken onu da yanlarında götürmek ister ancak eşi Willem henüz çok yeni tanıdıkları Nora'nın kim olduğunu bilmedikleri için bu kararı desteklemez. Mathilde bir şekilde eşini ikna eder ve otelde geçirdikleri birkaç günün ardından Nora ile birlikte yola koyulurlar. Romanın son bölümünde artık Zarautz'da olan Nora, kendisini ilk defa bu dünyanın bir parçası, bir bireyi olarak hissetmiştir. Bu bağlamda Geçtan'ın (2019) ifadelerine de dikkat çekmek yerinde olacaktır. Öyle ki Geçtan, kendilerine ve çevrelerine uyum sağlamış ana-babaların çocuklarının kendilerine sağlanan destek ve önderlik sayesinde giderek benliklerini geliştirdiğini, bütünleştirdiğini ve özerk varlıklar olarak yetişkin yaşama ulaştıklarını söylemektedir. Ancak babası ile olan ilişkisine ve hikâyesine bakıldığında Nora için böyle bir durumun söz konusu olmadığı açıktır. Dahası Geçtan, kendi yetersizlikleri nedeniyle reddedici ya da aşırı koruyucu tutumlar gösteren ana-babaların çocuklarının ise kendilerine ayrı bir varlık olarak değer verilmediğinden kişiliklerini bütünleştiremediklerini, yetişkinliğe ulaştıklarında da çocukken doyurulmamış ihtiyaçlarını diğer insanlardan karşılayabilmek için umutsuzca çabaladıklarını dile getirir (s. 37). İşte tam bu nokta Nora'nın kendini bir birey olarak hissetmekte ne kadar zorlandığını ve var oluşuna bir anlam arama çabası içindeyken kendindeki duygusal eksiklikleri tamamlayacağını

düşündüğü Andreas'a neden çaresizce tutunduğunu, terk edilmiş olmasına rağmen neden ondan bir türlü vazgeçemediğini açıklar niteliktedir. Nitekim babasıyla birlikte kaleskada geçirdiği zamanlar ona bir kâbus gibi görünürken Andreas ile geçirdiği anları bu kâbusa dâhil etmez. Çünkü Andreas, Nora'nın tüm umutsuzluklarından, karamsarlıklarından, terk edilmişliğinden kaçarak sığındığı bir liman olmuştur. O kadar ki Andreas ile geçen her an tekrar tekrar geri dönmek istediği adeta doyumsuz bir cennet gibidir (Lertxundi, 1999, s. 216).

Zarautz'daki Narros Sarayı'nda düzenlenen bir davete Van Eys çifti de katılacaktır ve Mathilde Nora olmadan davete gitmek istemez. Çünkü Nora ve Mathilde arasındaki dostluk Mathilde'ye de güç vermektedir. Yerel aristokrasi ve üst düzey kimselerin katılacağı bu davette Willem her fırsatta dilbilim veya herhangi bir bilimsel konu hakkında sonu gelmeyen tartışmalara eşlik ederek her zamanki gibi Mathilde'nin varlığını unutacak ve genç kadın Nora olmazsa tamamen yalnız kalacaktır. Mathilde de eşinin yoğun çalışmaları, üzerinde kurduğu otorite, zaman zaman kırıcı hareketleri ve toplum içindeki davranışlarını yönlendiren tutumu nedeniyle aslında kendini oldukça yalnız hisseden bir kadındır. Dolayısıyla bir yandan Nora'yı koruması altına alırken diğer yandan kendisine bir can yoldaşı edinmiştir.

Kaldıkları pansiyonda kahvaltı yaparlarken Willem, Doktor Velasco'nun da Zarautz'da olduğunu, Narros Sarayı'ndaki davete teşrif edeceğini söyler. Pansiyon sahibi kadın şeytan olarak addettiği doktorun adını duyunca çok öfkelenir. Nedenini sorduklarında ise kadın, Doktor'un köyün mezarlığını olduğu gibi satın almak istediğini, bu nedenle büyük günah işlediğini söyler. Willem bunun üzerine Doktor Velasco'ya içten bir hayranlık duyduğunu belirterek eski mezarlığın artık yetersiz olması nedeniyle Doktor'un eski mezarlık karşılığında köye arazi hediye etmek istediğini açıklar. Doktor Velasco'nun Avrupa'nın en önde gelen anatomistlerinden biri olduğunun da altını çizer. Pansiyon sahibi Doktor'un önemli bir insan olduğunu kabul etse bile yine de onun kendi kızını iyileştiremediğinden, daha sonra ise mumyaladığı kızını yanına alarak bir kaleskada Madrid'in parklarında dolaştığından söz eder. Diğer yanda Mathilde duyduklarından dolayı şaşkınlık yaşarken Nora kendisine çok da uzak gelmeyen bu hikâye karşısında soğuk terler dökmektedir. Willem ise bu sözler üzerine iyi ile kötü arasında keskin bir sınır olduğunu ve bu şekilde düşünen insanlar yüzünden bilimin ilerleyemediğini savunur. Çünkü Doktor Velasco yetenekli bir mumyacı olduğu kadar kloroformu kullanan ilk hekimdir ve Madrid'de antropoloji müzesi kurmak için canla başla çalışmaktadır (Lertxundi, 1999, s. 221-223).

Kahvaltının ardından Willem, Nora ve Mathilde ile birlikte Profesör Arrue'nin evine gider. Burada adı geçen Profesör Arrue de gerçek bir kişidir. Gregorio Arrue Rezola (Hernani, 1811-Zarautz, 1890) Bask yazar ve çevirmendir. Bask dili üzerine yapılan çalışmalara önemli katkılar sağlayan bir diğer isim Louis-Lucien Bonaparte Bleschamp ve Willem Van Eys ile birlikte çalışmıştır. İspanyolca ve diğer lehçelerden Baskçaya dinî eser ağırlıklı çeviriler yapmıştır (Villasante, 1979, s. 278).

Onlar çalışırken Nora ve Mathilde sahilde gezintiye çıkarlar. Kıyıya yakın gibi görünen, olduğu yerde hareketsiz duran beyaz bir gemi görürler. Nora gemiye bakarken yine düşüncelere dalar. Mathilde ise onu ne zaman dalgın görse kendini suçlar. Nora'yı kendi konforlu yaşamından kopartıp hiç bilmediği bir yere yanlarında getirdikleri için suçlu hisseder. Oysaki gerçek hiç de Mathilde'nin sandığı gibi değildir ve Nora daracık bir kaleskada durmaksızın yolculuk ettiğini anımsayınca artık tam da olması gerektiği yerde olduğunun bilincine varmıştır. Buldukları yer küçük bir köy dahi olsa engin bir denize ve uçsuz bucaksız bir gökyüzüne sahiptir. Nora içinden geçen şu sözleri Mathilde'ye söylememek için kendini zor tutar: "Benim adım Nora, Mathilde. Bayonne'da sizlere yalan söyledim. Yüzyıllardır bir kaleskada ölme umudum olmaksızın seyahat ediyorum. Sebebini benim bile bilmediğim korkunç bir mahkûmiyet yüzünden bütün rüzgârları tanıyor, dünyanın bütün yerlerini biliyorum. İki yüzyıl önce de tıpkı şimdiki gibi gençtim" (Lertxundi, 1999, s.227). Canetti'nin (2015) de dediği gibi: "Ölümsüzler yaşlanabilmeli, aksi takdirde asla gerçek anlamda mutlu olamazlar" (s. 136). Yaşlanmak, yaşamda bir ilerleme belirtisidir. Nora, "iki yüz yıl önce de tıpkı şimdiki gibi gençtim" derken aslında bu durum nedeniyle duyduğu üzüntüyü dile getirmektedir. Geçtan (2019) da: "Kendisine ayrılan zamanın sınırlı olduğunu bilmek ve bir gün yaşamının sona ereceğinin bilincinde olmak, insanı anlamlı yaşayıp yaşamadığı konusunda kaygılandırır" ifadelerini kullanmıştır. Öyle ki "Anlamlı bir yaşamı gerçekleştirilemeyen insan için için suçlanır ve bu duygusuyla yüzleşmemek için pekiştirdiği kaçınma mekanizmaları giderek kendisine daha da yabancılaşmasına neden olur" (Geçtan, 2019, s.154). Nora ise tam tersi, sınırsız bir zamana yayılan yaşamının bir gün sona ermeyeceği bilinciyle her gününü kaygıyla, ölüm olmadan yaşadığı bu ömrün ne kadar anlamsız olduğu düşüncesiyle geçirir. Tam olarak bu yüzden anlamlı bir yaşam gerçekleştirmediği duygusuyla yüzleştikçe kendisinin ve girdiği her çevrenin yabancı olur.

Nora içinden geçenleri eğer olduğu gibi Mathilde'ye söylese Willem ve Mathilde ona inanmayacaklardır, hatta Uçan Hollandalı'nın kurbanı olduğu söylentilerinin yanı sıra Nora'nın asıl hikâyesini duysalar belki de onun büsbütün deli olduğunu düşünecek

ve onu bir akıl hastanesine yatırmak isteyeceklerdir. Bu nedenle Mathilde'den gerçek kimliğini gizlemek Nora'ya göre en doğru karardır. Her ne kadar etrafında iletişim kurduğu birtakım insanlar olsa bile tüm gerçekliğiyle dışarıya açılmadığı için kendini etrafındaki insanlardan soyutlamaya devam etmek zorundadır, dolayısıyla da Nora'nın yalnızlığı hiçbir şekilde son bulmamıştır. Geçtan'ın (2019) aşağıdaki ifadeleri Nora'nın psikolojik anlamda da içinde bulunduğu duruma ve geçmişini geride bırakabilme arzusuyla başka bir isim seçerek yoluna devam edişine ışık tutması açısından önemlidir:

Böylesi bir yalnızlık bazen, bir insanın kendisine acıması biçiminde yaşanan yalnızlığın da ötesinde yoğun bir soyutlanmaya yol açabilir. Bu, gerçek yalnızlıktır: Böyle bir insanın, geçmişinde var olmuş insanların izleri silindiği gibi, gelecek yaşamında yeni ilişkiler kurabilme umudu ve beklentisi de yoktur. Bu denli yoğun yaşanan yalnızlığın özelliği, kişinin kendisinin de yalnızlığına yabancı olmasıdır. Böylesi mutlak bir yalnızlığın acısını yadsıma gereğinden kaynaklanır bu. Dolayısıyla bu insanın yalnızlığının bir diğer kişi tarafından paylaşılabilme yolları da kapanmıştır. (...) bu tür bir yalnızlığa geçici bir dönem süresince gömülmüş olan kişiler, yalnızlıktan çıktıktan sonra da o dönemde ne yapmış olduklarını dile getiremezler. Yaşadıkları acıyı başka kimsenin yaşamadığı ve yaşayamayacağı inancı ve yaşanmış olan yalnızlığın ürkütücü niteliği, konuyu zihinlerinden silmelerine neden olur. (s. 110)

Nora ve Mathilde sahilde gezintilerine devam ederken tepede ihtişamıyla dikkat çeken Narros Sarayı'nın önünde dururlar. İspanya'nın kuzeyindeki Guipúzcoa bölgesinde Zarautz şehrinde yer alan bu sarayın tarihi XVI. yüzyıla dayanmaktadır. Saraya XVII. yüzyıldan itibaren Narros Markileri ev sahipliği yapmıştır. XIX. yüzyılda yaz aylarını geçirmek üzere bu sarayı tercih eden İspanya Kraliçesi II. Isabel'in ve ona eşlik eden aristokratlar ile üst düzey kişilerin etkisiyle Zarautz'un o dönemde bir cazibe merkezine dönüştüğü belirtilir ("Cuando el Palacio de Narros convirtió Zarautz en meca del turismo", La Vanguardia). Romanda da sözü edilen daveti Narros Markisi vermektedir. Bunun yanı sıra anlatılagelen bir de efsane vardır: 1572 yılında Zarautz sahiline bir gemi kazazedesi çıkar ve Narros Markileri tarafından saraya götürülür. Onu sarayın en güneş alan odalarından birine, Mavi Oda'ya yerleştirirler. Kazazede aslen bir İngiliz asilzadesidir ve Protestan cemaatine (*Huguenot*) mensuptur. Fransa'da Aziz Bartolome Yortusu'na katılmış ve orada gerçekleştirilen kıyımdan kaçmayı başarmıştır. Sarayda ona iyi bakılmasına rağmen iyileşememiş, bir Katolik rahibin ellerinde son duasını etmeyi reddetmiş ve kendisini zehirlemekle suçladığı ev sahiplerine bağıırıp çağırarak ölmüştür.

O zamandan beri odanın perili olduğu ve her yıl Paris'teki Aziz Bartolome Yortusu Katliamı'nın yıldönümüne denk gelen 24 Ağustos gecesi ızdırap içinde can veren adamın ruhunun Mavi Oda'nın duvarlarını süsleyen portrelerdeki gözleri hareket ettirdiği söylenir. Ayrıca zincir şıkırtıları ve çığlık sesleriyle gecenin tüm sessizliğini bozarak huzur kaçırdığı anlatılır ("La leyenda- La habitación encantada", La Vanguardia).

Bir Cizvit rahibi olan ve yaz döneminde sarayda birkaç gün geçiren Luis Coloma 1902 yılında bu efsanenin anlatıldığı *Mavi Salon* adlı bir hikâye yayımlar. Anjel Lertxundi de *Tresak eta Kordelak* (1993) adlı kitabında söz konusu efsaneyi farklı bir şekilde hikâye etmiştir. Nitekim romanda da Mathilde efsaneyi Nora ile paylaşırken Lertxundi'nin *Tresak eta Kordelak*'ta ele aldığı şekilde anlatır. Buna göre bir İngiliz olan kazazedenin ölüm anında çektiği acıları haykırırken kullandığı dili saraydakiler anlamamışlardır ve onu günah çıkarmayı bile reddeden bir kâfir olarak görmeyi tercih etmişlerdir. O günden sonra her Aziz Bartolome gecesinde Mavi Oda'dan Tanrı'nın huzurunda bağışlanamadan ölmeye mahkûm olmuş birinin tüyler ürperten feryatları duyulur.

Davet masasında bir araya gelen Marki ile Willem, Mathilde, Nora ve Profesör Arrue'nin arasına bir süre gecikmeyle Doktor Velasco da katılır. Doktor Velasco kaleskayla saraya yaklaşırken Nora kaleskanın üzerinde uçan atmacaları salonun penceresinden gördüğünde içini bir ürperti kaplar. Derin düşüncelere dalmış halde olan Nora'yı bir müddet sonra Doktor'un omzuna dokunan eli kendine getirir. Nora daha önce Doktor'a da kendini Hester Prynne olarak tanıttığı için Doktor ona o şekilde seslenmiş ve sağlık durumunu sormuştur. Ama Doktor'un Nora'nın adını söylerkenki hali ve ses tonu oldukça imalıdır, sanki Hester Prynne'in bir roman kahramanı olduğunu biliyor gibidir. *The Scarlet Letter*'in 1850 yılında yayımlandığı düşünülecek olursa onların Zarautz'da buldukları tarih aşağı yukarı 1870'li yıllara denk gelmektedir. Dolayısıyla Doktor'un romanı okumuş olması güçlü bir olasılık olarak sunulmuştur.

Marki, Mathilde'nin piyano konusundaki yeteneğini duyduğu için ondan piyano çalmasını rica eder. Dinleti boyunca Nora yine dalgın haldedir. Bu noktada Geçtan'ın dikkat çektiği bir konuya değinmek yerinde olacaktır. Geçtan (2019), dünyada iki tür insan olduğundan bahseder; "yaşayanlar ve yaşayanları seyredip eleştirenler. Seyretmek ölümü, katılmak ise yaşamı simgeler. Yaşamak kendisi olabilmeyi ve yaşama etkin bir biçimde katılabilmeyi tanımlar" (s. 161). Öyle ki davetliler çalan her şarkıya eşlik ederken Nora yaşayanları seyreden ve yaşam belirtisi göstermeyen taraftadır. Onun bu neşeli ortama katılmadığını fark eden bir kadın Nora'nın yanına gider ve o an Doktor Velasco'nun

çaldığı şarkıyı bilip bilmediğini sorar. Şarkı, Nora'nın çocukluk anısında yer edinen o şarkıdır. Nora'dan cevap alamayan kadın şarkının farklı bir hikâyesini anlatmaya başlar: Yeni doğan kız çocuklarını öldüren bir babanın hikâyesidir bu. Baba, tarlada çalışması için erkek çocuk istemekte ancak karısı yalnızca kız çocuklar dünyaya getirmektedir. Adamın yine bir kız çocuğu olunca içinde kabaran nefret duygusuyla karısını öldürür, tam yeni doğan kızını da öldürecekken şiddetli bir rüzgâr eser ve Tanrı'nın cezasını adama iletir. Baba o günden sonra bir kaleskada yanında varlığına tahammül edemediği kızıyla dünyayı gezmeye mahkûm olur. Ve bu durum yüzyıllar boyunca sürüp gider. Salondaki loş ışıktan istifade eden Nora sarsılmış halde kimseye fark ettirmeden oradan ayrılır. Doktor Velasco'nun saraya geldiği, uzaktan gördüğünde bile içini ürperten, tepesinde atmacaların uçuştığı kaleskayı aramaya koyulur. Onun babasıyla gezdiği kaleska olup olmadığını kendi gözleriyle görmek, geçmişinden korkmadığını, her şeyin yalnızca bir kâbus olduğunu haykırmak ister. Salonda Doktor Velasco'nun çaldığı şarkının ve kadının anlattığı hikâyenin kendisiyle olan ilgisini tam olarak çıkaramamak Nora'yı perişan etmiştir. Ayrıca Doktor Velasco'nun kızını mumyaladığı hakkındaki söylentilerin gerçek olup olmadığını da netleştirmek ister. Nora tıpkı diğer insanlar gibi "normal" olduğu, hayatın bir köşesinde doğduğu ve bir başka köşesinde öleceği inancını kaybetmekten hep kaçınmıştır. Çünkü bu mahkûmiyetin bir gün biteceği umudu yaşadığı hayatı katlanabilir kılmaktadır. Çok geçmeden yakınlarda bir barakaya park edilmiş haldeki kaleskayı bulur ve içinde gerçekten mumyalanmış bir kız cesedi gördüğünde beyninden vurulmuş döner. Sonra kızın yanına oturup elini tutar. O sırada yere bir kitap düştüğünü fark eder. Yerden aldığı kitabın Nathaniel Hawthorne'un *The Scarlet Letter* romanı olduğunu görür. Demek ki hem Doktor Velasco hakkında anlatılanlar doğrudur hem de Doktor ona Hester Prynne diye seslenirken tam da Nora'nın şüphelendiği gibi Hester'ın bir kurgu kahraman olduğunu bilmektedir. Tükenmeyen bir hayatı tüketme umudunu yitiren, hayal kırıklığı içinde kaleskayı ardında bırakan Nora bu mahkûmiyetten hiçbir zaman kurtulamayacağına ikna olmuş şekilde sahile yönelir.

## Sonuç

Ölümsüzlükle lanetlenen ve bir kaleska içinde yüzyıllar boyunca durmaksızın dolaşmaya mahkûm edilen Nora ile babasının Barcelona'dan başlayan hikâyesi böylece Zarautz'da sonlanmaktadır. Lertxundi, onların hikâyesini anlatırken yaşadıkları hayatı bir anlamda hem Nora'nın hem de babanın bakış açılarıyla geniş bir görüngeden ele almıştır. Öyle ki Nora'nın Barcelona'dan Zarautz'a uzanan yolculuğunda Salem, Boston ve Bayonne gibi şehirlerde, değişik zamanlarda tanıklık ettiği ve yaşadığı çeşitli olaylar

onu insanı, yaşamın anlamını, aşkı ve güveni sorgulamaya yöneltmiş ve dünyanın bir parçası olarak yaşamının, bir birey olabilmenin anlamını fark etmesini, değer verdiği insanlardan uzaklaşmanın veya onları kaybetmenin kendisinde uyandırdığı duyguları deneyimlemesini sağlamıştır. Bu süreçte Nora'nın gerek babasıyla birlikteyken gerekse de babasından ayrıldıktan sonra doğrudan ya da dolaylı olarak John Hathorne, Nathaniel Hawthorne, Doktor Pedro González de Velasco, Mathilde ve Willem Van Eys çifti, Profesör Arrue gibi gerçek kişiler ile ya da Gezgin Yahudi, Ahasverus, Lakedem veya Uçan Hollandalı gibi efsanevi kişilerle yollarının kesiştiği görülmektedir.

Hikâyenin sonunda Nora'nın sahile yönelmiş olması oldukça manidardır. Bu bağlamda değineceğimiz Canetti (2015), insanlığın hep *çekip gitmek* istediğini; gidilecek yer adı olmadığına, bu yer belirlenemediğinde ve sınırları da görülemediğinde bunun özgürlük diye adlandırıldığını dile getirmiştir. Ona göre: "Zamanın akışı içerisinde özgürlük, ölümün aşılmasıdır ve insanlık için ölümün ileriye, hep daha ileri ertelenmesi bile yeterlidir" (Canetti, 2015, s. 15). Nitekim Canetti'nin dikkat çektiği o bilinmeze doğru çekip gitme isteğinin Nora'da da var olduğu anlaşılmaktadır. Nora'nın denize doğru ilerleyen adımları üzerinde adeta hiçbir kontrolü yoktur. Kıyıda uzaklaştıkça yelkenlerini açmış bekleyen -Mathilde ile sahildeki gezintileri esnasında gördükleri- o beyaz gemiye daha da yaklaşır. Tahta gövdenin ve dümenin, ayrılma vaktinin geldiğini haber veren gıcırıtlarını işitir. Andreas ya da Uçan Hollandalı Nora'yı gemisine nasıl davet etmişse rüzgâr da aynı şekilde onu gemiye davet eder. Nora, bir anlığına saraya dönüp baktığında Mathilde'yi pencerede kendisine eliyle gel işareti yaparken hayal eder ancak genç kadının kendi gerçeğine demir alma vakti gelmiştir. Bir eliyle eteğinin ucunu toplayan Nora diğer elini gemiye uzatır. Canetti'nin yukarıda değinilen ifadelerindeki özgürlük konusuna gelince, Nora ölümsüz bir hayat sürdürdüğü için kendini özgür değil tam tersi ölümlü olma arzusunun esiri olarak hisseder. "Adlar vardır, ölmek istedikleri için yaşarlar. Adlar vardır, ölümler, çünkü sadece yaşamak isterler" (Canetti, 2015, s. 226). Nora da yalnızca ölmek istediği için yaşayan bir kızın adıdır.

---

**Hakem Değerlendirmesi:** Dış bağımsız.

**Çıkar Çatışması:** Yazar çıkar çatışması bildirmemiştir.

**Finansal Destek:** Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

**Peer-review:** Externally peer-reviewed.

**Conflict of Interest:** The author has no conflict of interest to declare.

**Grant Support:** The author declared that this study has received no financial support.

---

## Kaynakça

- Austin, W. (1999). Peter Rugg, Kayıp Adam. *Kısa Amerikan Hikâyeleri* içinde (s.7-44). (A. Ş. Okyayuz Yener, Çev.). Ankara: Doruk.
- Cafiero, G. (2012). *James Joyce-Roma y Otras Historias*. (W. Maldonado, Çev.). ABD: Palibrio.
- Canetti, E. (2015, Mart). *İnsanın Taşrası*. (A. Cemal, Çev.). İstanbul: Sel.
- Coloma, L. (1902). El Salón Azul (Una historia maravillosa). *Nuevas Lecturas* içinde (s. 121-163). Bilbao: Compañía de Jesús.
- Etxeberria, H. (2002). *Cinco escritores vascos*. Irun: Alberdania.
- Frazer, G. J. (2015). *İnsan, Tanrı & Ölümsüzlük*. (O. Aydın, İ. Demirel, Çev.). İstanbul: Altın Bilek.
- Geçtan, E. (2019). *İnsan Olmak*. İstanbul: Metis.
- José Olaciregui, M. (2000). Un Siglo de Novela en Euskera. P. Urquizu Sarasua (Ed.), *Historia de la Literatura Vasca* içinde (s. 504-589). Madrid: UNED.
- Lertxundi, A. (1993). *Tresak eta Kordelak*. Zarautz: Zarauzco Udala.
- \_\_\_\_\_. (1999). *Un Final Para Nora*. (J. Giménez Bech, Çev.). Madrid: Alfaguara.
- Ovidius. (2019). *Dönüşümler (Metamorfozlar)*. (Y. Gülerüz, Çev.). Ankara: Töz.
- Urquizu Sarasua, P. (Ed.). (2000). *Historia de la Literatura Vasca*. Madrid: UNED.
- Villasante, L. (1979). *Historia de la Literatura Vasca*. Burgos: Aranzazu.

## Elektronik Kaynaklar

- (2020, 31 Aralık). Cuando el Palacio de Narros convirtió Zarautz en meca del turismo. *La Vanguardia*. Erişim adresi: <https://www.lavanguardia.com/participacion/las-fotos-de-los-lectores/20201231/6153309/palacio-narros-convirtio-zarautz-meca-turismo.html>.
- (2020, 31 Aralık). La leyenda: La habitación encantada. *La Vanguardia*. Erişim adresi: <https://www.lavanguardia.com/participacion/las-fotos-de-los-lectores/20201231/6153309/palacio-narros-convirtio-zarautz-meca-turismo.html>.
- G.M.Z. *Diccionario de los nombres*. Erişim adresi: [https://www.fundacionlengua.com/extra/descargas/des\\_18/CURIOSIDADES/Diccionario-de-los-Nombres.pdf](https://www.fundacionlengua.com/extra/descargas/des_18/CURIOSIDADES/Diccionario-de-los-Nombres.pdf).
- José Díaz de Tuesta, M. (1999, 25 Mart). Anjel Lertxundi recrea en la novela 'Un final para Nora' el mito del judío errante en versión femenina. *El País*. Erişim adresi: [https://elpais.com/diario/1999/03/25/cultura/922316407\\_850215.html](https://elpais.com/diario/1999/03/25/cultura/922316407_850215.html).
- Salem Witch Museum. *John Hathorne Home, Site of*. Erişim adresi: <https://salemwitchmuseum.com/locations/john-hathorne-home-site-of/>.
- Shaffer, A. (1920, Şubat). The Ahasver-Volksbuch of 1602. *Modern Philology*, 17, 10, 597-604. The University of Chicago Press. Erişim adresi: <https://www.jstor.org/stable/432928>.





# *Külkedisi* Masalını Yeniden Yazmak: *Külprensi* ile *Vejetaryen Külkedisi* Adlı Resimli Kitapların Karşılaştırmalı İncelemesi

## Rewriting the *Cinderella* Tale: A Comparative Review of *Prince Cinders* and *Vegetarian Cinderella* Picture Books

Merve Esra ÖZGÜRBÜZ<sup>1</sup> 



<sup>1</sup>Dr., Karadeniz Technical University,  
Faculty of Letters, Department of Turkish  
Language and Literature, Trabzon, Türkiye

ORCID: M.E.O. 0000-0002-0616-5071

### Corresponding author:

Merve Esra ÖZGÜRBÜZ,  
Karadeniz Teknik Üniversitesi, Edebiyat  
Fakültesi, Türk Dili ve Edebiyatı Bölümü,  
Trabzon, Türkiye  
E-mail: mervesrapolat@gmail.com

Submitted: 30.01.2021

Revision Requested: 29.05.2021

Last Revision Received: 29.05.2021

Accepted: 31.08.2021

Citation: Ozgurbuz, M. E. (2021). *Külkedisi* masalını yeniden yazmak: *Külprensi* ile *Vejetaryen Külkedisi* adlı resimli kitapların karşılaştırmalı incelemesi. *Litera*, 31(2), 757-782.

<https://doi.org/10.26650/LITERA2021-871307>

### öz

Toplumun normlarını bilinçli şekilde genç dimağlara aşılımaya araç olan masallar; bilinçaltında, taraflı bir yaşam senaryosu için çok sayıda klişeleşmiş rol, konum ve eylem değerine yol açmaktadır. Bu çalışmada, *Külkedisi* masalının özgün dokunuşlarla yeniden yazıldığı, bakış açısının değiştirildiği, cinsiyetçilik, güçsüzlük gibi algıların yapıbozuma uğratıldığı *Külprensi* ve *Vejetaryen Külkedisi* adlı resimli kitaplar odağında postfeminist bir çözümleme hedeflenmektedir. İki farklı edebiyattan seçilen, aralarında yirmi iki yıllık zaman farkı bulunan, toplumsal cinsiyet kurgularını farklı yaklaşım ve daha eşitlikçi bir perspektiften yansıtan eserlerde; ikiliklere dayandırılan pozisyonların mutlaklığı sorgulanacak, köktenci yapılarla mücadele edilirken klişeler üretilip üretilmediği tartışılacak ve yeniden yazım sürecinde tespit edilen benzerlik ve farklılıklar üzerinde durulacaktır. Çalışmanın özgün değeri; tek yönlü çocuk yetiştirme temayülünü besleyen klasik masalların, resimli çocuk kitapları aracılığıyla postyapısalcı yöntemlerle yapıbozuma uğratıldığının tespiti ve çok boyutlu kavramlar merkezinde mutlak ve ideal addedilen durumların reddedildiğinin, cinsiyetler arasında insan eliyle yaratılan sınırların belirsizleştiğinin ortaya konulmasıyla çoğulcu kültürel bir karşılaştırmaların mümkün kılınmasıdır. Çalışmanın teorik çerçevesini, tüm mağduriyetleri üstlenen postfeminizm; metodunu postyapısalcı teorilerin yöntemi olan yapıbozum ile çözümlenen resimli kitapların derin yapısına ulaşmak ve söylem çözümlemesini yapmak için kullanılan metinlerarasılık ve göstergelerarasılık oluşturmaktadır. Çalışmada anlamı derin yapıdan çıkararak metnin ve resmin açık açık söylemese de varsaydıklarını ya da ima ettiklerini tespit etmek için yorumlayıcı bakış açısıyla metin ve resim odaklı çözümleme yapılacaktır. Çalışmanın amaçladığı yaygın etki, yazılı ve görsel bir uyarıcı olarak öne çıkan resimli kitapların empoze edilen eril tahakkümü reddettiğinin ortaya konulmasıyla farklılık fikrine vurgu yapılması, eşitlik yerine *özerklik* kavramının konularak farklı düşünme, farklı tercihlerde bulunma ve farklı olabilme hakkının talep edilmesidir. **Anahtar Kelimeler:** Çocuk edebiyatı, *Külkedisi* masalı, resimli çocuk kitabı, postfeminizm, yapıbozum

### ABSTRACT

Fairy tales, which are tools to consciously convey the norms of society to young minds, lead to many stereotypical roles, positions, and action patterns. This study analyses



the picture books *Prince Cinders* and *La Cenicienta Que No Quería Comer Perdices* (literally translated as *Cinderella Who Wouldn't Eat Partridges*, but given the title *Vegetarian Cinderella* in the Turkish version) with a postfeminist focus. In these books, which were written twenty years apart and from two types of literature, the tale of *Cinderella* is rewritten with original touches, the viewpoint is changed, and perceptions such as sexism and powerlessness are deconstructed. In the books, the validity of binary structures is questioned, and this article discusses whether clichés are produced while challenging radical situations. In addition, the similarities and differences detected during the rewriting process will be emphasized. The theoretical framework of the study is postfeminist theory; the methods of the study are deconstruction, which is a poststructuralist method, intertextuality and intersemiotics. In the study, text and picture-oriented analysis will be used from an interpretative perspective to determine what the text and picture assume or imply, even if this is not explicitly said. The widespread impact of the study is to emphasize the idea of difference by demonstrating that picture books reject imposed masculine domination and demand the characters' right to think differently, make different choices and be different by substituting the concept of autonomy for equality.

**Keywords:** Children's literature, the tale of *Cinderella*, children's picture book, postfeminism, deconstruction

## EXTENDED ABSTRACT

This study sheds light on how patriarchal hegemony was represented through a comparative analysis of two picture books within the framework of the postfeminist theory. The modern rewritings of the tale of *Cinderella* from English and Spanish picture books are examined to discuss their approaches towards gender, sexual orientation, and the classical narrative structure of fairy tales. Two picture books, *Prince Cinders* in English and *La Cenicienta Que No Quería Comer Perdices* (which literally means *Cinderella Who Wouldn't Eat Partridges*, and given the title *Vegetarian Cinderella* in the Turkish version) in Spanish are influenced by the socio-cultural and political environment of the post-1980s period. They undermine binary gender constructions and gender performativity (acting and actions restricted by gender norms) by fictionalizing characters such as the prince, the princess, the king, and the queen contradictory to the classical version of *Cinderella*. Despite the extensive work on adult literature through the perspective of gender studies, the analysis of picture books addressing children or adults is an understudied field in many respects. Therefore, the aimed questions of this study, which not only contribute to Turkish literature studies but also introduce and analyse these picture books from two works of literature, are as follows: How do feminist movements reflect on classical texts of children's literature, which produces and propagates the male-dominated ideology? In reproducing answers, approvals, and critiques from the classical texts, how have the children's books written from the viewpoint of feminist movements positioned themselves? If changes occur, do they reproduce a similar hierarchical structure? What kind of answer is formulated towards the clichés, and to what degree do the classical and their rewritten text versions differ from each other in the construction of gender? Do these picture books use feminine

language, that deconstructs the dichotomies built based on contrasts and hierarchies? Do the texts and images show gender equality concerns? Are the texts a description of the pictures? Is children's literature that provides autonomy to children being promoted? These hypotheses, which will be discussed with a multicultural postfeminist analysis, will bring about a new discussion into the literature and reveal that the binary construction of gender representations is no longer valid or that reversed gender roles have been formed contrary to classical texts that are favoring the woman.

This study concludes that the values matched with characters and actions in the picture books named *Prince Cinders* and *Vegetarian Cinderella* create alternative subject positions by rejecting stereotypical narrative strategies. In both works, the basic rules of children's literature are transformed with creative and innovative uses, and the necessity of being beautiful, handsome, weak, muscular, or young, which is attributed to gender, is criticized. In contrast to the rescue of the princess by the prince in the original text, her unique existence is emphasized. Thus, it is possible to say that the two texts challenge the patterns of the classic fairy tale, that is, with the gendered traditional qualities. However, *Prince Cinders* reproduces a similar hierarchical structure while transforming the original text *Cinderella* tale on the axis of gender fiction. In other words, while it can be claimed that the *Vegetarian Cinderella* represents a break from the fairy tale tradition in the context of the original text, *Prince Cinders* maintains the hierarchical structure even though it has changed the fiction within the framework of gender stereotypes, and instead of hegemonic masculinity in the original text, it establishes hegemonic femininity. *Prince Cinders* criticizes character representations shaped by binary oppositions and features considered masculine in patriarchal ideology. At the same time the book highlights a physical standard, the inability of the character to act without the help of a fairy, finding each other by chance, a happy life with marriage, and punishing evil brothers, thus negatively constructing a situation with homosexual characteristics and maintaining the hierarchy created between jobs, all of which are indications that *Prince Cinders* produced a similar structure to the original fairy tale. The postfeminist analysis of these two picture books with images and short texts exemplifies that although they have a common point, which was to undermine the hegemonic masculinity, their methods differ from each other in so doing.

## Giriş

Çalışmada İspanyolca ve İngilizce edebiyattan seçilen örneklem çerçevesinde toplumsal cinsiyet, cinsel yönelim ve masal kurgusunda işleyen mekanizmalar ve söz konusu mekanizmaların yapıbozuma uğratılması, dönüştürülmesi veya benzer mekanizmanın yeniden üretilmesi detaylıca incelenmektedir; çünkü eril hegemonyanın inşa ettiği sistemin ne şekilde sekteye uğratıldığı ya da uğratılmadığı çalışmanın değindiği temel meseledir. 1987 ve 2009 yıllarında ilk baskılarını yapmış olmak üzere 1980 sonrasında kültürel, sosyokültürel ve politik yapısından etkilenen iki eserin tercih edilmesinin nedeni, bu dönemde çocuk edebiyatının geleneksel olanın ötesine geçerek toplumsal kuralların, düşünce yapısının ve kalıpların sorgulanmasına imkân vermesi ve toplumsal klişelerin sorgulandığı kültürlerarası karşılaştırmalı bir analizin yapılabilmesidir. Resimli kitaplarda yazının desteği olmaksızın çocukların öyküler yaratmasına imkân veren semboller aracılığıyla da disiplinler arası bir çalışma mümkün kılınmaktadır. Bununla beraber resimli kitap özelinde çocuk edebiyatı çalışmalarının farklı kuramlarla desteklenerek alanda farklı bakış açılarıyla çözümlemeler yapılması, tek boyutlu bakış açılarının kırılmasına yardım edecektir.

*Külkedisi* masalının anlatı kalıplarını yıkarak verilen mesajı dönüştüren ve klişelere eleştirel biçimde yaklaşan iki metin; ikili karşıtlıklar odağında kurgulanan prens, prenses, kral ve kraliçe gibi karakterleri benzer olmayan formlarda sunarak cinsiyetlerin performatif alanları ile eril dili yapıbozuma uğratmaktadır. Çocuk edebiyatına eleştirel bir gözle bakan bu çalışmanın esas önemi, orijinal masalın klasik kurgusundan sapan yazar ve çizerlerin eserlerinin postfeminist yöntemle karşılaştırmalı şekilde inceleyerek literatüre katkı sağlamaktır. Gençlik edebiyatında ergene dair toplumsal cinsiyet perspektifinde çalışmalar<sup>1</sup> yapılmasına rağmen çocuk edebiyatı alanında yeterli çalışma yoktur. Dolayısıyla çalışmada kullanılan kuram ve metotlarla karşılaştırmalı olarak çözümlenmemiş örneklem seçimiyle sadece Türkçe değil, uluslararası literatüre de katkı sağlamak amacıyla gerçekleştirilen araştırmanın hedef soruları genel hatlarıyla şöyledir: Feminist hareketler, erkek egemen ideolojinin kendini üretmesi ve sürdürmesinde rol oynayan çocuk

1 Kathryn James'in *Death, Gender and Sexuality in Contemporary Adolescent Literature*, Kimberley Reynolds'in *Radical Children's Literature: Future Visions and Aesthetic Transformations in Juvenile Fiction*, Roberta Seelinger Trites'in *Twenty-first-century Feminisms in Children's and Adolescent Literature* adlı kitaplarını, Mary Hilton ile Maria Nikolajeva'nın editörlüğünü üstlendikleri *Contemporary Adolescent Literature and Culture* isimli çalışmayı, Kathryn Jacobs'un "Gender Issues in Young Adult Literature", Julia J Motes'in "Teaching Girls to be Girls: Young Adult Series Fiction", Perry Nodelman'ın "Who the Boys Are: Thinking About Masculinity in Children's Fiction" başlıklı makalelerini gençlik edebiyatında ergene dair toplumsal cinsiyet perspektifinde yapılan çalışmalar arasında göstermek mümkündür.

edebiyatına nasıl yansımaktadır? Feminist hareketlerle beraber toplumsal cinsiyet rollerine uygun yazılan çocuk kitapları ne kadar değişmiş ya da dönüşmüştür? Söz konusu değişim/dönüşüm benzer hiyerarşik yapıyı yeniden üretmekte midir? Değiştirme ve dönüştürme yerine klişeler yeniden üretilip eleştirilen eril kurgu sürdürülerek gelenek mi takip edilmiştir? Eserlerde zıtlıklar ile hiyerarşiler temelinde inşa edilen dikotomileri yapıbozuma uğratan dişil dil kullanılmakta mıdır? Metinler ve resimler cinsiyet eşitliği endişesi sergilemekte midir? Metinler, resimlerin açıklaması niteliğinde midir? Çocuklara özerklik, konuşma ve duyulma yetkisi veren çocuk edebiyatı teşvik edilmekte midir? Çok kültürlü bir postfeminist analizle ele alınacak olan bu hipotezler, literatürde yeni bir tartışmayı beraberinde getirecek ve cinsiyet temsillerinin ikili kurgusunun daha fazla geçerli olmadığı veya farklı şekillerde yeniden üretildiği ortaya konulmaya çalışılacaktır.

Klasik kabul edilen *Külkedisi* masalının değişime uğratıldığı ya da sürdürüldüğü noktaları tespit etmek için kullanılan kuramsal çerçeve, marjinalleştirilen bütün kimliklerin sesi olan postfeminizmdir. Özellikle ikinci ve üçüncü dalga feminizme eleştirel yaklaşan kuram; ikili düşünceleri, özcü yaklaşımları, toplumsal cinsiyet klişeleri ile mutlak cinsellik vizyonlarını sorgulayarak reddeder. Çalışmanın yöntemi, söz konusu sorgulamayı mümkün kılan ve postyapısalcı teorilerin metodu olan yapıbozumdur.<sup>2</sup> Dilin ideolojik bir aygıt olduğunu felsefi bir yaklaşımla gösteren, kavramları belli kalıplara oturtmayı reddeden, hiyerarşik düşünme sistemlerine zarar veren, felsefenin kendi içinde taşıdığı çelişkilerin, onların ve aporiaların açığa çıkarılmasını içeren bir dizi hareket olan yapıbozum, anlamların iktidarına karşı çıkararak alt anlamları görünür kılar. Bu yöntem; resmin eşzamanlı taşıdığı gerçek, sembolik, ikonik, linguistik, kodlanmış ve kodu çözülmüş mesajların anlaşılması ve algılanmasına yönelik farklı ve çoğulcu bakış açıları sunduğu için görsel çözümleme kısmında da tercih edilmektedir. Metinlerarasılık ve göstergelerarasılık incelenen eserlerin derin yapısına ulaşmak ve söylem çözümlemesini yapmak için kullanılan yöntemler arasındadır.

2 Çocuk edebiyatı çalışmalarında aynı yöntem Margery Hourihan tarafından *Deconstructing The Hero: Literary Theory and Children's Literature* adlı çalışmada kullanılmıştır. Hourihan'a göre Batı toplumunda insana ve doğaya uygulanan şiddeti azaltmak ve adalet duygusunu güçlendirmek için çocuklara farklı hikâyeler anlatılmalıdır. Bunu yaparken kahramanın hikâyesi ile okuru çeken özellikleri üzerine ayrıntılı düşünülmesi ve anlatı yapıbozuma uğratılarak yapının nasıl işlediği görünür kılınmalıdır. Hiçbir metnin masum olmadığını, tüm hikâyelerin ideolojik olduğunu savunan postyapısalcı edebiyat teorisi, söz konusu görüş için araçlar sağlamaktadır (Hourihan, 1997, s. 4).

## Külkedisi Masalını Feminist Bakış Açısıyla Yeniden Yazmak

Masalların toplumsal yapıdaki varlığı, farklı kuşakların gelişiminin temel unsurlarından biridir. İçlerinde depolanan bilgiler popüler kültüre nüfuz eder ve kolektif bilinçdışının bir parçası olarak konumlanır. Klasik masallar, bilinçli ya da bilinçsiz şekilde yeniden üretilen bir dizi davranış kalıbı içerir. Tarih boyunca en çok tekrarlanan masallardan biri *Külkedisi*'dir ve en iyi bilinen modern versiyonları (Perrault veya Grimm), toplumsal cinsiyet dayatmalarının oluşumunda etkisi olan belirli özelliklere sahip bir karakter gösterir. Öyle ki Colette Dowling ilk kez 1982'de yayımlanan *Sindrella Kompleksi: Çağdaş Kadında Bağımsızlık Korkusu*, adlı kitabında *Sindrella kompleksini* yaşamlarını sürdürmek ve sorunları çözmek için prenslerini beklemek zorunda kalan bazı kadınların gösterdiği davranış olarak tanımlamaktadır. Ona göre kadınlar otantik varoluşa soyunmanın gerginliğinden kaçmak için *boyun eğen* bir rolü tercih etmektedir. *Erkeksi* ve *kadınsı* sınıflandırmalarının baskın olduğu ve içselleştirildiği düzende alışveriş yapmak, süslenmek, *iyi* bir eş olmak; kendi başının çaresine bakan yetişkin yaşamından daha az kaygı vericidir (Dowling, 1994, s. 13).

Halkbilimciler tarafından *Külkedisi* masalının dünya çapında tanımlanan farklı olay örgüsü motiflerine rağmen bu masalarda iddia edilen evrensel anlamlar ekseriyetle benzeşmektedir. Masalın öne çıkan versiyonlarından biri 1697 yılında *Cendrillon ou la Petite Pantoufle de Verre* adı altında Charles Perrault tarafından Fransızca yazılmıştır. Masalının popüleritesi; yazarın balkabağı, peri-vaftiz annesi ve cam terlik gibi hikâyeye yaptığı eklemelerden kaynaklanmaktadır. Ahlakın ve güzelliğin öne çıktığı masalda zekâ, cesaret, kendini geliştirme, empati kurma gibi özellikler vurgulansa dahi bunların hiçbiri bir perinin yardımı olmadan kişiye mutluluk ve başarı getirmemektedir (Lang, 1889, s. 70).

*Külkedisi*'nin bilinen bir diğer versiyonu XXI. yüzyılda Alman Jacob ve Wilhelm Grimm tarafından yazılan ve *külkedisi* anlamına gelen *Aschenputtel* adlı masaldır. Bu versiyon, Perrault'nun masalına kıyasla daha fazla şiddet ögesi barındırmakta ve çocuklar için tasarlanmadığının ipuçlarını olay örgüsü boyunca vermektedir. Örneğin; üvey kız kardeşler altın terliği giyebilmek için ayaklarının bazı bölgelerini kesmekte ve masalın sonunda *Külkedisi* tarafından kör edilerek cezalandırılmaktadır. Bahsi geçen versiyonda *Külkedisi*'nin dilekleri, peri-vaftiz anne yerine annesinin mezarına diktiği dilek ağacı tarafından gerçekleştirilmektedir. Bununla beraber Grimm Kardeşler masalı düzenlemeye devam ederken *iyi* kadın kategorisinde değerlendirilen *Külkedisi* ile ölmüş annesine giderek daha az söz hakkı tanırken erkekler ve *kötü* kadınların konuşma ivmesi

artmaktadır. Ruth B. Bottigheimer'a göre Grimm Kardeşler için sessizlik, cinsiyete bağlı ahlaki bir durumdur. *İyi* kadınlar erdemli karakterlerini sessizlik ve pasiflikle gösterirken *kötü* kadınlar, *kadınca* ve dolayısıyla olumsuz olan çok konuşmayla kişiliklerini açığa vurur. Güçlü ve aktif erkekler ise istedikleri gibi konuşma hakkına sahiptir. Külkedisi'nin sessizliğinin ödülü ise prensin eşi olmaktır (Bottigheimer, 2009, s. 51).

İstismar karşısında uysallık ile pasifliğin öne çıkarıldığı masalda özünde bir değer sistemi barındırmayan Külkedisi, kendi yazgısında aktif bir karakter değildir. Ona yardım eden peri-vaftiz anne ya da dilek ağacı olmadan baloya bile katılmaktan acizdir. Güzelliği, kötülüğe sessiz kalışı ile pasifliğinin mükâfatı ise onu prenses yapacak bir erkekle evlenmektir. *Külkedisi*'nde olduğu gibi güzel prensesler ve yakışıklı prenslerle ilgili geleneksel masallar, benzer anlatı yapılarına sahiptir ve çocuklara Batı kültüründeki etkili evlilik senaryolarını sağlamaktadır. Ataerkil evlilik kurumu altındaki prensesler, neredeyse her zaman prenslerle evlenir ve sonsuza dek *mutlu* bir şekilde prensleriyle yaşamak için evlerinden ayrılır. Ancak prenses, prensle evlenmek için yakışıklı, cesur ve zeki olan prens tarafından kurtarıldığı zorluklardan geçmek zorundadır. Hikâyenin kapanışında gerçekleşen prens ile evliliği onun mutluluğunun anahtarıdır. Dolayısıyla kadın-erkek temsillerinde bakış açıları kesişen geleneksel masal motifleri, geleceğin yetişkinleri addedilen çocukların örtük ve açık amaçlara ulaştırılması için anlatıların ideolojik diktelerle yönlendirildiğinin kanıtı olarak türün cinsiyetçi yapısını gözler önüne sermektedir. *Külkedisi*'nin yeniden yazılmasıyla masalın biçim ve içerik unsurlarında barındırdığı cinsiyetçi potansiyeli açığa çıkarmak mümkündür.

Algıları, dolayısıyla hayatları değiştirmeye yardımcı olma potansiyeline sahip masallar; çocuğun benlik kavramını, akranları ve yetişkinlerle etkileşimini etkilemekte, klişeleri teşvik etmek veya ortadan kaldırmak için kullanılmaktadır. Aşırı indirgenmiş cinsiyet rolü stereotiplerini fark eden feminist hareketle beraber okuyan, yazan ve düşünen bireyler çeşitli konuları ve disiplinleri sorgulamaya sevk edilir; tüm insanlara saygı duyan ve zihinleri özgür bırakan bir dünya yaratılmaya çalışılır. Masallarla bilinçaltının normatif ilkeler doğrultusunda şekillendirildiğini öne süren yazarlar, hedef kitleye sunulan düşünceleri değiştirmek için onları yeniden yazmaya başlar. Böylelikle masalların mutluluk hikâyeleri anlatan maskesi ile gizliden gizliye yürüttüğü ideoloji aşılama boyutlarına değinilerek hedef kitle yanlı yönlendirmeler hususunda bilinçlendirilmeye çalışılır (Baykal, 2012, s. 138). Kadının dünyada olma misyonunu erkeğini bulma üzerine kurmuş olan yaklaşımın odağında çocuk edebiyatının cinsiyetçi yapısını reddeden ve temel hikâyenin farklı bir ortam, zaman ve karakter kurgusundan nasıl etkileneceğini

keşfeden feminist yeniden yazımlarda, cinsiyet ve cinselliğe dair hegemonik normlar dönüştürülerek ataerkil ideolojide *kadınısı* ve *erkeksi* şeklinde kodlanan tavırlar yapıbozuma uğratılır; geleneğe başkaldırılır ve cinsiyetsiz bir alan yaratılır. Bu alan; feminist metnin, öncel masalın revizyonu aracılığıyla sağlanan ideolojik amacı ile çok bilinen versiyonların parodisi pozisyonunda geleneksel mesajlar ile yeniden yazımın ironik duruşu arasındaki uyumsuzluklarda ortaya çıkmaktadır.

Edebiyat, illüstrasyon, müzik, tiyatro, bale, opera, film ve diğer medyada yeniden anlatılan, dünyadaki kültürel ve ulusal bağlamlarda içselleştirilerek uyarlanan *Külkedisi* masalı; farklı sanat ve geleneklerde sürekli olarak yeniden keşfedilmektedir. *Külkedisi*'nin klasik versiyonları ve onları şekillendiren dinamikler ile modern dönemdeki yeniden yazımları analiz etmek; masalın edebî versiyonlarının tarihsel ve kültürel bağlamları ile bunların ardışık dönüşümlerinin ortaya konulmasını sağlamaktadır. Feminist bakış açısıyla kurgulanan hikâyenin yenilikçi ve cüretkâr yeniden yazımları; masalın sembolik dönüşümleri, metin ve imge arasındaki etkileşim ve masalın ikonografik geleneğinin yenilenmesiyle okura keşfedilecek yeni bir hikâye sunmaktadır.

## **Farklı Kültürler, Farklı Sesler, Farklı Külkedileri**

Babette Cole tarafından yazılan ve resimlenen *Külprens*i adlı eser, klasik masala mizahi bir dil ile farklı bir bakış açısı getirmektedir. Toplam otuz iki sayfadan oluşan ve ilk baskısı 1987 yılında yapılan eser kuşe kâğıda basılmış ve ofset baskı tekniğiyle üretilmiştir. Türkçeye çevirisi Coşkun Şenkaya tarafından yapılan resimli kitap, Kuraldışı Yayınları tarafından 2014 yılında Türkiye'de yayımlanmıştır.

*Külprens*i (*Prince Cinders*) ismi, ironik şekilde orijinal masaldaki başkahramanın cinsiyetinin değiştiğini vurgulamaktadır. Kül ifadesi öncel metni anıttırırken prens hem statü hem de cinsiyet bakımından farklı bir anlam dünyasını çağrıştırmaktadır. Kül ve prens kelimelerinin birlikteliği ise karşıt iki simgenin bir arada kullanılmasıyla dikotomik kurgunun daha başlıkta yapıbozuma uğratılmaya başlandığı manasına gelmektedir. Başlıktaki değişim ve ironiyi desteklemeye devam eden, beyaz renkle ve büyük harflerle yazılan *Külprens*i ifadesinin hemen altında yer alan kapak resminin dikdörtgen bir çerçeve içine alınması, olay örgüsünün geçtiği dünya ile ilgili sınırlı bir göstergenin olduğu anlamına gelmektedir (Moebius, 1988). Koyu mavi bir arka planda iki boyutlu sarışın ve sıksa bir erkek figürü gece vakti telaş içinde koşarken resmedilmektedir. Figürün başında altından bir kraliyet tacı varken üstündeki beyaz iş önlüğü, her tarafı



yırtılmış çorapları, bir hayli eskimiş olan ve koşarken üstünden düşen pantolonu eşzamanlı bir uyumsuzluğun göstergeleridir. Öncel metinde balo mekânından hızla uzaklaşan Külkedisi camdan yapılmış ayakkabısının/terliğinin bir eşini düşürürken Külprensi'nin pantolonunu düşürmesi hem mizahi hem de yapıbozumcu bir yaklaşımdır.



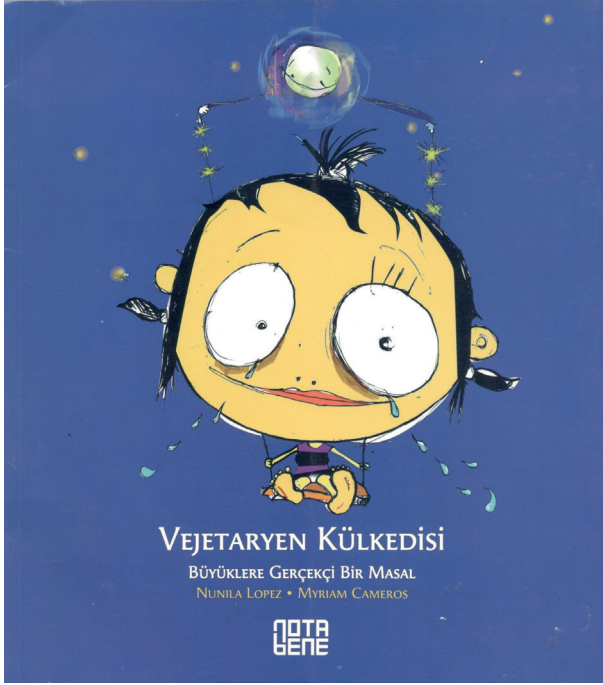
**Resim 1:** Külprensi

Klasik *Külkedisi* masalının içeriğinde orijinal yapıyı sarsan değişiklikler yapılarak sunulduğu ve kardeşlerinin eziyet ettiği kurtarılmaya muhtaç karakterin bu defa erkek olarak tanımlandığı/yer aldığı eserde, klasik olay örgüsünün ana hatları takip edilse dahi tüm cinsiyet rolleri tersine çevrilmekte ve öncel masala yeni bir bakış açısı getirilmektedir. Kötü muamele gören kızın yerinde iri ve kıllı üç ağabeyinin arkasını temizlemek için sabah akşam iş yapan ve *maço* olmadığı için onlar tarafından dışlanan “ufak tefek, sivilceli, pasaklı, sıska” (2016) ve sarışın bir erkek vardır. Ağabeyleri gibi diskoya gitmek istediğinde henüz büyülerin formülünü tam bilmeyen genç bir kadın olan peri; Külprensi’ni iri, kıllı bir maymun olarak minicik kırmızı bir arabayla partiye gönderir. Külprensi, cüssesi sebebiyle diskoya giremez ve geri dönmek üzere durağa yönelir. Durakta otobüs beklerken maymun görünümündeki Külprensi’yle karşılaşan prenses, onu korkutucu bulur. Vakit gece yarısını geçtiğinde Külprensi büyü öncesindeki hâline dönüşür ve prenses onun kendisini büyük kıllı maymundan kurtardığını düşünür. Külprensi, prensesten kaçarken hikâyenin cam terliği hâline gelen pantolonunu düşürür. “Zengin ve güzel Prenses Şekerkuş” (2016), kayıp pantolonun sahibini bulmak için ilan verir. Denemeler sonunda Külprensi dışında kimse pantolona sığamaz. Böylelikle prenses Külprensi’yle evlenir. Kıllı ağabeyler ise prensesin isteği ve perinin yardımıyla ev temizliği perilerine dönüştürülerek cezalandırılır.

Teşekkür kısmında *Külprensi*'nin feminist yazarı Babette Cole'e başka masallar anlatılmasında yardımcı olduğu için teşekkür edilen *Vejetaryen Külkedisi* adlı resimli kitabın yazarı Nunila Lopez Salamero, çizeri ise Miriam Cameros Sierra'dır. İlk baskısını 2009 yılında yapan kitap 72 sayfadan oluşmaktadır. Zekine Sanchez Veiga tarafından Türkçeye çevrilen eserin bu dildeki ilk baskısı 2012 yılında Nota Bene Yayınları tarafından yapılmıştır. Ofset baskı tekniğiyle üretilen eserin hamur kalitesi 1. sınıf kuşe kâğıttır ve metin kısmı, çalışmada incelenen ilk kitaba kıyasla daha hacimlidir. Kitabın ön kapağında beyaz renkle ve büyük puntolarla yazan *Vejetaryen Külkedisi* adlı başlık, külkedisi kelimesiyle öncel masalı hatırlatırken vejetaryen nitelemesiyle eserin marjinal yanını ortaya koymaktadır.

Vejetaryenlik, yeme şekilleri ile kimlik arasındaki ilişkiyi keşfetmenin bir yolunu sunmaktadır. Carol J. Adams, *Etin Cinsel Politikası* adlı çalışması boyunca ataerkil kültürün hayvanların yenmesini nasıl onayladığını açıklayarak örtük çağrışımları ifşa eder ve böylece feminizm ile vejetaryenliğin yollarının kesiştiği noktaları tespit eder. Yazara göre erkeklik inşasının önemli bir parçası, başka bedenleri denetim altında tutmaktır ve et yemek söz konusu inşanın hayati bir aşamasını oluşturur. Reklamlarda eti yenen hayvanların kadınsı temsil edilmesi ve erkek zihninde seks yapılacak kadının et veya piliç görüntüsünde olması dahi ataerki ile et tüketimi arasındaki diyalektiği çözümlenmekte ve beslenme şekilleri aracılığıyla kimlikler arasında yaratılan ayrıma işaret etmektedir (Adams, 2021, s. 47-56). Bedenin ve çevrenin fiziksel, psikolojik, duygusal ve kavramsal yönleri ile dönüşlü etkileşimlerinden veya birleşimlerinden ortaya çıkan ve bu ilişkilerin bütünü içinde oluşan kimlik (Fox, 2002, s. 348); cinsiyet ve cinsellik gibi konularda dönüşlü bir beden için alternatifler sağlar ve kimliğin sınırları bir bedenin neler yapabileceğinin bağlamları içinde ortaya çıkar (Fox ve Ward, 2008, s. 2586). Hem diyet hem de bedensel bir uygulama ve mücadele olan vejetaryen kimlikte birtakım motivasyonlar ön plandadır. Kişisel sağlık ve hayvanları koruma (Lea ve Worsley, 2001, s. 127), et yemeye karşı geliştirilen duygusal tepkiler (Kenyon ve Barker, 1998, s. 187), et ve ataerkillik (Adams, 2021), katliam güdüsü ve erkeklik (Twigg, 1979, s. 17) gibi özellikle etik vejetaryenliği içeren motivasyonlar; hümanist ideolojilere dayanmaktadır. Etik vejetaryen, yiyecek veya diğer nedenlerle hayvanlara verilen zararı en aza indirmek isterken (Fessler, Arguello, Mekdara ve Macias, 2003, s. 31) ataerkil dayatmanın ilkelerine karşı çıkar. Zira vejetaryenlik sadece yemeğe karşı bilişsel bir yanıt değil, aynı zamanda kimliğe işaret eden somutlaşmış bir uygulamadır. Somutlaştırma üzerine yapılan son çalışmalar, bedenin sosyal düzen ve organizasyonun birçok yönüne aracılık edebileceğini ve insanların refleks olarak kimliklerini nasıl inşa ettiklerine katkıda bulunabileceğini

göstermektedir (Fox ve Ward, 2008, s. 2588). Dolayısıyla akışkan ve öznel bir kategori pozisyonunda öne çıkan *Vejetaryen Külkedisi* kimliği, yiyecek seçiminin insanların kişisel ve felsefi taahhütlerini ifade etmeleri için başka bir yol şeklinde ortaya konulmaktadır.



**Resim 2:** Vejetaryen Külkedisi

Kitap başlığının altında daha küçük punto kullanılarak beyaz renkle ve büyük harflerle yazılan *Büyükler Gerçekçi Bir Masal* ibaresi, çocuk okur-yetişkin okur meselesini gündeme getirmektedir. Metin ve diğer metinler arasındaki karşılıklı ilişkilerden anlam çıkarılması demek olan metinlerarasılık, okurun çocuk veya yetişkin olması durumlarında farklı biçimlerde işlemektedir. Christine Wilkie'ye göre çocuk edebiyatında yazar-okur ekseninde dengesiz bir güç ilişkisi vardır. Bu dengesiz güç ilişkisinden dolayı çocuk edebiyatında metinlerarasılığın kendine özgü nitelikleri bulunmaktadır. Yetişkin edebiyatı, yetişkinlerin birbirine yazdığı bir edebî türken çocuk edebiyatında metnin ileticisi ekseriyetle bir yetişkin, alıcısı ise çocuk okurdur. Dolayısıyla çocuklar, yetişkinlerin iletildiği mesajların yetersiz/güçsüz alıcıları haline gelmekte, çocuk edebiyatı yetişkin edebiyatının bir alt türü olarak metinlerarası bağlamda işlevselleşmektedir. Çocukların öznel arası bilgisinin saptanması zor olduğu için yazar-okur ilişkisi de asimetrik bir boyuta geçmektedir (Wilkie, 1999, s. 131).

Öncel metne göndermede bulunan *Külprensi* ve *Vejetaryen Külkedisi*, hem daha önce okunan metne hem de şimdiki metne/metinlere karşı bir farkındalık yaratırken okurun öncel metne ilişkin bilgisi kritik öneme sahiptir. Yazar ve okur ortak bir söylem alanı paylaşmadığı takdirde süreç farklı işlemektedir:

Diğer bütün edebi kuramlarda olduğu gibi metinler arasılık kuramında da yazar ve okur metnin alımlama sürecinde ortak bir söylem alanı paylaşırlar. Metinde yer alan olguların, imgelerin, nesnelere, karakterlerin ve olayların betimlenmesi sonucunda okurun bu betimlemeleri algılaması ve kendi süzgecinden geçirerek bunları tekrar yapılandırması paylaşılan söylem alanının en önemli göstergesidir. Okurun metni alımlaması onun, okuma geleneğine, tür bilgisine ve daha önce edindiği deneyim ve bilgilere bağlıdır. Bu nedenle metinler arasılık kuramında okurun edindiği birikim ortaya çıkar. Okurdan beklenen, metinde yer alan gerek olay örgüsü, gerek ana fikir, gerek edebi tür ile ilgili olarak benzer ya da ilgili öncel metinler ile çağrışım yapmasıdır. Böylece okurun biçimsel, semantik ve linguistik yeterliliği ve bilgisi ön plana çıkar. Okurun anlam üretmesi veya çıkarması ve öncel metinle ilişki kurması okuduğu metne anlam vermesinde de önemli bir rol oynar. Aslında hiçbir metin, diğer metinlerden, kendi gelenek ve türlerinden ayrı şekilde var olamaz. Bir metnin varlığı ancak diğer metinler içinde anlam kazanmasına bağlıdır. Bir metni metin yapan veya onu özel kılan şey, gerçekte diğer metinlerle olan ilişkisidir. Bu durumda bütün metinlerin metinler arası bir özellik barındırdığı sonucuna varmak mümkündür. (Tüfekçi Can, 2014, s. 263-264)

Çocuk okur; okumaya başlamadan önce çizgi film, animasyon, resim gibi metinlerarası özellik gösteren görsel kurgular aracılığıyla metinlerarası ilişkilere karşı deneyim geliştirir. Hatta çocuklar ilk karşılaştıkları görseli doğru değer şeklinde algıladıktan sonra farklı bir söylem üreten metni gerçek kabul etmeyebilir (Wilkie, 1999, s. 133). Başka bir deyişle çocuk okur, metinlerarası ilişkilerle yazılı metinlerden önce farklı bağlamlarda karşılaşarak ürettiği bakış açısı ve algılama biçimlerini gerçek olarak kodlayıp sonrasında karşılaştığı özgün metinleri yadırgayabilir veya söz konusu metinlere karşı inançsızlık duygusu geliştirebilir. Bununla beraber yaş itibarıyla çocuk okurun belli bir bilgi birikimi, okuma kültürü veya öncel metinlerde geçen birtakım söylemsel ifadelerle rastlamış olabileceğine ilişkin bir varsayım üretmek gerçekçi bir yaklaşım değildir (Tüfekçi Can, 2014, s. 266). Bahsi geçen farkındalığa sahip olan Lopez ve Cameros *Büyüklerle Gerçekçi Bir Masal*

ifadesiyle anıştırılan ve uyarlanan öncel metin odağında yaratılan ironik kurguyu okur bağlamında garantiye almaktadır. Çocuk okur ise eserde metin ve görsel unsurlarla yaratılan ironiyi anlamasa da klasik masal kurgusundan ayrılan bir yapıya karşı bilinç geliştirmektedir. Diğer bir ifadeyle bu yetişkinler için bir masal olsa dahi gerçeği bilmek isteyen yüksek farkındalık sahibi çocuklar, *Külkedisi* masalının klasik ve özgün tasarımlarına karşı kendilerine özgü deneyimler geliştirebilecektir.

*Vejetaryen Külkedisi*'nin kapağında koyu mavi arka plan önünde merkezde konumlanan ve salıncakta sallanan iki boyutlu kadın figürü, eş zamanlı olarak hem ağlamakta hem de gülmektedir. Başında bir insanın kendini kurtarabilecek tek kişinin kendisi olduğunu simgeleyen ve bireyin aydınlanmasına işaret eden haleli ay benzeri bir sembol bulunan ve hem salıncakta oturma şekli hem de perspektiften dolayı iç çamaşırı görünen figür, vücuduna göre oldukça büyük çizilmiş başıyla orantısız bir anatomik yapıya sahiptir. Klasik *Külkedisi*'ne benzemeyen estetik karakterin feminist kültürle birleşmesini temsil eden betimleme, *yüksek* ve *düşük* sanatlar arasındaki çizgiyi bulanıklaştırmaktadır.

Anlatıcının tonlamalarına ve vurgulara göre farklı yazı tipi, punto ve renklerde yazılan, yer yer parantez içine alınan minimalist metinler ile çerçevesiz görsellerden oluşan resimli kitapta, kadının konumu odağında toplumsal eleştiri yapılmakta, *Külkedisi*'nin özerk ve farklı bir versiyonu yeniden yazılmaktadır. Resimlerde dış ya da iç çerçevenin kullanılmaması, hikâyenin tam bir yaşamsal deneyimi yansıttığı, imgelerin sonsuz ve özgür olduğu manalarına gelmektedir (Moebius, 1988). Eserde anlatılan hikâyenin özü, orijinal *Külkedisi* masalının ikiliklere dayanan kurgusunu ve cinsiyetlere vadettiği sınırlı dünyayı sona erdirmeye dayanmaktadır. Keklik yemek istemeyen başkahramanıyla *Vejetaryen Külkedisi*, her türlü istismara karşı savaşmayı teşvik eden ve öz sevginin en önemli şey olduğunu vurgulayan modern ve gerçekçi bir masaldır. Bir gün hayatlarının inandıkları/inandırıldıkları masal olmadığını keşfeden kadınlar, çocuklar ve bütün okurlar; bu kitapla beraber klasik *Külkedisi* hikâyesini vejetaryen ve aynı zamanda asi bir kahramanla yeniden keşfetme imkânı bulmaktadır. Kadınlara fısıldanan cinsiyetçi mutluluk tablosunu klasik bir masal ile sorgulayan kitap; dayatılan güzellik algısı uğruna kadının ayağını sıkı ayakkabılara, bedenini saran elbiselere mecbur olmadığını vurgulayarak okuru *Yeter Perisi (Hada Basta)* ile tanıştırmaktadır. Böylelikle edilgen kılınan kadınların söylemeyi unuttuğu sihirli kelime olan yeteri kullanan *Külkedisi*; vejetaryen ve feminist kimliğiyle öne çıkar. Bununla beraber yazar ile çizerin Barselona'daki karşılaşma hikâyeleri ve kitabı yazma serüvenleriyle masal devam eder.

## Metamorfoz: Eski Bir Masal için Yeni Perspektifler

Cinsiyet ve cinsel kimlik rolleri hakkındaki normatif kurguları istikrarsızlaştırmaya çalışan, cinsiyet ve cinselliğin değişen, istikrarsız ve nihayetinde bilinemez temsilini savunan iki eserde, baskın cinsiyetçi ideolojileri aktarmaya meyilli olan *Külkedisi* masalının kalıpları bir direniş unsuruna dönüşmektedir. Anlatılar boyunca öncel metnin kodları öylesine belirgindir ki; okurdan beklenen bunları tahmin etmesi ve yerlerini saptamasıdır. Orijinal masalın, şeyleri ve ilişkileri temsil etme biçimlerine ilişkin geçmişten bugüne süregelen şema ve senaryoları ironik şekilde dönüştüren yazarlar, değişen dünya düzeniyle beraber cinsiyetin nasıl gerçekleştirildiği ve cinsiyete hangi kriterler eşliğinde değer verildiği konularına anarşik, absürt, oyunbaz ve gülünç tavırlarla yaklaşır. Öncel metinde erkeklerin otoriter, aktif, kurtarıcı ve fiziksel bakımdan güçlü; kadınların ise pasif, domestik, olumsuz ve sıradan özelliklerle kurgulanmasının aksine incelenen yeniden yazımlarda, çocuklara yeni bir ideal kadın imajı sağlamak için kadın karakterler daha cesur, aktif ve bağımsız tasvir edilmektedir. Dolayısıyla cinsiyet temsilleri, karakterler için mevcut olan özne konumlarının daha karmaşık tasvirlerine izin vermektedir.

*Külprensi*; ötekileştirilen, alay konusu edilen ve gülünç olan erkek figürlerle başlayıp bitmektedir. Anlatıda *zorba* kardeşlerine boyun eğen Külprensi ile onu bu hayattan kurtaran Prenses Şekerkeruş (Princess Lovelypenny) eşliğinde hem kadınsı hem de erkeksi hegemonik normlar ile *Kaslı Adam Dergisi*, "İri adam kremi kullan!", *Işıltılı Temizlik* (2016) gibi görsel ve metinsel ipuçlarıyla kapitalist toplum yapısı ve ataerkil odaklı beğeni anlayışı eleştirilmektedir. Cinsiyetleri belli kalıplara sokmayı ve tek tip modeller yaratmayı hedefleyen beğeni/güzellik anlayışı, masallarda özellikle büyü yoluyla elde edilir (Agvan ve Asutay, 2018, s. 230). İncelenen metinde ise perinin büyüleri yanlış yönde işleyerek toplumun idealize ettiği güzellik imgesine ulaşamaz ve Külprensi, bahsi geçen imgenin parodik hâli olan mayo giyen büyük ve kıllı bir maymuna dönüşür. Biraz temizlendikten sonra güzelleşen ve büyüyle prensese dönüştürülen Külkedisi'nin aksine bu masaldaki başkahraman; baloya gitmesi için yapılan büyüün etkisiyle diğerlerinin korkacağı bir maymun haline gelir:

"Gözü kertenkelenin, ayak parmağı sıçanın, dönüşün takım elbiseye şu paçavraların!" Peri, "Hay aksi" diye söylendi. "Yüzücü kıyafeti demedim ki!" "En büyük dileğini yerine getireceğim; hem iri yarı hem de kıllı OLACAKSIN." Külprensi gerçekten de iri yarı ve kıllı olmuştu! "Ah şu sıçanlar!" dedi peri, "Yine bir işi beceremediler, neyse ki gece yarısı büyüün etkisi geçiyor."

Külprensi, büyük ve kıllı bir maymuna dönüştüğünden habersizdi; bu da böyle bir büyüydü işte. (2016)

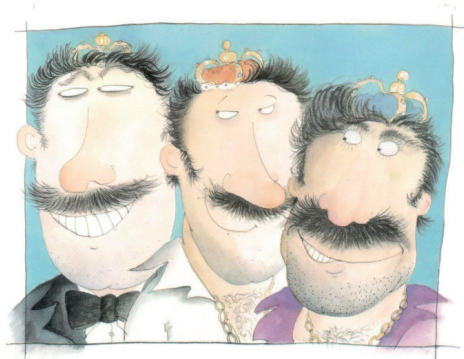
Külprensi, büyüünün haricinde kıyafet tarzı ve fiziksel görünüm bakımından metnin başında ve sonunda değişmemesine rağmen prensesle evlenmekte, yaptığı evlilik sayesinde yaşam standardını yükseltmekte ve eski kot pantolonu ile gömleğinin yerini aynı modellerin yenileri almaktadır. Eski hâline kıyasla görülen farklılık ise beyaz önlüğün yerine boynunda renkli bir kravatın bulunmasıdır; çünkü Külprensi, prenses sayesinde sınıf atlamıştır. Bununla beraber orijinal masaldaki ayakkabının/terliğin yerini toplumsal konum ile cinsiyetin belirgin göstergelerinden biri olan ve cinsel bölgeyi de kapsayan pantolonun alması, insanlar arasında statü belirleyici bir unsur olarak gjysi formlarına dikkat çekmektedir.

*Külprensi*, orijinal masalla kıyaslandığında klasik yapı tersine çevrilmiş gibi görünse de iki masalın temel dayanakları ile eylem motifleri neredeyse aynı işleve hizmet etmektedir. Masalın şematik kurgusunda kadın karakterler olay örgüsünün sonunda prensese dönüşürken bu masalda erkek prensese dönüştürülmekte, benzer yapı farklı cinsiyet odağında üretilmekte ve prens-prensес hayatı öncel metinde olduğu gibi idealize edilmektedir. Külkedisi erkek olsa dahi erkeğin başına gelenler diğer masallardaki muadillerinden farklı değildir. O da kardeşlerinin zorbalığına maruz kalır, mücadele etme yeteneğinden yoksundur, dışardan bir gücün yardımına ihtiyaç duyar, evleneceği kişiyi seçmekten acizdir, düşürdüğü bir eşyası aracılığıyla kendisi seçilir ve kendisine sunulan hayatı yaşamaya devam eder. Zulmüne uğradığı kardeşlerinden intikam alan fail bile Külprensi değil, onunla evlenen Prensес Şekerkuruş olmaktadır: “Ve prensес Şekerkuruş, periden, Külprensi’nin iri yarı, kıllı ağabeyleriyle ilgili bir dileği yerine getirmesini istedi... Peri, onları ev perilerine dönüştürdü; etrafı sile süpüre sarayın bir ucundan öbür ucuna sonsuza dek koşturup durdular.” (2016). Zenginliğine rağmen Şekerkuruş’un gece yarısı, yalnız başına otobüs beklemesiyle okurun klişe algılarına alternatifler üretilmekte, alaylı ve çoklu imleyenlerle beraber zıtlıklar teşhir edilerek sınır meselesi sorunsallaştırılmaktadır. İncelenen masalda zenginlik sahibi olan, arayıp bulan ve erkeğe statü atlatan kadındır: “Prensес parmağıyla Külprensi’ni işaret ederek; ‘Bir de o denesin bakalım’ dedi. Ağabeyleri, alaylı alaylı gülererek ‘Bu pantolon hiç o bücüre olur mu?’ dediler. Ama pantolon oldu! Prensес Şekerkuruş hiç beklemeden Külprensi’ne evlenme teklif etti.” (2016). Yine durak sahnesinde Şekerkuruş’un Külprensi’nin kendini kurtardığını sanmasıyla yanlış anlaşılma aracılığıyla masalın erkek kurtarıcı temsiline gönderme yapılmakta ve bu temsil eleştiriye açılmaktadır.





Anlatıda orijinal masalın rol dağılımının kadın-erkek odağında değiştirilmesi, ejderhaların evcil köpek pozisyonunda kurguya dâhil edilmesi, evdeki pislikte bolca izmaritin bulunması, bütün karakterlerin başındaki kraliyet tacıyla prens ve prenseslerin çoğaltılarak sıradanlaştırılması gibi klasik anlatı yapısına ters düşen özellikler olmasına rağmen normatif klişeler sürdürülmektedir. Zira mesele, kadın ve erkeğin yer değiştirmesi şeklinde ikili karşıtlığa dayandırılan bir dönüşümle açıklanmayacak kadar derindir ve cinsiyetler arasında dikotomik bir kurgu yaratarak bireyin biricikliğini vurgulamadan eşitsizliği ortadan kaldırmak mümkün değildir. Dolayısıyla zıtlıkların yer değiştirmesi, benzer yapının farklı bir kurguyla yeniden üretilmesi anlamına gelmektedir. Bununla birlikte prens ve prensesin sarışın betimlenmesi, Külprensi'nin edilgenliğinin öne çıkarılması, perinin büyülerinin belirleyici olması, evlilikle beraber toplumsal statünün iyi yönde değişmesi, iyilerin kazanıp kötülerin cezalandırılması, başkahramanın *hak ettiği* lüks yaşama kavuşması, sonsuza dek vurgusunun yapılması gibi klasik kalıplar sürdürülmektedir.



Külprensi'nin bu haliyle hiç durmadan dalga geçen üç kılı ağabeyi vardı.



Peri, onları ev perilerine dönüştürdü; etrafları sile süpürere sarayın bir ucundan öbür ucuna sonsuza dek koşturup durdular.



Prenses arkadaşlarıyla Saray Diskosu'na giden ve kendilerine benzemeyen sıska kardeşlerini temizlik yapması için evde bırakan üç büyük kıllı erkek kardeş figürü maskülen kalıpları simgelemektedir. Hem görsel hem de eylem bakımından ataerkil ideolojide erkeğe ait kılınan erkeksi nitelikleri imleyen egemen erkekliğin *mükemmel* örnekleri ile peri tarafından cezalandırıldıktan sonraki pembe ağırlıklı arka plandaki beyaz elbise giymiş ev perisi hâlleri arasındaki durumu normatif düzlemde ele almak mümkündür. Hikâyenin sonunda kardeşlerin dönüşümü, hem perinin önceki başarısız büyülerinin kasıtlı yapıma ihtimalini gündeme getirmekte hem de son cezalandırıcı hamleyle beraber heteronormatif kodlar yeniden üretilmeyerek erkek eşcinselliği imlenmektedir. Bununla beraber peri; heteroseksüel, hiper maskülen erkekleri eşcinselliğin göstergelerine dönüştürme kararında onları melez bırakır; fiziksel özelliklerini ve tutumlarını koruyan kardeşlerin kıyafetleri, toplumsal konumları ve duruşları değişir. Dolayısıyla masalın sonunda eşcinsellik ile silme süpürme gibi ev işleri bir cezalandırma biçimi olarak ortaya çıkmaktadır (Orme, 2016, s. 230).

Anlatının sonundaki büyü yıkıcı ve çözülemezdir. Nihai kapanışın bir perinin yardımıyla lüks içinde yaşama ve intikama bağlı bir şekilde bitirilmesi, postfeminist bakış açısına göre onaylanacak bir durum değildir. Eser, cinsiyet hiyerarşisini tersine çevirir; ancak söz konusu değişimde ikili zıtlıklar yok edilmez, aksine birbiriyle yer değiştirir. Nihayetinde normatif cinsiyet temsilleri ile heteronormatiflik yeniden pekiştirilir ve kapitalist sistem eleştirilirken özellikle idealize edilen mutlu sonla beraber tekrar inşa edilir. Aynı zamanda cinsiyet ve cinsellik hususlarında özerkliği anlamayı ve desteklemeyi reddederek homofobik kalıpları sürdüren peri aracılığıyla masallar ve çocuk edebiyatı hakkındaki bütünleştirici dürtüleri ve ütopyik varsayımları rahatsız eden; ama asimile edemeyen bir alan yaratılır. Diğer ifadeyle *Külprensi*'nde masalın cinsiyetçi normları eleştirilse dahi yazar sığ bir boyutta cinsiyet rollerini değiştirmekle sınırlı kalarak cinsiyetçi rolleri yeniden üretmekten kurtulamamaktadır.

*Vejetaryen Külkedisi*, geleneksel hikâyelerin nesillere aktardığı değerleri reddeden cesur kadınlar için yazılan bir masal olduğu vurgusuyla sunulur. Bu alternatif masalın yazar ve çizeri; cesur prenslerin olmadığı ve mutlu sondan sonra kekliklerin yenmediği bir hikâyede okuru *partileyen* asi bir vejetaryen Külkedisi'yle tanıştırır. Özü geleneksel bir masalı üstlenme ve dönüştürme olan eserin meselesi, güzel ve edilgen bir Külkedisi sunmak değil; ataerkil toplumda birçok kadının uğradığı fiziksel ve psikolojik tacizi göstermek hakkındadır. Orijinal hikâyenin *büyüleyici* prensi, kadının sömürmeye odaklı patronu veya evliliğindeki mutluluğunu umursamayan anlaşılabilir kocası olabilir. Eleştirel

yeniden yazım, okuru ev içi alandaki istismar gibi bazı toplumsal baskıların kökenini düşünmeye davet etmektedir. Çoğu durumda, ergenlik döneminde sahiplenici bir aşk hikâyesi olarak başlayan şey, cinsiyetçi trajedi ile bitebilir ve bu rahatsız edici gerçeği, çocuklara ve dolayısıyla ebeveynlere seslenen masallarla aktarmak ve bireyleri uyarmak hayati öneme sahiptir.

*Vejetaryen Külkedisi*'nde orijinal masalın karakter kurgusu ile eylem motifleri kullanılır. *Külkedisi*'ne kötü davranan üvey anne, kız kardeş ve baba figürleri, baloya gitme arzusu, cam ayakkabı meselesi, prensle evlenme ve perinin yardımı; bu masalda da bulunmaktadır. Ancak özellikle *Külkedisi* ve prens olmak üzere karakter ve eylemlere yüklenen değerler parodik ve ironik anlatı stratejileriyle dönüştürülerek cinsiyetçi bakış açılarına karşı alternatif duruşlar sergilenmekte ve masalın temel dinamiği feminist bir başkalaşım geçirmektedir.

*Vejetaryen Külkedisi*, *Külprensi*'yle kıyaslandığında kendi kararlarını alan bir karakter olarak okurun karşısına çıkar. Onun yanlıgısı, ailesi ve çevresi tarafından kendisine dayatılan rollerdir. Bir apartmanda yaşayan mor mini elbiseli, dişleri ayrık ve kocaman gözlü *Külkedisi*'nin baloya gitmek istediği ve istediğini elde ettiği sahnenin anlatıldığı resimde o, balkondan sarkar bir hâlde gökyüzündeki aya bakmakta ve gülümsemektedir. Kitabın kapağında karakterin başında bulunan ve kollarıyla onu sarmalayıp üstten aşağıya doğru yıldızlar döken ay; kişinin bilincinin, dolayısıyla bir insanın hayatına dair kararları sadece kendinin verebileceğinin sembolüdür. Baloya giden, ölçüyü kaçırıp sarhoş olan *Külkedisi*; geceye dair hiçbir şey hatırlamaz ve kendine geldiğinde ellerinde burnundan topuğuna kadar cam ayakkabılar tutan iki beyefendiyle karşılaşır. *Külkedisi*, başta dar gelen ayakkabıları zorlaya zorlaya ayağına geçirir; çünkü prens ile evlenmek zorundadır. Bu mecburiyet, kendi isteği dışında toplumun dayatmalarıyla şekillenmektedir. Böylelikle orijinal masalın değişmeyen klişe kalıbına gönderme yapılarak kadınların istemedikleri yazgılara mecbur kılınması eleştirilmektedir:

*Külkedisi* baloya gitmeyi çok istiyordu... sonunda istediğini elde etti. Fakat baloda ölçüyü öyle kaçırdı ki, ertesi gün hiçbir şey hatırlamıyordu. saat 12'de eve döndü ama ertesi gün öğlen 12'de DİKKAT! Bu durum baygınlığa yol açacak kadar tehlikeliydi. Yaşadığı karmaşaya rağmen yine de iki beyefendi tam karşısında duruyor, ellerinde tuttıkları burnundan topuğuna kadar cam ayakkabıları... *Külkedisi*'nin denemesi için bekliyorlardı. Başta ayakkabılar dar geliyordu ama zorlaya zorlaya ayağına geçirdi... çünkü prens ile evlenmek zorundaydı. (2017)

Külkedisi'nin prens ile hayatının anlatıldığı metinler ile betimlendiği görseller, klasik masalın idealize edilen görünümüyle uyuşmamaktadır. Evlilik fotoğrafının yer aldığı çerçevenin sağ üst köşesinde biri büyük biri küçük olmak üzere iki altın alyans, sağ alt köşesinde ise yine biri büyük biri küçük olmak üzere öpüşen iki beyaz kuş vardır. Kadın ve erkeğin medeni durumunun önde gelen göstergeleri arasındaki alyans, tüketim kalıpları içerisinde simgeleştirilmiş bir üründür. Bu simgeye gönderme yapan çerçevenin içindeki fotoğrafta Külkedisi ile prens arasındaki etkileşim sevişen kuşlarınkine benzememektedir. Topuklu cam ayakkabılarını giyen ve elinde iki dal çiçek tutan Külkedisi; şaşkın, mutsuz ve tedirgin bir şekilde aşağıdan yukarıya doğru prene bakmaktadır. Ona üstten bakan prens siyah, gri, beyaz renklerle kombinlenen bir takım elbise giymektedir. Başında kraliyet tacı bulunan prensin yüzünde sadece kaşı ve ağzı simgeleyen iki çizgi vardır. Bahsi geçen çizim tarzının sebebi; ilişkileri boyunca prensin devamlı karısına kızması, bağırması ve yemek için keklik istediğini emretmesidir. Vejetaryen Külkedisi, et ve balık yemediği, deri ceket dahi giymediği hâlde kocasına her gün keklik pişirmek zorundadır; çünkü prensin en sevdiği yemek kekliktir. Buna rağmen *huysuz* prens "Bu yemek yanmış!"; "Çok tuzlu olmuş!"; "Bu yemek çığ kalmış!" (2017) diyerek sürekli bağırıp çağırılmaktadır. Bağırıldığı görselde kanepeye oturan, ellerini yumruk yapan ve yemek tabağını tekmeleyen kaşları çatık prensin üzerinde beyaz atleti ile alt pijaması vardır. Atletinden fırlayan kılıklı göbeği ile vücudu maskülenliği, başındaki tacı ile taht benzeri koltuğu ise kadın üzerindeki egemenliğini vurgulamaktadır.

Külkedisi'nin, erkeğin egemenliğini destekleyen ev içi görevlerini yerine getirirken topuklu cam ayakkabıları giyme zorunluluğunun olması, ayaklarını yara bere içinde bırakır. Ancak yara bere içinde kalan sadece ayakları değildir; çünkü metne göre ayak tabanı tüm organların aynasıdır. "Köreltilmiş rahim, ezilmiş göğüs, kırılmış kalp." (2017); erkek egemenliğinin ve dayatmacı bir toplumun kadında bıraktığı hasarlardır. Sadece kadında bulunan rahim ve erkeğinkinden farklı anatomik özellikler gösteren göğüs aracılığıyla erkeğin kadın bedenindeki sömürüsüne gönderme yapılmaktadır. Erkeğin hizmetçisi, arzu nesnesi, cinsel objesi şeklinde farklı ve edilgen kimliklerde konumlandırılan kadın; hasta, bunalımlı ve şaşkındır. O uyurken üzgün bir yüz ifadesiyle onu uzaktan takip eden ay metaforu, kadının bilincinin henüz uyanmadığı anlamına gelmektedir.



Yaşadığı hayatı zamanla sorgulamaya başlayan Külkedisi; prens, ayakkabılar ve keklıklarle ilgili düşüncelerini çevresindekilere anlatmaya karar verir: "Külkedisi gittikçe daha kötü hissediyordu. HASTA... BUNALIMLI... ŞAŞKIN... Bir gün anlatmaya karar verdi: Bıktım artık prensten de ayakkabılardan da keklıklarle de" (2017). Modern arkadaşı şikâyet etmemesini, kendisinin de kocası istediği için yarım metrelik platform ayakkabılar giydiğini söyler. Aynı tepkiyi veren mahalledeki arkadaşı ise kocasının dana eti yediğini ve bütün gününü mutfakta fırın başında geçirmek zorunda olduğunu ifade eder. Diğer kadınlarla benzer bir tutum sergileyen ana kraliçe, sinirli bir şekilde şikâyet etmemesini emreder; çünkü ona göre hiçbir yer bir prensin yanından daha iyi değildir. Yalnızca dogmatik olmayan köpekli arkadaş "Ama sen vejetaryen değil miydin? Hem yalnız ayak yürümek hoşuna gitmez miydi senin?" (2017) diyerek Külkedisi'nin durumuna üzülür.

Ataerkil bilinçdışının oluşumu ile insan belleğine yansımada kadının işlevi iki boyutla sınırlandırılmaktadır. Penisten yoksun kadın iğdiş edilme endişesini simgelemekte ve çocuğunu bu simgesel düzende yetiştirmektedir. Çocuğun ardından ise kadının toplumsal yapıdaki anlamı son bulmaktadır (Mulvey, 2014, s. 28). Böylece simgeseli aşamayıp semiyotiğe ulaşamayan, *kutsal* anneliği içselleştiren ve kız çocuklarını kutsallığın aktarıcısı olarak yetiştiren kadınların tutumlarının nedeni, hemcinsine zarar veren toplumsal geleneklere bağlı kalmalarıdır. Dogmatik olmayan köpekli arkadaş dışındaki kadınların ataerkil düzene sağladıkları uyum, anneler ile diğer kadınların toplumun

kendilerine biçtiği rolleri içselleştirdiğini ve eril gardiyanlara dönüştüğünü sembolize etmektedir. Yoğun annelik ideolojisinin onlara dayattığı tekil mevcudiyet modelinde ısrarcı olan kadınlar, hegemonyanın sürdürülmesini sağlayan dinamik katılımcılardır. Bu sebeple Külkedisi'nin platform ayakkabı giyen ve dana eti pişiren arkadaşları, hoşlanmadıkları hâlde eşlerinin isteklerini yerine getirirler ve arkadaşlarına da kadının baskılanmasını sürdüren yönde telkinde bulunurlar.

Metin içinde hangi yiyeceklerin seçileceğini belirleyen hümanist ve ataerkil ideolojilere özgü değerler; insanların gıda seçimleriyle ilgili duyguları, stratejileri ve eylemlerinin başlıktaki vurgusunu desteklemektedir. Kadının yemek hazırlığı için alışveriş yapması, diğer kadınlarla beraber kasap kuyruğunda beklemesi, sürekli etli yemek pişirmek zorunda olması, ölü keklığı ağlayarak tencereye atması, prensin sağlıksız görüntüsü anlatı boyunca keklük özelinde et yemenin olumsuzluğunu vurgulamakta ve kadının baskılanması bu metaforlar aracılığıyla anlatılmaktadır. Bir gün kasap sırasında aynı amaçla bekleyen birbirinden farklı kadınları seyreden Külkedisi, kendini görme şansını elde eder. Kasabın elindeki baltaya yansıyan yüzü, ona inandığı tüm değerleri sorgulatır ve kendini kurtarabilecek tek kişinin kendisi olduğunu anlar:

Ve bir prensin onu kurtaracağına inanacak kadar saf olduğu için kendine gülmeye başladı. Yıllarca birlikte yaşadktan sonra, prenslerin seni kurtarmayacağını anlarsın. Ne kamyon şoförleri, ne şarkıcılar, ne de bakkallar... Suçluluk duymayı bıraktı ve kendini affetti. Anladı ki, seni kurtarabilecek tek kişi... SEN KENDİNSİN! Böylece Külkedisi "YETER!" dedi ve birden "Yeter Perisi" beliriverdi. (Şunu hemen belirteyim, periler tombul, kıllı ve esmer olurlar, hepimizin içinde yaşarlar ve "yeter!" dediğimizde ortaya çıkarlar). (2017)

Görüldüğü üzere öncel masalda kullanılan büyü yapan ve yardım eden peri motifi tam anlamıyla yapıbozuma uğratılır. Bu masalda peri, kişinin kendisidir ve kişiye ancak kendi kararlılığı yardım edebilir. Kendini keşfeden Külkedisi, "ilk olarak prens için ağladı, onca ölü keklük ve cam ayakkabılar için. Sonra ona kötü davranan üvey annesi ve ondan da kötü davranan babası ve kendisini 34 beden elbise giymeye zorlayarak ölecek hale getiren kız kardeşleri için ağlamaya devam etti." (2017). Bahsi geçen ağlama sahnesi, öncel masalın karakter kurgusunu anırtırıp babayı masum kılan söylemi eleştiriye açmaktadır. Masal boyunca Külkedisi'ne yapılan kötülüklerin anlatının kadın karakterleri tarafından gerçekleştirildiği iddia edilerek baba, kızının yaşadıklarından muaf

tutulmaktadır. Ancak *Vejetaryen Külkedisi*'nde babanın üvey anneden daha kötü davrandığı vurgulanır ve kötülük ile kadın eşleştirilmesi sorunsallaştırılır.

Ağlayıp içini boşaltan karakter, boyun eğen edilgen kimliğinden sıyrılarak önce prensi terk eder ve keklikleri bırakır. Ardından güzellik algısı aracılığıyla dayatılan ve ayağını acıtan topuklu ayakkabılar ile vücudunu sıkın 34 beden kıyafetleri çıkararak çıplaklığıyla beraber ihmal ettiği bedenini keşfeder. Böylelikle toplumun varoluşuna yüklediği ağırlıklar olmadan kendini ifade eder ve kendi bedenine sahip çıkar. Ruhunu ve bedenini özgür kılmak için dans ederken kalıpların ve insanları sınıflandıran vasıfların önemsiz olduğunu daha iyi anlar: "Ne 42 numara ayakkabı giymek önemliydi, ne 90 kilo olmak, ne 1,92 boyunda olmak ne de 80 yaşında olmak..." (2017). Kendisine güvenmeyi ve vakit ayırmayı öğrenen *Külkedisi*; bir yanında fatura, diğer yanında anarşist, feminist ve çevreci yazar Ursula Le Guin'in kitabı ile elinde tuttuğu *Utanç Bitti* adlı kitapla huzurlu bir şekilde uyurken resmedilmektedir. Bu görsel, karakterin hem haz alma ve karar verme yeteneklerini geliştirdiği hem de maddi anlamda kendi ayakları üzerinde durduğunu vurgulamakta ve okura otoriteyi reddeden, kendini aramaya başlayan bir kadın modeli sunmaktadır. Sadece teoriyle kendini kısıtlamayan *Külkedisi*; hayata karışıp onu deneyimleyerek, kendisi gibi olan başkalarıyla karşılaşarak öğrenmeye ve gelişmeye devam eder:

Kilo almaya başlayan ve şimdi daha çok çıkma teklifi alan Süslü Fare ile,  
Uyanmakta (Prozak'tan temizlenme aşamasında) olan Uyuyan Güzel ve  
Pamuk Prenses ile,  
Avcının saldırgan davranışlarına maruz kalmış olan Kırmızı Başlıklı Kız ile,  
(Duygusal körlük yüzünden avcının tüfeğini görememişti.)  
Kendi yalanlarından bıkmış ve gerçeğe ihtiyacının farkına varmış Pinokyo ile,  
Ve ağlaya ağlaya kalbini bulan Teneke Adam ile. (2017)

Karşılaştığı kadın ve erkek karakter örnekleri, yapıbozumun *Külkedisi* masalı ile sınırlı kalmadığına işaret etmektedir. Söz konusu karakterlerin yer aldığı masallarla ilgili detay verilmesi de çocuk edebiyatında öne çıkan cinsiyetçi masalların birkaçına değinilerek bu anlatıların da değişime ihtiyacı olduğu ima edilir. *Külkedisi*'nin "Ahenk ile Dolup Taşıyorum" adlı içerisinde dans edilen bir vejetaryen restoran açtığı belirtiltiği ve maddi bağımsızlığını kazandığının mesajının verildiği bölümde, bahsi geçen karakterler ile ana kraliçe ve dogmatik olmayan köpekli arkadaşın son durumları hakkında bilgi verilerek cinsiyet ayrımı yapılmadan bütün bireylerin kendi hayatlarında etkin olduğu/

olması gerektiği vurgusu yapılır. Özellikle evlilik teklifi beklerken hayatları mahvolan edilgen kadınlar başta olmak üzere bu karakterlerin hepsi yüzyıllar boyunca masalarda temsil etmek zorunda kaldıkları rollerin farkına varıp artık kendi masallarını kendileri yazmaktadır.

*Külprensi*'nde öncel metne uygun olarak sonsuza dek vaat edilen mutlu sona *Vejetaryen Külkedisi*'nde rastlanmamaktadır. "Bitti." yazdıktan sonra " Tamam, tamam. Bitti diyoruz ama sonların olmadığını biliyoruz. Her şey devam ediyor." ifadeleri anarşist tavrın kapanışta da sürdürüldüğünü göstermektedir. Devamında yazar ile çizerin tanışması ile işbirliğinin anlatıldığı "Bir Hikâyenin Öyküsü ya da Bir Buluşmanın Hikâyesi" başlığı altında üstkurmaca özellikleri sergileyen metin, okuyucuya kurmaca bir eserle karşı karşıya olduğunu hatırlatmakta ve kendi kurgusallığını öne çıkarmaktadır. Böylelikle metnin kurgusallığına dikkat çekilerek gerçek ile kurmaca arasındaki ilişki sorgulanmakta/ sorunsallaştırılmakta ve masal yapısıyla beraber tüm kurmaca türleri parodik biçimde sarsılmaktadır.

## Tartışma ve Sonuç

Masalların yeniden yazımları vasıtasıyla cinsiyet eşitliğinin öğretilmesine XX. yüzyılın ikinci yarısı itibarıyla kritik bir önem atfedilmesine rağmen bu eserler hakkında kâfi derecede çalışmanın yapılmaması, klasik masallar ile onların modern versiyonlarının incelenmesini gerekli kılmaktadır. Klasik masal konvansiyonlarını cinsiyet eşitliği odağında yeniden yorumlayan eserlere çok kültürlü bir bakış açısıyla eleştirel bir perspektiften bakmak, aktarılmak istenen mesajların görünür kılınmasına yardım eder. İletilen mesaj bakımından öncel masalla uyum göstermeyen *Külprensi* ile *Vejetaryen Külkedisi*, orijinal *Külkedisi* masalının bazı yönlerden değiştirildiği modern varyasyonlardır. Tek boyutlu çocuk/birey yaratma eğilimini destekleyen *Külkedisi* masalının yapıbozuma uğratılarak dönüştürülmesi ile benzer hiyerarşik varsayımlar üretilse dahi cinsiyetler arasındaki sınırların geçmişe oranla belirsizleştirilmesinin öncesinde karşılaştırmalı bir şekilde incelenmemiş örneklem dâhilinde ortaya konulması, çocuk edebiyatına odaklanan cinsiyet çalışmalarına katkı sunmaktadır. İncelenen yeniden yazımların iki farklı edebiyattan seçilmesi ise çoğulcu kültürel bir karşılaştırmayı mümkün kılmaktadır.

Çalışmada okul öncesi çocuklara ve büyüklere hitap eden *Külprensi* ile *Vejetaryen Külkedisi* adlı resimli kitaplarda karakter ve eylem nitelikleriyle eşleştirilen değerlerin klişe anlatı stratejilerine karşı gelerek alternatif özne pozisyonları yarattığı tespit edilmiştir.



İki eserde de çocuk edebiyatının temel kuralları yaratıcı yenilikçi kullanımlarla beraber kendi dışına açılmakta, cinsiyetlere atfedilen güzel, yakışıklı, zayıf, kaslı ya da genç olma zorunluluğu eleştirilmekte ve prensesin prens tarafından kurtarılması değil, onun biricik varoluşu ön planda tutulmaktadır. Böylelikle incelenen iki metnin, klasik masalın kalıplarıyla dolayısıyla cinsiyetlendirilmiş geleneksel niteliklerle mücadele ettiğini söylemek mümkündür. Bununla beraber *Külprensi*, öncel metin olan *Külkedisi* masalını toplumsal cinsiyet kurguları ekseninde dönüştürürken benzer hiyerarşik yapıyı yeniden üretmekten kurtulamamaktadır. Diğer bir ifadeyle *Vejetaryen Külkedisi*'nin öncel metin bağlamında masal geleneğinden kopuşu temsil ettiği iddia edilebilirken *Külprensi* her ne kadar toplumsal cinsiyet kalıpları çerçevesinde kurguyu değiştirmiş olsa da hiyerarşik yapıyı yeniden üretmektedir.

İkili karşıtlıklarla şekillenen karakter temsilleri ile ataerkil ideolojide erkeksi kabul edilen özellikler olumsuzlanırken onun karşısında konumlandırılan belli bir fiziksel standardın öne çıkarılması, bir perinin yardımı olmadan karakterin harekete geçmemesi, tesadüfler eşliğinde prens ile prensesin birbirlerini bulması, evlilikle beraber statü atlanarak mutlu bir yaşam sürülmesi ve prensesin isteğiyle perinin *kötü kalpli* kardeşleri sonsuza dek ev perilerine dönüştürmesi, olumsuz bir durumun eşcinselliğe ait özelliklerle kurgulanması ve işler arasında yaratılan hiyerarşinin sürdürülmesi; *Külprensi*'nin orijinal masalla benzer bir yapıyı ürettiğinin göstergeleridir. Yüzeyle birtakım parodik ve ironik değişimler yaşansa bile derinde hegemonik söylemler sürdürülmekte ve dönüşüm meselesi kadın-erkek, iri-sıska gibi ikili karşıtlıklar düzeyinde kalmaktan öteye geçmemektedir.

*Külprensi*'nin aksine ondan ilham alınarak yazılan/resimlenen diğer eserde, kullanılan anlatı stratejileriyle beraber öncel metin hatırlatılarak klasik masalın dayandığı tüm temeller sarsılmaktadır. *Vejetaryen Külkedisi*'nin toplumsal cinsiyet ve cinsellik konularında indirgeyici ve kuralcı tutumlara paralel şekilde edebiyatın kalıplara dayalı türlerinden biri olan çocuk edebiyatı örüntüsünü yıkarak yeni ifade olanaklarının önünü açtığını, alternatif bir yapı ve dil kullanarak farklılıkları görünür kıldığını iddia etmek mümkündür. Dolayısıyla eril özelliklerle kurgulanan çocuk edebiyatının geleneksel anlatı kalıpları sarsılarak tür yapıbozuma uğratılmakta ve yeni olasılıklara alan açılmaktadır.

Çalışmada incelenen iki yeniden yazımın özellikle cinsiyet ve cinsellik iletileri hususunda öncel metinden belirgin sapmalar göstermesinin sebebi, dünya çapında çocuk edebiyatı odağında yapılan toplumsal cinsiyet çalışmalarının farkındalık



seviyesindeki artıştır. Edebiyatta çocuklar üretilen cinsiyetlendirilmiş bedenlerin ve davranışların temsili, gittikçe daha fazla önem arz eden bir konudur. Ataerkil cinsiyet stereotiplerini yıkma ve toplumsal cinsiyet kategorilerini *doğal* olmaktan ziyade toplumsal olarak üretilen şekilde ortaya çıkarma projesi, artan bir ivmeyle devam etmektedir. Yazarlar ve çizerler feminist ilkeleri; kadınsı failliği teşvik etme, cinsiyet ve cinselliğin normatif yapılarını sorgulama arzularında görünür kılmaktadır. Bahsi geçen görünürlikle beraber öncel metnin kurgusunu anıstırıp bilinirliğinden/ününden yararlanan ama ona antitez(ler) üreten kurmaca eserler ile bu eserler üzerine yapılan akademik çalışmaların hem nitelik hem de nicelik anlamında artışı kaçınılmazdır.

Bu çalışma, *Külkedisi* masalının resimli kitap türünde değerlendirilen iki yeniden yazımında toplumsal cinsiyet klişelerini dönüştürmeye yönelik bir kurgu denendiğini öne sürse de daha ileri çalışmaların yapılması önerilmektedir; çünkü cinsiyet ve cinsel yönelim konularındaki sorunlar hâlâ geçerlidir. Çocuk edebiyatının cinsiyetçi yapısı ile bütün kimliklerin ikiliklere mahkûm edilen kurgusunun değişmesi için araştırmalar yapılmalı ve çocuklar için özerk anlayışları benimseyen kitapların yazılması desteklenmelidir. Bununla beraber Millî Eğitim Bakanlığı tarafından öğretim programlarına dâhil edilen eserler, cinsiyet temsilleri bakımından incelenmeli ve elde edilen veriler doğrultusunda yayıncı, eğitimci ve ebeveyn işbirliğiyle gerekli düzenlemeler yapılmalıdır.

---

**Hakem Değerlendirmesi:** Dış bağımsız.

**Çıkar Çatışması:** Yazarlar çıkar çatışması bildirmemiştir.

**Finansal Destek:** Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

**Peer-review:** Externally peer-reviewed.

**Conflict of Interest:** The authors have no conflict of interest to declare.

**Grant Support:** The authors declared that this study has received no financial support.

---

## Kaynakça

- Adams, C. J. (2021). *Etin cinsel politikası: Feminist-vejetaryen eleştirel kuram* (G. Tezcan ve M. E. Boyacıoğlu, Çev.). İstanbul: Ayrıntı Yayınları.
- Agvan, Ö., Asutay, H. (2018). *Bir anti-masal örneği olarak cam ayakkabıları reddeden Vejetaryen Külkedisi. Humanitas*, 6(11), 225-238.
- Baykal, N. (2012). Murathan Mungan'ın "Zamanımızın Bir Külkedisi"ni marksist kuram çerçevesinde okumak. *Milli Folklor*, 24, 137-147.

- Bottigheimer, R. B. (2009). *Grimm's bad girls & bold boys: The moral and social vision of the tales*. New Haven: Yale University.
- Brothers Grimm (1812, 1819). Aschenputtel. In *Household stories by the Brothers Grimm*. (L. Crane, Çev.). Project Gutenberg.
- Cole, B. (2016). *Külprensi* (C. Şenkaya, Çev.). İstanbul: Kuraldışı Yayıncılık.
- Dowling, C. (1994). *Sindrella kompleksi: Çağdaş kadında bağımsızlık korkusu* (S. Budak, Çev.). Ankara: Öteki Yayınevi.
- Fessler, D. M. T., Arguello, A. P., Mekdara, J. M., Macias, R. (2003). Disgust sensitivity and meat consumption: A test of an emotivist account of moral vegetarianism. *Appetite*, 41, 312-341.
- Fox, N. J. (2002). Refracting health: Deleuze, Guattari and body/self. *Health*, 6(1), 347-364.
- Fox, N. J., Ward, K. (2008). You are what you eat? Vegetarianism, health and identity. *Social Science & Medicine*, 66(12), 2585-2595.
- Hourihan, M. (1997). *Deconstructing the hero: Literary theory and children's literature*. New York: Routledge.
- Kenyon, P. M., Barker, M. E. (1988). Attitudes towards meat eating in vegetarians and non-vegetarian teenage girls in England – an ethnographic approach. *Appetite*, 30(2), 185-198.
- Lang, A. (1889). *The blue fairy book*. London: Longmans, Green, and Co.
- Lea, E., Worsley, A. (2001). Influences on meat consumption in Australia. *Appetite*, 36(2), 127-136.
- Lopez, N. (2017). *Vejetaryen külkedisi* (Myriam Cameros, Res.), (Zekine Sanchez Veiga, Çev.). İstanbul: NotaBene Yayınları.
- Moebius, W. (1988). *Words and pictures*. New York: Farrar Straus Giroux.
- Mulvey, L. (2014). Görsel zevk ve anlatı sineması. A. Antmen, (Ed.), *Sanat/ cinsiyet sanat tarihi ve feminist eleştirisi* içinde (s. 277-295). (E. Soğancılar, A. Antmen, Çev.). İstanbul: İletişim Yayınları.
- Orme, J. (2016). "I'm sure it all wears off by midnight": Prince Cinders and a fairy's queer invitation. In M. H. Dutheil de la Rochère, G. Lathey, M. Wozniak (Eds.), *Cinderella across cultures: New directions and interdisciplinary perspective* (pp. 215-231). Detroit, Michigan: Wayne State University Press.
- Perrault, C. (1697). *Cendrillon, ou la petite pantoufle de verre. Histoires ou contes du temps passé, avec des moralités: Contes de ma mère l'Oye*. Paris.
- Tüfekçi Can, D. (2014). *Çocuk edebiyatı: Kuramsal yaklaşım* (1. bs). Konya: Eğitim Yayınevi.
- Twigg, J. (1979). Food for thought: Purity and vegetarianism. *Religion*, 9, 13-35.
- Wilkie, C. (1999). Relating texts: Intertextuality. In P. Hunt (Ed.), *Understanding children's literature* (pp. 130-138). London, New York: Routledge.



# Accidental Humor in Consecutive Interpreting: Accidentally Useful Food for Thought

Nihal YETKİN-KARAKOÇ<sup>1</sup> 



<sup>1</sup>Assoc. Prof., Izmir University of Economics,  
Faculty of Arts and Sciences, English  
Translation and Interpreting Department,  
Izmir, Turkey

ORCID: N.Y.K. 0000-0002-7649-5949

**Corresponding author:**

Nihal YETKİN-KARAKOÇ,  
İzmir Ekonomi Üniversitesi, Fen-Edebiyat  
Fakültesi, İng. Mütercim ve Tercümanlık  
Bölümü, Sakarya Cad. No:156, 35330 İzmir,  
Türkiye

**E-mail:** nihal.yetkin@ieu.edu.tr

**Submitted:** 26.02.2021

**Revision Requested:** 04.05.2021

**Last Revision Received:** 16.05.2021

**Accepted:** 27.07.2021

**Citation:** Yetkin-Karakoc, N. (2021).

Accidental humor in consecutive  
interpreting: accidentally useful food for  
thought. *Litera*, 31(2), 783-810.  
<https://doi.org/10.26650/LITERA2021-887195>

## ABSTRACT

Unlike humor translation, humor in translation, caused by translation errors, is underresearched in translation studies. Accidental humor, as a subgroup of humor, has been analyzed in translation contexts, but to the best knowledge of the author, not in the interpreting context. This descriptive study, being the first of its kind dealing with the accidental humor in consecutive interpreting, is intended to fill the gap in the verbal manifestations of resources in the English-Turkish interpreting context along with the possible reasons for resources of accidental humor in consecutive interpreting class. As a result of the study, a total of 38 accidentally humorous instances are found. The verbal resources are analyzed and divided into main and sub-categories, and for each, examples from the corpus are discussed. In addition, new linguistic resources were discovered, which may be exclusive to this context. The detected items are by no means meant to be exhaustive, as also stated by the former studies, but nevertheless enables greater understanding about the types and possible causes of accidental humor which may occur during the consecutive interpreting process. Given the dearth of literature on accidental humor in consecutive interpreting, this study may provide some insight for remedial teaching/learning in interpreting studies, as well as linguistics. Future studies may examine, among the others, verbal resources in the simultaneous interpreting context and compare the verbal resources in depth in consecutive with those in simultaneous interpreting.

**Keywords:** Accidental humor, consecutive interpreting, humor, humor in translation, verbal resources



## Introduction

As a universal phenomenon, humor, in a broad sense, can be considered a “multi-colored kaleidoscope of thoughts and feelings, times and places” (MacHovec, 2012, p. 20). Due to its intricate nature, it is difficult to encapsulate in a single theory. The theories of humor are generally seen from three theoretical views: incongruity theories, relief theories and superiority theories. These three views complement each other, and together, are able to explain all aspects of humor (Morreall, 1983, p. 10).

The incongruity theory’s roots are traceable to Aristotle’s arguments, but was developed by Kant (1790) who considered the essence of humor to be the evaporated expectation as stated in Rishel (2002), and also by Schopenhauer (1966), who regarded it as a discrepancy between the “individual perceptions and conceptual abstractions”, as cited in Straus (2014, p. 34). The “necessary and sufficient conditions for verbal humor” are identified in Semantic Script Theory of Humor (SSTH) by Raskin (1985). Accordingly, a text is funny in the fulfillment of the following two conditions: “i) the text is compatible, fully or in part, with two different scripts, ii) the two scripts, with which the text is compatible are opposite in a special sense” (1985, p. 99). In a funny text, he states, one may see binary oppositions in three types, namely, “normal/abnormal, actual/non-actual, and possible/impossible.” However, as Nijholt (2015) highlighted, not all opposing scripts are humorous, they sometimes may be surprising or confusing because of the incongruity resulting from the opposing scripts, leading to surprise, violation of expectations, ambiguity, assessment of new information, or (re)interpretation of a particular situation/event. SSTH was later extended in General Theory of Verbal Humor (GTVH) by Attardo and Raskin (1991) by adding five knowledge resources, namely, language, narrative strategy, target, situation and logical mechanism. In addition to script opposition, previously specified in Raskin’s SSTH (1985).

Relief and Superiority theories account for the roles when experiencing humor. According to Relief or Release theory, one may feel relief of tension through humor; Freud (1960 in Morreall 1983) stated, that laughter is regarded as the outlet of sexual/aggressive energy repressed. However, *risus purus*, in the words of Beckett (1953, p. 37), is not related to unhappiness, instead an “elevation and liberation, the lucidity of consolation” (Critchley, 2002, p. 111). According to the superiority theory, one may feel superior to the victim of a joke, as one enjoys “seeing others ridiculed” in the words of Zillman and Stocking (1976, p. 154). Seen from this perspective, it is the emotional

reward in return for discovering and resultantly undoing thought mistakes (Hurley, as stated in Sabato, 2019).

There are three types of humor: accidental, silliness/clowning and directed/targeted (Bainum, Lounsleury, & Pollio, 1984). Accidental humor, as coined by Nilsen & Nilsen (2000), in other words, involuntary humor, coined by Bucaria (2004) is distinguished from the other two in terms of intentionality. In the former one, the producer does not have intention to amuse, unlike in the latter. The accidental humor, thus, occurs unintentionally, due to the non-bona fide mode of communication. The immediate consequence does not change, although people are amused (Farghal, 2006). It is worth remembering that humor may result in laughter, but not all laughter results from humor (Ruch, Platt, Proyer, & Chen, 2019).

In pragmatic terms, intentional and unintentional humor differ. On the one hand, the humorous script in intentional humor usually stems from the producer's flouting the maxims of conversation (Grice, 1975) for a communicative aim (as stated in Farghal, 2006). The essential components of such humor are playful use of language, in the words of Raphaelson-West, "playing with illusions" (1989, p. 140) and having the other person(s) for the enjoyment (Freud, 2003, pp. 186-187). On the other hand, accidental humor results from the unintentional infringement of one or more of the maxims of conversation by the producer (Farghal, 2006).

Seen from the view of interactional humor, intentional humor can be understood in terms of hyperunderstanding, which derives from "a speaker's ability to exploit potential weak spots (ambiguity) in a previous speaker's utterance by echoing the latter's words with a fundamentally different reading", whereas unintentional humor originates from "a genuine misinterpretation of a previous utterance" (Brône, 2008, p. 2028).

Irrespective of the type, humor has many functions. To start with, humor evokes amusement, even if not necessarily laughter. It can thus provide a common ground in a group (Pavlicek & Pöchhacker, 2002). However, it can also provoke exclusion of some groups (Stephenson, 1951), as well as provide camouflage for derogatory comments (Holmes & Marra, 2006, p. 124). From a pedagogical perspective, physiologically, it can assist learning through improved respiration and circulation (Garner, 2004). Cognitively, it can illustrate and reinforce already acquired cultural and linguistic knowledge (Deneire, 1995; Askildson, 2005), reduce anxiety and stress (Consalvo, 1989), increase mental

sharpness (Cousins, 1991), soften an instruction/criticism (Ross, 1992), and contribute to creative thinking in learning (Ziv, 1988).

To the best knowledge of the author, no study has been conducted on accidental humor in the interpreting context. This descriptive research focuses on accidental humor in consecutive interpreting classes. In what follows, a literature review on accidental humor will be given, followed by the discussion of the findings obtained from trainee interpreters relevant to this study.

## **Accidental humor in translation and interpreting studies literature**

Accidental humor can arise from comic situations, and errors in automatic and human translation. It essentially evolves, just like intentional humor, “from script opposition/overlap” (Raskin, 1985, as cited in Al-Kharabsheh, 2018, p. 1). In the literature, there are studies on accidental humor in automatic/ machine translation (Nijholt, 2015; Shah & Warwick, 2016) and human translation in public notices (Farghal, 2006; Al-Kharabsheh, 2008; Macharia, 2019), in pragmatic failures in the Nigerian interlingual communication context (Agbedo & Krisagbedo, 2014), in puns (Ibraheem & Abbas, 2016a), in plays (Ibraheem & Abbas, 2016b) and in humor websites (Ageli, 2014), among others.

There are numerous studies on accidental humor translation. The different verbal resources, analyzed in the literature regarding accidental humor in translation are as follows: Ambiguity, semantic overlap, lexical gap, morpho-phonological similarity, spoonerism and grammar including reference, word order and modality (Farghal, 2006), misspelling, semantic accuracy, semi-translation and denormalizing normality (Al-Kharabsheh, 2008), mispronunciation, transliteration, ideational somersault (Agbedo & Crisagbedo, 2014), tautology, coherence (punctuation-related), lispings, paradox and irony (Macharia, 2019).

On the other hand, in the interpreting context, humor in general has seen negligible interest. Very few studies focused on the intentional humor in simultaneous/conference interpreting literature (among the others, Pöchhacker, 1993; Viaggio, 1996; Pavlicek & Pöchhacker, 2002; Vymětalová, 2017), and none, intentional/ unintentional humor in consecutive interpreting. This study, being the first of its kind dealing with the accidental humor in consecutive interpreting, is intended to fill the gap in the verbal manifestations of resources in the English-Turkish interpreting context.

## Aim and Method of the study

This descriptive study, being the first of its kind dealing with the accidental humor in consecutive interpreting, is intended to fill the gap in the verbal manifestations of resources in the English-Turkish interpreting context along with the possible reasons for resources of accidental humor in consecutive interpreting class.

The verbal resources were collected retrospectively from the PANOPTO and student-initiated recordings for in-class activities, quizzes/midterm and final exams of undergraduates aged between 20-22, taken during and for consecutive interpreting classes I and II at a private university. Accordingly, the first data was collected from the conventional laboratory setting, beginning of the semester until 15 March 2020, and then in the pandemic period, the data was collected online from 15 March 2020 to 9 February 2021, the date of the final exam. Written Consent was given by 8 of 11 students in the Consecutive Interpreting II (2019-2020 spring semester) and 31 of 43 students in the course of Consecutive Interpreting I (2020- 2021 fall semester). As part of purposive sampling, only those humorous utterances/incidents which caused verbal humor were chosen and analyzed.

To keep the complexity of texts balanced, the recordings of in-class activities of the Consecutive Interpreting II, being a more advanced group, were excluded, and only three recordings, were common in both courses. Each week, during in-class activities, students were asked to interpret pieces from different texts in different fields (Psychology, Sociology, Philosophy, Archeology, Literature, Ecology, Public Health etc.), prepared one week in advance by their peers as weekly assignment. In the preparation process, they were free to choose any topic under the given scientific field, and requested to prepare introductory, informative texts with a maximum length of 10 sentences in that specific field. As it was not an empirical study, no further limitations were set regarding the text content. For mid-term and final exams, they were faced only with topics and contexts that they became familiarized during the classes. They were given due instruction on the exam topic two weeks earlier before the exam, after which they were allowed to make readings and prepare a glossary which they could use during the exam. The exam text length varied between 10 and 15 sentences of two lines at most, and the duration of the listening and the concurrent note-taking took one minute and a half at most. In addition, they were allowed to listen to the source text twice, considering exam-related psychological constraints such as stress and time pressure. A total of

three minutes were added for listening to the recording for possible technical issues. Whether the text was used for in-class-activities or the exam, a formal/academic tone was kept. No manipulations were made on texts, which might trigger the occurrence of any accidental humor during the interpreting process.

Except for a few instances (only 6 in number in our corpus), the majority were found in voice recordings sent as assignments/exams to the students on Blackboard Learn, under the assignment slot for consecutive interpreting within a time limit. The chosen examples reflect the exact wording of students. For confidentiality reasons, the examples were given anonymously.

Linguistic resources were found in interpreting classes in the last two semesters. They were identified through accidentally humorous instances. Firstly, verbal resources were analyzed, some categories of which were reported in the literature (ambiguity, semantic overlap, redundancy, reference, morphophonological similarity, spoonerism and grammar). These verbal phenomena were grouped under more general linguistic labels, e.g., lexical, syntactic, phonological etc. Other subgroups were included as new categories, such as collocational confusion, numerical confusion, and confusion of language to be interpreted. At this point, it should also be emphasized that one humorous utterance may yield more than one language resource, given the complex nature of humor itself. The study adopts a qualitative approach and does not provide one with statistics, other than some implications suggested by the low frequency of occurrences.

In what follows, categories and subcategories of instances of verbal accidental humor, are listed, along with the exemplary instances found in the study. The whole list of instances is submitted in the Appendix. The examples start with the original utterance, along with the explanatory comment in parenthesis, added by the author, if necessary. These are followed by the Turkish interpretation, along with the intended reference in parenthesis, added by the author (or omitted as redundant in interpretation for reasons exclusive to Turkish). In most cases, the interpreted excerpts are followed by back translation, for ease of intelligibility, but not in all, because not every incident could be understood with back translation, e.g., homonyms do not coincide across languages. One can also see details such as the setting (whether it happened during face-to-face/on-line class setting or during on-line exams), and the relevant frequency of occurrence. The analysis of the instances examines their origins in terms of linguistics and interpretation didactics.



## Findings

Verbal accidental humor resources

-Lexical:

Lexical items confused are known to be in the same word class. They are analyzed here under lexical ambiguity, semantic overlap, collocational confusion and redundancy.

*Lexical ambiguity:* Ambiguity arises from multiple interpretations of a word “with more than one possible meaning in a context” (Oaks, 1994, p. 378). Ambiguity-related accidental humor may arise from polysemy, homonymy, and homophony.

(1) Just before he was six, his father took Mozart to Munich to play at the court. Daha 6 yaşına gelmeden babası mahkemede çalması için onu Münih'e götürdü. (Back translation (BT) makes no contribution to understanding for this category.)

In (1), the underlined word changes sentential meaning depending on its different interpretation, due to its homonymous nature. The humorous interpretation relies on the meaning of word *court* as a place (such as a chamber) for the administration of justice (Merriam-Webster online, 2021). Actually, in this context, its meaning is the residence or establishment of a sovereign or similar dignitary. As the student reported later, s/he interpreted it according to the familiar meaning, which is *mahkeme*, an institution where the suits are filed, and in a humorous interpretation, Mozart played music at trials of criminals, settings typically known for their serious atmosphere.

*Semantic overlap:* Humor can result from the interlocutor's inability to understand semantically overlapped words (Farghal, 2006). Example (2) provides a humorous example of a momentary confusion of co-hyponyms, in this case *virus* and *sneeze*, as a result of which, the sneeze manages to enter the body, according to the interpretation.

(2) All it takes is one sneeze for a virus to get into your body. Bir hapşuruk vücudunuza girdiğinde bağışıklık sisteminiz bundan etkilenir. (BT: When one sneeze gets into your body, your immune system is affected from it.)

*Collocational confusion:* Found as a new category, this may arise out of inefficient note-taking in collocational terms, and trying to find an appropriate collocation based on context through instant inferences in the interpreting process.

(3) We can cut the world's yearly carbon emissions by a third. Ağaçları kesmemiz karbon emilimini hızlandırır. (BT: Our cutting the trees accelerates the carbon absorption.)

There are two collocational confusion-related mistakes here. The first one is cutting the trees. The noting of the word "cut" led the student to jump to a hasty conclusion that it referred to trees, though these are not mentioned in the original text. The second is carbon absorption, which appeared in the interpretation, when carbon emission, i.e. the opposite, was the intended meaning. So, what is heard is the humorous interpretation that cutting trees lead to faster carbon absorption, as if trees themselves threaten climate change, contrary to the reality. The confusion of *emission* and *absorption* also account for semantic overlap specified above.

*Redundancy due to literal interpretation in TL:* What is normal and natural in word or phrase may not be so in any other language. The literal translation/interpretation confuses, rather than revealing, the meaning as seen in the following example:

(4) New innovations are making important strides possible, and more are on the way. Yeni yenilikler imkansız gerçek kılıyor, ve daha fazlası da yolda, geliyor. (BT makes no contribution to understanding for this category.)

In the example (4), new innovations are an established collocation in English but *yeni* to modify *yenilik* is redundant and is never used in standard Turkish, as the word itself embraces concept of 'new'. In Turkish, the phrase *yeni yenilikler* sounds absurd and humorous, as 'old innovation' is a contradiction in terms, according to the Turkish way of thinking; we rather use *son yenilikler* (the latest, the most recent), instead of *yeni yenilikler* in such an adjectival phrase.

-Morpho-phonological (malapropism):

In some cases, incidental humor is produced in case of a incorrect use of a lexeme that resembles the target word morpho-phonologically (Farghal, 2006). It can manifest itself in the form of heterographs, with different spelling, or homographs, with same spelling.

The morpho-phonological similarity may arise from a mispronunciation in the source utterance, and the resulting misinterpretation is given in the following example:

(5) How you treat people is important in interpersonal communication. The word treat here was pronounced as threat, because a student interpreted as follows: İnsanları nasıl tehdit ettiğiniz kişilerarası iletişimde önemlidir. (BT: How you threaten people is important in interpersonal communication.)

In (5) there was a confusion between “treat” “to behave”, and “threat” “a statement of an intention to inflict pain, injury, damage, or other hostile action on someone in retribution for something done or not done” and the student later reported to have failed to edit it when interpreting, due to lack of awareness at that time.

Sometimes, though there is no mispronunciation in the source utterance, the morphophonological similarity between words may lead the interpreting trainees to a hasty lexical decision, which may turn out to have a tenuous connection with the word in the source text. In such cases, a similarity in form/sound, i.e. even a few syllables, or vowels/consonants with another word would suffice to make such a humorous interpretation, as seen in the example below:

(6) The main regulator of *circa diem* can be found in hypothalamus, a small area at the base of your brain. Sirkadiyen döngünün ana regülatörü beynin arkasında bulunur, tıpkı hipopotamlardaki gibi. (BT: The main regulator of *circa diem* is found at the base of your brain, like in hypothalamus.)

Apparently, in (6), *hypothalamus*, a part of the brain, was unfamiliar to the trainee, and word was modeled on *hippopotamus*, a mammal, the image of which caused a humorous interpretation.

-Phonological:

Sound related confusion cannot be necessarily considered to arise from linguistic incompetence, but may be mere slips. A resemblance in the sound, combined with a lapse in concentration may play a role in their occurrence.

*Interlingual homograph*: It appears when “words in different languages share the same orthographic form” (Dijkstra, Grainger, & van Heuven, 1999, p. 497). This was found as a new category in the study.

(7) Sembolizm akımının etkileri şiir ve romanda görüldü. The influences of the symbolism movement were seen in poem and roman (pronounced as in the *Roman Empire*- /'rəʊmən/) (BT) makes no contribution to understanding for this category.)

While the listeners were expecting the word *novel* as the English rendering of *roman*, they heard *Roman*, which evoked a sudden amusement, confirmed by amused comments. The words *roman*, meaning novel in English translation, and *Roman*, meaning “of Rome” in English, are the same in form but the meanings are unrelated. This orthographic form overlap resulted in a confused linguistic decision, during interpreting from notes.

*Interlingual homophone*: “Items with similar pronunciations across languages are called *interlingual homophones*” (Lemhöfer & Dijkstra, 2004, p. 533).

(8) More (innovations) are on the way. We will take a shared sense of urgency from countries, companies, cities and all of us working together. Dünyamızı yeniliklere açmak gelecekte birazcık acil durum niyetine girecek. Ülkelerden, şirketlerden, sitelerden bunu bekliyor, birbirimizle beraber çalışmamızı bekliyor. (BT: to open our world to innovations will sort of become emergency. It (The world) expects the countries, companies and sites to work together.)

In the example (8), *cities* were interpreted as *siteler* due to a confused linguistic decision. This word is used in Turkish as apartment blocks which share a common management for cleaning, maintenance and so on. The humor of the interpretation comes from the very substantial role humble “apartment blocks” gained in city planning.

*Spoonerism*: This error occurs “when one sound unit in one word switches with a sound unit in the other word” (Sellers, 2018, p. 2).

(9) Bu akımın temsilcileri arasında Yahya Kemal ve Tevfik Fikret vardır. The representative of this movement include Yahya Kemal and Tevfit *Fitret*. (BT) makes no contribution to understanding for this category.)

The unintentional transposition of *t* and *k* sounds in Tevfik Fikret in (9) is attributable to repetition of these consonants.

*Syllable omission:* This may arise from a difficulty in pronunciation, especially when some sounds are repeated in the same word, posing a phonological challenge. This was found as a new category in the study.

(10) Germany generates 27% of its electricity from renewables. Almanya elektriğinin %27'sini yenilebilir kaynaklardan üretmektedir. (BT: Germany generates 27% of its electricity from edible resources.

Of course, the student knows the difference between *yenilebilir* and *yenilenebilir* in Turkish, but the syllable *-ne* is accidentally dropped due to the difficulty in articulating the word, which creates such a humorous interpretation, i.e. that it is possible to eat the resources (wind and solar energy are at issue.). This student is not alone in such articulation, which suggests a phonological difficulty, exacerbated by time pressure (frequency of occurrence: 3 out of 31).

-Syntactic:

Ambiguity and confusion arising from syntactic ambiguity is known to be quite common in English, "given the capacity of the same word to function as a noun, a verb, or something else", depending on the context (Bucaria, 2004, p. 291)

*Referential confusion:* Such confusion stems from "two possible referents in the sentence" (Bucaria, 2004, p. 296).

*The roles/functions of people/things confused and mistaken:*

(11) Your memory, alertness, concentration sharpens and we tend to be asleep at 2:00-4:00 am. Sabahları hafızamız, dikkatimiz ve konsantre olmamız daha da kolay, daha da iyi gelişir ve bu da sabahları daha da tatlı bir uyku haline gelmemize sebep olabilir. (BT: Our memory, alertness, concentration sharpens and improves, which may cause us to become a sweet dream.)

The humor in the example (11) arises from the fact we are not transformed into a

sweet dream, but that it is easier for us to sleep well in the morning. The student is surely aware of this, but seems to have uttered it under time pressure and stress.

*Attachment ambiguity:* This can be “created by the possibility for a PP (or another type of phrase or clause) to modify one or another component of the sentence/phrase” (Bucaria, 2004, p. 294).

(12) Other cities are paving streets with smog eating concrete and sidewalks with recycled materials. Diğer şehirler beton yiyen dumanlı sokakları ve geri dönüşümlü malzemelerle kaldırımları döşüyorlar. (BT: Other cities are paving smoggy streets which eat concrete and sidewalks with recycled materials.)

In the example (12), streets turn out to be smoggy and eat concrete due to improperly attaching the phrase (with smog eating concrete), i.e. the students failed to perceive ‘smog eating concrete’ as an indivisible unit of meaning, making the resultant utterance surrealistic and humorous.

*Word order:* Literal translation may result in placing a phrase wrongly in the sentence (Farghal, 2006). This may lead to a humorous script.

(13) Floyd was 46 years old when the police handcuffed and pinned him down, after according to officers he physically resisted.-Floyd, resmi ifadelere göre, polise karşı resmen direnç gösterdikten sonra, polis onu yakalayıp, ellerini kelepçeleyip, yere koyduğunda 46 yaşındaydı. (BT makes no contribution to understanding for this category.)

The amusing conclusion we reach in interpreting is that there is a relation between his physical position and his age, 46, in other words, at the very moment that he was put into that position, he turned 46. This erroneous interpreting results from the literal translation due to inflexible attitude to the reproduction of the structure of wh- clause (frequency of occurrence: 3 out of 8).

-Stylistic:

*Coherence:* “Coherence consists of the arrangement and sequencing of the concepts and relations of the textual world, which underlie and are realized by the surface text” (Hadla, 2015, p. 179).

(14) You can become immune by getting sick or getting a vaccine. Bağışıklık sisteminizle ya hasta oluyorsunuz ya da aşıya karşı dirençli oluyorsunuz. (BT: With your immune system, you either get sick or you become resistant to the vaccine.)

In the example (14), vaccines make us resistant to diseases, but the interpretation suggests that with our immune system, we become resistant to vaccines. This accidental humor arises from the reversal of cause and effect, that is, in the source utterance, it is by getting sick or getting vaccinated that we become immune, but in the interpretation, surprisingly, the situation is reversed. The student knows this, yet, may have uttered it under time pressure and stress.

-Linguistic confusion:

This occurs especially during a liaison interpreting, due to confusion about or forgetting into which language one is supposed to interpret, and erroneously speaking in the source language. This was found as a new category in the study.

The typical situation appears when liaison interpreting takes place, where the interpreter is interpreting for both parties, and using the two languages successively, to maintain the interaction. In such an atmosphere, students may, by mistake, use English while turning to the non-English speaking party, and vice versa, forgetting to interpret the oral text. There are many such incidents each year, and our corpus is no exception. It affects some students more than others. This might arise from the code-switch in notes, as well as stress caused by increased cognitive load. Such error does not create much confusion if the students are among their bilingual classmates, but when the trainee interpreter speaks in English after listening to a guest who speaks only English, the situation becomes humorous as the speaker exhibits confusion through their body language and gesture, and the interpreting trainee, oblivious of the mistake, is a humorous sight for the audience, in our case, the trainee's peers.

-Numerical confusion: A numerical confusion is not a rarity in interpreting classes, as numbers are known to be problematic for foreign language learners, interpreters being no exception. However, such confusion becomes humorous in interpreting when confusion of the numbers/years in the ST reaches the point of absurdity. This was found as a new category in the study.

(15) Ibn Khaldun, famous historian, philosopher, politician and a sociologist, was born on May 27, 1332 in Tunisia.

In the example (15), the interpreting trainee interpreted the birth year of Khaldun, 1332, into Turkish as 1932, which dramatically changed the time scale and accidentally made him a contemporary figure, which caused humor. The reason may be attributable to two reasons: The first one is exclusive to Turkish learners of English. As Xenidou-Dervou, a lecturer on mathematical cognition, stated, "even small difficulties caused by the number naming system could potentially be an additive hurdle to everyday mathematical skills", as cited in Jagatia (2019). The processing in Turkish year numbering is based on enunciating each digit, as opposed to English for which the usual way is to enunciate the first two digits together as one number, and the second two together as another. Thus, Turkish learners of English may have extra difficulty in interpreting dates, echoing the former research on processing of numbers, by Gile (1999), among the others. The second reason may be related to stress, caused by the need to focus simultaneously on dates and the associated details while interpreting. The final reason may be the numbers' having lower informativity than words, as stated by Wu & Wang (2009, p. 402).

## Discussion

The current study detected 38 different verbal instances of accidental humor. (See Attachment for the whole list of instances). Apart from the established verbal resources of accidental humor, the study included new groups and subgroups as follows: collocational confusion, interlingual homograph and homophone, syllable omission, linguistic confusion, and numerical confusion. These may be claimed to be exclusive to interpreting context, as all stem from confusion either in note-taking in pre-interpretation, or during the interpreting process.

The findings highlight that, in some of the instances, accidental humor arises from the accidental alteration of the original meaning to the point of meaninglessness or absurdity, complying with the findings by Macharia (2019).

Our corpus is collected from the context of consecutive interpreting. We had, therefore, better start with the two most frequent causes of mistakes, cited by the students, namely, nervousness and stage fright, and as an introspective view, give a



warning about these. Nervousness, which is articulated as a reason for errors by almost every interpreting trainee throughout the semester, and peaks at the exams, could not be regarded as the major or sole reason, because no matter how nervous, some students are never seen to make an error of a certain type, for instance, semantic ambiguity, in cases where they have a command on the semantic field of the particular lexical item, and otherwise would make such error anytime, anywhere, irrespective of the nervousness factor. In the majority of the instances, the voice recordings for the assigned consecutive interpreting tasks are sent directly to the lecturer. This suggests that the stage fright cannot be a fundamental reason for such accidentally humorous incidents, as the recordings are made individually at home, where the student would feel relatively more relaxed. So, the presence of accidental humor instances in these home-produced interpretations offer further proof that stage fright is not to be the main reason, at least for the majority, as these were recorded at home, without an audience of peers. However, as in real life, the consecutive interpreting task is fulfilled in an extremely limited time, which complicates matters for the students, thus, time pressure and the resultant stress, inevitable components of consecutive interpreting, might be a catalyst of such errors. Indeed, out of 38 verbal instances, only 6 were seen during in-class activities. The rest occurred during the exams, which confirm the role of stress and time pressure in triggering such accidentally humorous occurrences. As it is known, there is a tendency to spend the minimum cognitive effort under stress and time pressure, in particular when the exams are concerned. (See Attachment for the relevant distribution.)

Fatigue due to the length of text, which is known to increase the cognitive load in the interpreting process, cannot be held accountable in our case, because the length of texts and duration of interpreting were strictly controlled.

Another follow-up reason may be traceable to division of attention between multiple concurrent operations, resulting in overloaded working memory, as specified in the Effort Models by Gile (1995). The more informative the speech sections, the harder the processing, retention and interpretation of information. So, some students, especially with weaker reading and listening skills, must have experienced some difficulty in implementing all of these operations under stress and time pressure. In addition, an underlying reason may be the principle of brevity, a strategy, which interpreting trainees may (un)consciously apply to enable minimal effort in text comprehension and production, which tends to cause the students to simplify, generalize, abbreviate and omit items (Zheng, 2014). The accidental humor instances in this study which may

possibly be resulting from this principle are in instances(s) of Redundancy, morpho-phonological, phonological, syntactic resources and syllable omission. The common point in such instances is that interpreting trainees may have (un)consciously taken a literal approach as well as likened the verbal units to the morpho- and/or phonologically similar units to expend the minimum effort, that is, they would need more effort if they more carefully processed the sentences with a more complicated syntax, by avoiding the literal approach, or if they used a more appropriate word than simply using the interlingually homographic or homophonic word.

After specifying some possible psychological and cognitive reasons, let us now specify some possible linguistic reasons. In particular, Farghal (2006) attributes the accidental humor to linguistic incompetence, within the context of his own corpus; however, this attribution is less valid when it comes to the corpus of this study collected from the interpreters-to-be, who can be considered to be a highly language-conscious group, as well as having relatively higher levels of linguistic skill. However, most of the accidental humor instances are found in the morpho-phonological resources (9 instances) and followed by coherence related instances (7) and attachment ambiguity (5). The first category is traceable to insufficient lexical and pronunciation knowledge and momentary confusion, and the other two, to insufficient grammatical and contextual knowledge. The majority of the instances' being collected from the exams suggest that the student failed to make an adequate search about the context and the related terminology.

For the purposes of this qualitative study, some instances, though few, were obtained from a student during the class activities. This was upon the initiation by the instructor, and involved only one or two students interpreting the texts aloud, unlike the texts in exams, where the whole population's interpretations were recorded and analyzed. However, some implications may be suggested at this point to highlight some preliminary explorations: The same accidental humor units marked by underlined words was seen only in a handful of instances in linguistic resources; the frequency of occurrence, was seen most in Lexical ambiguity (5 out of 31 in instance 1) followed by Syllable omission (3 out of 31, in instance 1) and Word order (3 out of 8 in instance 1), and Morphophonological similarity (3 out of 31, in instance 5; 2 each out of 31 in instances 6 and 7 (See Attachment for instances). As it is seen, the frequency of such occurrence is statistically insignificant to reach any conclusions about the difficulties about those specific words/terms, but it is evident from the classification that the instances in Syllabus omission and

Morphophonological similarity might not appear if the students translated (not interpreted) those words, as those errors might well be related to misunderstanding, phonological confusion, or mispronunciation.

Some instances may be more generally found across all students' interpretation, as in numerical confusion, while for other instances, some individuals may be more prone than others, a fact which shows the personal, cognitive aspect. These mistakes may be inevitable for some students due to momentary confusion e.g. certain students may be prone to linguistic confusion in the interpretation for no apparent good reason. Individual differences may be explained by various reasons, both positive, such as the student's advanced level of both working languages, and negative, such as highly felt cognitive pressure and nervousness. An example of the latter is spoonerism, from which only a small proportion of students seem to suffer.

The other causes of accidental humor may prove not to be peculiar to interpreting, but equally apply to translation and are in compliance with the linguistic and translational literature. These are related to interaction between language and culture, linguacultural sensitivities, translational norms, metalinguistic dimension of scripts (Al-Kharabsheh, 2008), and instant traps such as "cross-linguistic overlap in semantics, orthography, and phonology" (Lemhöfer & Dijkstra, 2004, p.533), misunderstandings triggered by the interlocutors, interpreters, and the setting (Yetkin-Karakoç, 2015), inaccuracy, mistake/flaws in different linguistic components (Macharia, 2019, p. 2).

Unlike intentional humor, regarding the instances seen during the in-class consecutive interpretation activities, trainees were, unsurprisingly, totally oblivious of the humor in their interpretation. They understood that there was something wrong only when classmates indicated (either physically, by laughing, or through emojis), or when prompted later by the instructor. However, they did not feel the embarrassment they would have felt had no humor occurred. On the contrary, when in class, most enjoyed the humor along with their classmates, or, with voice recording, when the instructor made them aware of the joke. This is because humor, whether intentional or unintentional, had some positive results. It introduced a friendlier atmosphere and strengthened the social relations, as in Farghal (2006). To clarify matters, unlike intentional disparaging humor, such humor tends to produce sense of sympathy towards the interpreting trainee, and our examples revealed that peers even showed gratitude for the light-hearted relief provided.

In a stressful atmosphere of a consecutive interpreting class, where a trainee cannot predict the speaker's next word or utterance, such accidental humor, though relatively uncommon compared to other mistakes, reduced classmates' anxiety and relieved stress, as stated in Consalvo (1989). Besides, all the functions of humor discussed in literature review contribute to the efficiency of an interpreting class, bringing a breath of fresh air and memorable occasions, and leading to practical, creative interpreting solutions, and an atmosphere conducive to interpreting.

A byproduct of the classification of accidental humor instances through the data obtained in this study may be that it may be of value in the theoretical part of the consecutive interpreting courses to enable the students to grow awareness of the possible difficulties along with the resultant errors they might cause in the interpreting process. Ultimately, as in any other classification, such classification can help students and instructors understand the points to be improved during learning and teaching process. As a result, such classification might indicate items to be included as part of remedial teaching/learning, by exploiting the incorrect forms produced by the learner, in a controlled manner, as highlighted by the seminal work by Corder (1973). The humorous instances in this corpus to be enriched by other instances from other classes would create a positive and light-hearted atmosphere, which would facilitate the discussion of errors. Thanks to the classification, the interpreting trainees may see how multilayered and challenging language is, as a tool, and how the interpreting process doubles the complexity by involving two languages. They would understand how the mind hastens to fill any gap, caused by the shortfalls in the processing capacity under psychological, cognitive, and linguistic constraints, and may develop strategies for avoiding errors, where possible, and otherwise, for coming to terms with them. For instance, they may come to understand that some syllable omissions or numerical confusions might be inevitable due to their inherent features, but some syntactic errors might well be preventable, with improvement in their working languages for interpreting. In a nutshell, these instances might prove to be a set of linguistic food for thought in the curriculum, valuable at the beginning of the course for growing awareness in trainees, and practically whenever further instances emerge for corrective action.

## Conclusion

The present paper has analyzed verbal resources of accidental humor in a corpus of utterances interpreted from English into Turkish in a consecutive class setting. The

main categories, including lexical, morphological and morpho-phonological and syntactic were further subdivided, and illustrated with examples. There are categories previously encountered, as well as those discovered in this paper: collocation confusion, interlingual homograph and homophone, syllable omission, linguistic confusion and numerical confusion. The detected items are by no means exhaustive, as also stated by the former studies, but enables greater understanding about the types and possible causes of accidental humor which may occur during the interpreting process. The origins of categories are many and varied. They may be cognitive, psychological, misunderstanding, personal-based, or instantaneous, which suggests that the current categorization is far from complete.

The study not only highlighted the possible linguistic resources and possible reasons of accidental humor in the consecutive class, but it also highlighted the pedagogical effects of such humor, because it led to benefits, among which were strengthening the existing friendly ties among classmates and relieving the stress which inevitably accompanies the interpreting atmosphere. The classification of verbal resources of accidentally humorous instances offered in the study not only gives an insight for linguistics but also may be used as part of remedial teaching/learning in the curriculum of interpreting courses.

For future studies, verbal resources may be examined in the simultaneous interpreting context. The linguistic and personal causes may be further investigated by in-depth interviews immediately after the classes where such instances occurred, to collect more detailed cognitive and psychological data, enabling the instructors to gain further insight into such phenomena. Additionally, the nonverbal resources of accidental humor may be examined in a post-pandemic period in a face-to-face training period, highlighting the relative contribution of universal, cultural, and context-based aspects.

---

**Peer-review:** Externally peer-reviewed.

**Conflict of Interest:** The author has no conflict of interest to declare.

**Grant Support:** The author declared that this study has received no financial support.

**Hakem Değerlendirmesi:** Dış bağımsız.

**Çıkar Çatışması:** Yazar çıkar çatışması bildirmemiştir.

**Finansal Destek:** Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

---

## References

- Agbedo, C. U., & Krisagebedo, E. C. (2014). 'My Oga at the top': Pragmatic failures in the Nigerian inter-lingual communication context and the linguistic mechanism of accidental humor. *Innovare Journal of Social Sciences*, 2(4), 28-34.
- Ageli, N. (2014). For better or for worse: The challenges of translating English humour into Arabic. *Journal of Human Science*, 23, 414-426. Retrieved from <https://journal.uob.edu.bh/bitstream/handle/123456789/1229/JHS20140209.pdf?sequence=1>
- Al-Kharabsheh, A. (2008). Unintentional humour in the translation of Jordanian shop signs. *Journal of Intercultural Communication*, 17, 1-21. Retrieved from <http://www.immi.se/intercultural/nr17/kharabsheh.pdf>
- Askildson, L. (2005). Effects of humor in the language classroom: Humor as a pedagogical tool in theory and practice. *Arizona Working Papers in SLAT*, 12(1), 45-61.
- Attardo, S., & Raskin, V. (1991). Script theory revis(it)ed: Joke similarity and joke representation model. *Humor: International Journal of Humor Research*, 4(3/4), 293-347. <https://doi.org/10.1515/humr.1991.4.3-4.293>
- Bainum, C, Lounsleury, K., & Pollio, H.R. (1984). The development of laughing and smiling in nursery school and children. *Child Development*, 55, 1946-1957. doi:10.1111/J.1467-8624.1984.TB00436.X
- Beckett, S. (1953). *Watt*. Paris: The Olympia Press.
- Brône, G. (2008). Hyper- and misunderstanding in interactional humor. *Journal of Pragmatics*, 40 (12), 2027-2061. doi: 10.1016/j.pragma.2008.04.011
- Bucaria, C. (2004). Lexical and syntactic ambiguity as a source of humor: The case of newspaper headlines. *Humor-International Journal of Humor Research*, 17(3), 279-310.
- Consalvo, C. (1989). Humor in management: No laughing matter. *Humor: International Journal of Humor Research*, 2, 285-297. <https://doi.org/10.1515/humr.1989.2.3.285>
- Corder, S.P. (1973). *Introducing Applied Linguistics*. Middlesex: Penguin.
- Court. (2021, 25 February). In *Merriam Webster*. Retrieved from [https://www.merriam-webster.com/dictionary/court#:~:text=\(Entry%201%20of%202\),king%20held%20a%20general%20court.](https://www.merriam-webster.com/dictionary/court#:~:text=(Entry%201%20of%202),king%20held%20a%20general%20court.)
- Cousins, N. (1991). *Anatomy of an illness as perceived by the patient*. New York: Bantam.
- Critchley, S. (2002). *On humour*. London & New York: Routledge.
- Deneire, M. (1995). Humor and foreign language teaching. *Humor: International Journal of Humor Research*, 8(3), 285-298. <https://doi.org/10.1515/humr.1995.8.3.285>
- Dijkstra, T., Grainer, J., & van Heuven, Walter J. B. (1999). Recognition of cognates and interlingual homographs: The neglected role of phonology. *Journal of Memory and Language*, 41, 496-518. Retrieved from <https://www.andrew.cmu.edu/user/natashat/bilingualism/dijkstra.pdf>
- Farghal, M. (2006). Accidental humor in international public notices displayed in English. *Journal of International Communication*, 12(2). Retrieved from <http://immi.se/intercultural/nr12/farghal.html>.

- Freud, S. (2003). *Esriler ve bilinçdışı ile ilişkileri*. Freud Kitaplığı 7. (E. Kapkın, Trans.), (4.Ed.). İstanbul: Payel Kitabevi. (Original work published 1905).
- Garner, R. (2004). Humor in pedagogy: How HA Ha can lead to AHA! *College Teaching*, 54(1), 177-180. <https://doi.org/10.3200/CTCH.54.1.177-180>
- Gile, D. (1995). *Basic Concepts and Models for Interpreter and Translator Training*. Amsterdam: John Benjamins.
- Gile, D. (1999). Testing the effort models' tightrope hypothesis in simultaneous interpreting: a contribution. *Hermes* 23, 153-172.
- Grice, H. P. (1975). Logic and conversation. In P. Cole & J. Morgan (Ed.), *Syntax and Semantics, Speech Acts* 3 (pp.41-58). New York: Academic Pres.
- Hadla, S. L. (2015). Coherence in translation. *Research on Humanities and Social Sciences*, 5(5), 178-185. [www.iiste.org](http://www.iiste.org) ISSN (Paper)2224-5766 ISSN (Online)
- Holmes, J., & Marra, M. (2006). Humor and leadership style. *Humor*, 19(2), 119-138. doi:10.1515/HUMOR.2006.006
- Ibraheem, S. D., & Abbas, N.F. (2016a). Pun and (un)intentional humor. *Journal of American Academic Research*. Retrieved from [https://asels.org/wp-content/themes/asels/uploads/12867\\_5c4f64b05722b.pdf](https://asels.org/wp-content/themes/asels/uploads/12867_5c4f64b05722b.pdf).
- Ibraheem, S. D., & Abbas, N.F. (2016b). A pragmatic study of humor. *Advances in Language and Literary Studies*, 7(1), 80-87.
- Jagatia, A. (2019, November). Why you might be counting in the wrong language. *BBC Future*. Retrieved from <https://www.bbc.com/future/article/20191121-why-you-might-be-counting-in-the-wrong-language>
- Lemhöfer, K., & Dijkstra, T. (2004). Recognizing cognates and interlingual homographs: Effects of code similarity in language-specific and generalized lexical decision. *Memory & Cognition*, 32(4), 533-550.
- MacHovec, F. J. (2012). *Humor-Theory, History, Applications*. Bloomington: iUniverse, Inc.
- Macharia, D. M. (2019). A linguistic analysis of translation errors on selected public notices in Kenya. *Editon Cons. J. Lit. Linguist. Stud.* (1),1-12. doi: <https://doi.org/10.51317/ecjlls.v1i1.54>
- Morreall, J. (1983). *Taking laughter seriously*. Albany, NY: State University of New York.
- Nijholt, A. (2015). The humor continuum: From text to smart environments (keynote paper). In *Proceedings International Conference on Informatics, Electronics & Vision (ICIEV)* (pp. 1-10). Fukuoka: IEEE Xplore.
- Nilsen, A. P., & Nilsen, D. L. F. (2000). *Encyclopedia of 20th-Century American humor*. Phoenix: Oryx Press.
- Oaks, D. D. (1994). Creating structural ambiguities in humor: Getting English grammar to cooperate. *Humor: International Journal of Humor Research*, 7(4), 377-401.
- Pavlicek, M., & Pöschhacker, F. (2002). Humour in simultaneous conference interpreting. *The Translator*, 8(2), 385-400. doi: 10.1080/13556509.2002.10799139.
- Pöschhacker, F. (1993). This isn't funny. A note on jokes in simultaneous interpreting. In C. Picken (Ed.), *Proceedings of the XIIIth World Congress of FIT. Vol. 1* (pp. 455-464). London: Institute of Translation and Interpreting.
- Raphaelson-West, D. (1989). On the feasibility and strategies of translating humor. *META XXXIV*(1), 128-141. doi:<https://doi.org/10.7202/003913ar>
- Raskin, V (1985). *Semantic mechanisms of humor*. Boston: D. Reidel.

- Rishel, M. A. (2002). *Writing humor: Creativity and the comic mind*. Detroit, MI: Wayne State University Press.
- Ross, B. (1992). *That's a good one! Corporate leadership with humor*. San Marcos, CA: Avant Books.
- Ruch, W, Platt, T, Proyer, R. T., & Chen, H-C. (2019). Editorial: Humor and laughter, playfulness and cheerfulness: Upsides and downsides to a life of lightness. *Frontiers in Psychology*, 10: 730. doi:10.3389/fpsyg.2019.00730.
- Sabato, G. (2019, June). What is so funny? The science of why we laugh. *Scientific American*, Retrieved from <https://www.scientificamerican.com/article/whats-so-funny-the-science-of-why-we-laugh/>
- Sellers, N. (2018). Spoonerisms: An analysis of language processing in light of neurobiology. *All Regis University Theses*. 896. <https://epublications.regis.edu/theses/896>
- Shah, H., & Warwick, K. (2017). Machine Humour: Examples from Turing test experiments. *AI & Soc* 32, 553–561. <https://doi.org/10.1007/s00146-016-0669-0>
- Stephenson, R. (1951). Conflict and control functions of humor. *American Journal of Sociology*, 56(6), 569-574. Retrieved from <http://www.jstor.org/stable/2772475>
- Straus, I. J. (2014). Incongruity theory and the explanatory limits of reason. *UVM Honors College Senior Theses*. 26. <https://scholarworks.uvm.edu/hcoltheses/26>
- Viaggio, S. (1996). The pitfalls of metalingual use in simultaneous interpreting, *The Translator*, 2(2), 179-98. <https://doi.org/10.1080/13556509.1996.10798973>
- Vymětalová, D. (2017). Strategies of interpreting humour in the European Parliament (Master's Thesis, Palacký University Olomouc). Retrieved from [https://theses.cz/id/3971eo/Vymetalova\\_Daniela\\_DP.pdf](https://theses.cz/id/3971eo/Vymetalova_Daniela_DP.pdf)
- Wu, G. & Wang, K. (2009). Consecutive interpretation: A discourse approach. Towards a Revision of Gile's Effort Model. *Meta*, 54(3), 401–416. <https://doi.org/10.7202/038305ar>
- Yetkin-Karakoç, N. (2015). Analyzing misunderstanding in consecutive interpreting in sensitive settings and interpreter training. *Edebiyat Fakültesi Dergisi*, 32(1), 277-288.
- Zheng, W. (2014). The principle of brevity in simultaneous interpreting. In *Proceedings 2nd International Conference on Education, Management and Social Science (ICEMSS 2014)* (pp. 136-138) Atlantis: Atlantis Press.
- Zillmann, D., & Stocking, S. H. (1976). Putdown humor. *Journal of Communication*, 26(3), 154–163. <https://doi.org/10.1111/j.1460-2466.1976.tb01919.x>
- Ziv, A. (1988). The influence of humorous atmosphere on divergent thinking. *Contemporary Educational Psychology*, 8, 68-75. [https://doi.org/10.1016/0361-476X\(83\)90035-8](https://doi.org/10.1016/0361-476X(83)90035-8)



## Attachment

### Lexical ambiguity

1. How do they (vaccines) work? Aşılarda nasıl çalışıyorlar? (BT: S.Jackson accused him as my twin on instagram.) (excerpted from an in-class activity, frequency of occurrence:5)
2. Just before he was six, his father took Mozart to Munich to play at the court. Daha 6 yaşına gelmeden babası mahkemede çalması için onu Münih'e götürdü. (BT: When one sneeze gets into your body, your immune system is affected from it.) (excerpted from an in-class activity)

### Semantic overlap

1. All it takes is one sneeze for a virus to get into your body. Bir hapşuruk vücudunuza girdiğinde bağışıklık sisteminiz bundan etkilenir. (BT: When one sneeze gets into your body, your immune system is affected from it.) (excerpted from an exam recording)
2. S. Jackson called him on instagram as his twin -S.Jackson instagramında kendisini ikiz kardeşim diye itham etmiştir. (BT: S.Jackson accused him as my twin on instagram.) (excerpted from an exam recording)

### Collocational confusion

1. We can cut the world's yearly carbon emissions by a third. Ağaçları kesmemiz karbon emilimini hızlandırır. (BT: Our cutting the trees accelerates the carbon absorption.) (excerpted from an exam recording)

### Redundancy

1. New innovations are making important strides possible. Yeni yenilikler imkansız gerçek kılıyor. (BT: N/A.) (excerpted from an exam recording)

### Morpho-phonological

1. Egyptians applied kohl all around their eye. Kohl might have helped Egypt ward off infectious diseases. Mısırlılar gözlerinin çevresine sürme çektiler. Bilim insanları kömür sürmelerinin bulaşıcı hastalıklarla savaşmalarında yardımcı olduğunu düşünüyor. (BT: Egyptians applied kohl all around their eye. Scientists believe that their application of coal might help them struggle against infectious diseases.) (excerpted from an in-class activity)

2. How you treat people is important in interpersonal communication. The word treat here was pronounced as threat, as a result of which a student interpreted as follows: İnsanları nasıl tehdit ettiğiniz kişilerarası iletişimde önemlidir. (BT: How you threaten people is important in interpersonal communication.) (excerpted from an in-class activity)
3. The main regulator of circa diem can be found in hypothalamus, a small area at the base of your brain. Sirkadiyen döngünün ana regülatörü beynin arkasında bulunur, tıpkı hipopotamlardaki gibi. (BT: The main regulator of circa diem is found at the base of your brain, like in hypopothamuses.) (excerpted from an exam recording)
4. The Circadian rhythms affect three big necessities-eating, sleeping and mating. - Sirkadyen ritimler 3 büyük gereksinimi etkiler: yeme, uyuma, vakit geçirme. (BT: Circadian rythms influence the three big needs: eating, sleeping, spending time.) (excerpted from an exam recording)
5. Get rid of the fatty foods! Yağlı yiyeceklere hazır olun! (BT: Get ready for the oily food!) (excerpted from an exam recording, token:3)
6. A new public building in Mexico City has an exterior that breaks down air pollutants, erasing the effects of 1000 cars each day. Mexico City’de yeni bir kamu binası havayı kirleten maddeleri parçalayan bir dış cepheye sahip ve 1000 arabanın bu etkisiyle yarışıyor. (BT: A new public building in Mexico City has an exterior that breaks down air pollutants, racing with 1000 cars to produce such effect.) (excerpted from an exam recording, the frequency of occurrence: 2)
7. Paris installed street tiles that harvest energy from foot traffic. Paris ise yemek kamyonlarından enerji üretmektedir. (BT: Paris produces energy from food trucks.) (excerpted from an exam recording)
8. When your immune system sees the infection, it makes special proteins called antibodies that stick to the surface of the virus, that makes it easier for the white blood cells to find and destroy. Bazı proteinler kana karışır. Böylece hasta oluyorsunuz, o zaman antibiyotik kullanılıyor. (BT: some proteins get into the blood. Therefore you become sick, then one uses antibiotics.) (excerpted from an exam recording)
9. The viruses are always killed or weakened before it is getting into you. Virüsler size verilmeden önce her zaman öldürülür ve haftasonu enfeksiyon. (BT: Before the viruses get into you, the viruses are always killed and at the weekend, there is infection) (excerpted from an exam recording)

## Phonological

## Interlingual homograph

1. Sembolizm akımının etkileri şiir ve romanda görüldü. The influences of the symbolism movement was seen in poem and roman (excerpted from an in-class activity)

## Interlingual homophone

1. More (innovations) are on the way. We will take a shared sense of urgency from countries, companies, cities and all of us working together. Dünyamızı yeniliklere açmak gelecekte birazcık acil durum niyetine girecek. Ülkelerden, şirketlerden, sitelerden bunu bekliyor, birbirimizle beraber çalışmamızı bekliyor. (excerpted from an exam recording)

## Spoonerism

1. Bu akımın temsilcileri arasında Yahya Kemal ve Tevfik Fikret vardır.-The representative of this movement include Yahya Kemal and Tevfit Fitret (BT: See the switch in letters) (excerpted from an in-class activity)

## Syllable omission

1. Germany generates 27% of its electricity from renewables ...Almanya elektriğinin %27'sini yenilebilir kaynaklardan üretmektedir. (BT: Germany generates 27% of its electricity from edible resources.) (excerpted from an exam recording, token:3)

## Syntactic

## Roles/functions confused

1. His boss (S.Jackson's boss) said his employers loved him.-Çalışanları onu çok severdi. (BT: His employees loved him.) (excerpted from an exam recording)
2. It turns out that you are not just lazy.-Bunun nedeni vücudunuzun tembel olması değil (BT: it is not that your body is lazy.) (excerpted from an exam recording)
3. Your memory, alertness, concentration sharpens and we tend to be sleep at 2:00-4:00 am. Sabahları hafızamız, dikkatimiz ve konsantre olmamız daha da kolay, daha da iyi gelişir ve bu da sabahları daha da tatlı bir uyku haline gelmemize sebep olabilir.(BT: Our memory, alertness, concentration sharpens and improves, which may cause us to become a sweet dream.) (excerpted from an exam recording)

4. If every American drove 10 miles less each week it could eliminate more than a hundred billion pounds of carbon from the air. Her araç 10 mil daha az sürse, yüz milyar kadar enerjiye kavuşuruz.(BT: If every car drove 10 miles less, we would gain about 100 billions of energy.) (excerpted from an exam recording)

#### Attachment ambiguity

1. Your body has an internal biological clock that has its own plans in mind.-Biyolojik saatiniz ve akli olan vücudunuz kendi planını yapmakta özgürdür. (BT: your biological clock and your body with a mind of its own adjust itself freely) (excerpted from an exam recording)
2. You are much more likely to suffer from an accidental poisoning, get in a car crash, get struck by a lightning than you are to be harmed by a vaccine. Bir araba kazasından ötürü zehirlenmeniz veya yıldırımdan ötürü zehirlenmeniz çok daha yüksek olasılıktır (BT: You are much more likely to suffer from poisoning due to a car crash, or a lightning (than you are to be harmed by a vaccine) (excerpted from an exam recording)
3. Living the night life mess you up, leaving you exhausted, confused and sick. Geceleri hayatı yaşamak sizi yorar, mahveder hatta hasta eder. (BT: leading the life at night leaves you exhausted, messed up and even sick.) (excerpted from an exam activity)
4. Other cities are paving streets with smog eating concrete and sidewalks with recycled materials. Diğer şehirler beton yiyen dumanlı sokakları ve geri dönüşümlü malzemelerle kaldırımları döşüyorlar.(BT: Other cities are paving smoggy streets which eat concrete and sidewalks with recycled materials.) (excerpted from an exam recording)
5. If we embrace solar and wind power to their full potential, we can cut the world's yearly carbon emissions by third. Already Germany generates 27% of electricity from renewables. Zaten dünyanın üçte birini satın alan Almanya, elektriğinin %27'sini yenilenebilir kaynaklardan üretmektedir. (BT: interpretation missing until by third. Germany already having bought one third of the world, generates 27% of electricity from renewables.) (excerpted from an exam recording)

#### Word order

1. Floyd was 46 years old when the police handcuffed and pinned him down, after according to officers he physically resisted.-Floyd, resmi ifadelere göre, polise karşı resmen direnç gösterdikten sonra, polis onu yakalayıp, ellerini kelepçeleyp,

yere koyduğunda 46 yaşındaydı. (BT does not help here because the syntax was “literally” translated and the connotation in Turkish cannot be felt by back translation.) (excerpted from an exam recording, the frequency of occurrence:3)

### Coherence

1. You can become immune by getting sick or getting a vaccine. Bağışıklık sisteminizle ya hasta oluyorsunuz ya da aşıya karşı dirençli oluyorsunuz. (BT: With your immune system, you either get sick or you become resistant to the vaccine.) (excerpted from an exam recording)
2. You are much more likely to suffer from an accidental poisoning, get in a car crash, get struck by a lightning than you are to be harmed by a vaccine. Herhangi bir hastalık ya da araba çarpması ya da bir şimşek çarpmasındansa bir aşı daha güvenlidir. (BT: A vaccine is more reliable than an catching an illness, or being involved a a car crash or getting struck by a lightning.) ( excerpted from an exam recording)
3. It (your body system) is synchronized and calibrated according to emergence and disappearance of natural light. Vücut sisteminizin birçoğu doğal ışığın ortaya çıkması ve kaybolması için kalibre edilir. (BT: Most of your body systems are calibrated for the rise and setting of the natural light.) (excerpted from an exam recording)
4. These bacteria and viruses can spread and kill the person before the immune system can fight back. This is where vaccines come in. Virüsler bizim vücudumuzu terkettiğinde aşılarda devreye girer, hasta olduğumuzda da. (BT: When the virus leaves our body, the vaccines are at play and when we get sick.) (excerpted from an exam recording)
5. Why is it hard to make your body wake up an hour earlier. or getting adapt to just an entirely different timezone... Your body has an internal alarm clock. Eğer uyanmakta güçlük çekiyorsanız ve eğer gün ışığı uyanma gücünü yaratıyorsa vücudunuz içsel bir saate sahiptir. (BT: If you have difficulty in waking up or if daylight make it difficult for you to wake up, your body has an internal alarm clock.) (excerpted from an exam recording)
6. In the last two decades, we have experienced 14 of the hottest 15 years on record. By 2050 drought and chronic shortages could impact a billion people...Son 20 yılda 2050ye kadar kaydedilen en sıcak 15 yılın 14ünü yaşadığımız su sıkıntısı çektiğimiz görülmekte.(BT: In the last two decades, we have suffered from chronic shortages in the 14 out of 15 hottest years recorded up until 2050.(excerpted from an exam recording)


7. He was trying to get by like many Americans who lost their jobs in the worst economic downturn since the Great Depression. Pandemi döneminde maalesef ki diğer birçok Amerikalı gibi işsiz kaldı. Vefat ettiğinde diğer Amerikalılar gibi hayatta kalmaya çalışıyordu. (BT: in the pandemic, he was left unemployed like many other Americans. When he lost his life, he was trying to get by.) (excerpted from an exam recording)

#### Numerical confusion

1. Ibn Khaldun, famous historian, philosopher, politician and a sociologist, was born on May 27, 1332 in Tunisia. (excerpted from an in-class activity)
2. In the last two decades, we have experienced 14 of the hottest 15 years on record. Son iki asırdır dünyamız 25 yıllık bir rekorla çok yüksek sıcaklıkları tecrübe etmiştir. (BT: For the last two centuries, our world has been experiencing the hottest years for a 25-year record.) (excerpted from an exam recording)



# Decision Making in Translation: Translator's Strategies and Decision Models for Rich Points in Titles

Lyudmila V. ENBAEVA<sup>1</sup> 



<sup>1</sup>PhD in Philology, Perm State Pedagogical-Humanitarian University, Department of Methods of Foreign Languages Teaching, Perm-Russia

ORCID: L.V.E. 0000-0003-4782-3744

## Corresponding author:

Lyudmila V. ENBAEVA,  
Perm State Pedagogical-Humanitarian  
University, Faculty of Foreign Languages,  
Department of Methods of Foreign  
Languages Teaching, 614019, Pushkina st.  
42, Perm, Russia

**E-mail:** l.v.enbaeva@gmail.com;  
l.v.enbaeva@pspu.ru

**Submitted:** 30.10.2020

**Revision Requested:** 12.12.2020

**Last Revision Received:** 06.05.2021

**Accepted:** 27.09.2021

**Citation:** Enbaeva, L. V. (2021). Decision making in translation: Translator's strategies and decision models for rich points in titles. *Litera*, 31(2), 811-833. <https://doi.org/10.26650/LITERA2021-833571>

## ABSTRACT

Recent developments regarding translation competence have led to the acknowledgement of the strategic role of decision making in the translation process. Researchers in different science fields have always seen problem-solving as an intrinsic part of any cognitive activity. The specific character of translation decision making is a challenging area of research which is primarily associated with the essence of the translation problem and strategies to solve it. The paper addresses translation decision strategies with the aim of classifying them and proposing clusters of translation decision models for problematic text elements collectively called Rich Points. The classification was verified on a corpus of 160 newspaper titles of articles published between July and August 2020 and translated into Russian. The correlation between the source text and target text (TT) Rich Point patterns afforded ground for proposing a set of translation decision models. Quantitative assessment of Rich Points frequency revealed a tendency to eliminate them in the TT. However, translation decision strategies and assessment of models productivity rate revealed it was due to the translators' loyalty towards factual information. The results suggest that although translation problems involve meaning disintegration, they can demonstrate pattern-like nature, and pattern recognition seems to form the core of translation decision strategies and models.

**Keywords:** Translation decision, Rich Point, title, translation decision strategy, pattern recognition



## 1. Introduction

Translation process is one of constant decision making as regards the analysis of the source language text, choice of the target language means and their rearrangement to construct a systemic unity of the target language text. Decision making is complex and needs specific consideration as a separate step of translation process especially when contingent on untranslatability cases, tropes, connotations, lexical gaps, linguistic variation or other problematic issues collectively called Rich Points. The term was introduced by PACTE research group (Universitat Autònoma de Barcelona) in their experimental research of Translation Competence (PACTE 2002, 2005). Rich Points are identified as source-text elements containing various translation problems. They are associated with linguistic and extralinguistic issues, with textual problems of translation, with problems of intentionality, and with translation brief. Additionally, they may be connected with the readers of the target text (Beeby, et al., 2009). These highlight certain problem-solving skills which are necessary for translators to have in order to deal with a multiplicity of translation options. Currently, global information density and its rate of growth require re-assessment and re-establishment of principal plurality of textual and cultural spaces. This overcomplicates the translation process and underscores the necessity to analyse the translator's decision making process and result.

The evolution of problem-solving as a theoretical concept and translation constituent can be traced down within the scholarship of translation studies over the last decades. This can be summarized as a movement from the research focus on translation variation and plurality towards the analysis of its cognitive bases and its incorporation into translation competence model.

The issue of translation plurality is of a two-fold nature as it embraces the underlying reasons for the existence of the phenomenon and those circumstances that dictate to the translator how to handle it. Fritz Guttinger analyses factors that cause translation plurality: different interpretation of the source text, meanings mismatch stipulated by language systems divergence, and translator's aims (Guttinger 1963). Among the circumstances determining the variety of translator's choice are translation tasks, chosen strategies, communicative situations, language and textual norms. Otto Kade allows for variation of language means chosen to accomplish a translation task provided these means align with the communicative situation (Kade 1968). Gideon Toury analyses those forces that directly affect the translator's choice. The focal point of his approach



is the phenomenon of a set of norms that translation conforms to. Considering problem-solving as functionally related to translation norms, he suggests that the translator's decision and strategies are constrained by preliminary, operational and textual-linguistic norms; they operate in all kinds of translation and at each of the stages (Toury 1980). Researchers' acknowledgement of variation as a fundamental property of translation has led to the representation of the translator's task as choosing one option of many. This step led researchers to the description of problem-solving in translation as a cognitive process and to the admittance of its overall significance as an integral part of translation competence.

Wolfram Wilss is one of those theorists who consider translation studies to be a cognitive science since it deals with cognitive operations. Therefore, the translation process should be described in terms of action models, problem-solving, creativity, strategies, etc. (Wilss 1982). He states that decision-making in translation is in fact a procedure of processing information that involves interaction of the translator's cognition, knowledge bases, task and the textual problem space (Wilss 1994). Lev K. Latyshev, Arkadiy L. Semyenov and Ryurik K. Minyar-Beloruichev agree on the strategic position of translation decision making in the translation process viewed as a system of cognitive operations. It implies a rational choice of strategies, techniques and language means (Latyshev& Semyenov 2003; Minyar-Beloruichev 1999).

The research paper presenting the "results of the validation of the PACTE translation competence model" (Beeby, et al. 2009, p. 207) is a milestone in the theoretical interpretation of translation decision making. The researchers view problem-solving to be an intrinsic aspect of translation process and empirically demonstrate its pivotal role. According to the PACTE group empirical research results, the strategic sub-competence of translation competence comprises identifying problems and solving them. Decisions made during this process enfold the use of non-automatic and automatic cognitive resources as well as a variety of documentation sources. Thus the concept of decision making has rightfully acquired its place among the constituent elements of the translation competence model, the latter providing a comprehensive approach to efficient translation process representation (Beeby, et al. 2009, p.208). However, problem-solving strategies and action models require special attention.

The aim of the research was to analyze problem-solving in translation in order to classify strategies and propose a set of translation decision models for Rich Points in

newspaper article titles thereby providing quantitative assessment of Rich Points frequency and translation decision strategies productivity rate which would give grounds to discuss reasons behind the translator's choice.

## 2. Theoretical Background

### 2.1. Approaches to Problem Solving

Problem-solving is considered one of the fundamental issues in cognitive sciences and a number of related interdisciplinary research spheres. The study of creative thinking brought Graham Wallas to formulate a four-step process of creativity: preparation, incubation, inspiration and verification (Wallas 1926). This idea was soon transformed into a wide discussion on creative problem-solving (CPS) framework development. The approaches were analysed retrospectively by Scott G. Isaksen and Donald J. Treffinger and grouped into 6 major versions of CPS. One of them is of interest for the current research since it is claimed to respond to the needs of cognitivist perspective. CPS version 5.1 includes the components of (1) problem understanding, (2) ideas generating, (3) preparing for acting, (4) task appraising and (5) process planning; they can be used in a variety of different orders or sequences and are viewed as cognitive processes (Isaksen & Treffinger, 2004). George Pólya opened up a vista of research into teaching problem-solving skills by developing heuristic strategies and proposing four stages of heuristics: "(1) understanding the problem, (2) devising a plan, (3) carrying out the plan, (4) looking back" (Pólya 1957, p.8). He aimed his attention at teaching mathematics, but the ideas proved valuable for other problem-based spheres. The variety of ensuing studies was reviewed by Tim Passmore in (Passmore 2007). He summarized that heuristic training becomes valuable when the context of a particular problem-solving domain is set. He also highlighted the necessity of direct metacognitive training which can foster self-regulation and activity monitoring skills. Taking into consideration the cognitive aspects of the issue, John Mason, Leone Burton and Kaye Stacey (Mason, et al. 2011) proposed that there should be an increased emphasis on the metacognition skills of setting the goal, monitoring and problem-solving process assessment. It is necessary to note that problem-solving framework attracted researchers' attention also within problem-based learning (PBL) development and practice. The teaching method was first introduced into the curricula of US medical schools, then the ideas were applied in different teaching contexts, and PBL implementation now transcends scientific and instruction fields. John Dewey was

among those who laid the foundation for the new pedagogy approach that would address reflective thought necessary to respond to a problem. A problem was viewed as an indeterminate situation (Dewey 1938). Tom Burke noted that this understanding of what constitutes a problem requires special attention since it was looked at through a broader lens and involved instances of “disequilibrium, instability, imbalance, disintegration, disturbance, dysfunction, breakdown, etc.” (Burke 1994, p. 22). Thus the existing approaches to problem-solving in different science fields analyze its framework, phases, cognitive strategies, metacognitive skills and the essence of the problem per se.

## 2.2. Problem Solving in Translation

Translation is sometimes viewed as a process of translation problem-solving that comprises different strategies (Tijus 1997; Muñoz 1995; Padilla 1999; PACTE 2002, 2005, et al.). Translation problem is indeed a broad category of cases where two aspects can be differentiated for convenience: the textual domain and the translator’s domain. The first comprises linguistic, textual and sociocultural phenomena, while the translator’s actions, strategies and skills are analysed within the second domain. Thus the specific character of the translator’s problem-solving or translation decision making is primarily associated with the essence of the translation problem as a textual element and with the special skills necessary to deal with it.

Translation problems are basically challenges or obstacles that impede or prevent translation. They can be described as possessing the above characteristics of disequilibrium and breakdown offered by Tom Burke; this is due to differences between languages and cultures that can cause disintegration of meaning during the process of translation. Factors that complicate the translation process can be generally of linguistic, textual or sociocultural nature. It is understood however that they vary, and the description of this broad range can be based on different principles. Joseph H. Danks grouped them into six types: vocabulary difficulty, style, translator’s mental model, technical or conceptual difficulty, connotative meanings, translator’s previous knowledge (Danks 1995). Katharina Reiss highlights those problematic cases which occur when text elements do not belong to the same type as the dominant text type and cases connected with retaining the artistic organization or operative effect (Reiss 2004). With the aim to collect data on decision-making the PACTE group categorized problematic items in the source text (ST) as “Rich Points” that possess three main characteristics:

variety in the types of translation problems, unavailability of immediate solutions and homogeneity in different languages to provide for comparisons (PACTE 2005). Their identification of Rich Points was conducted with regard to five translation problem types: (1) linguistic; (2) textual; (3) extralinguistic; (4) problems of intentionality; (5) problems stipulated by the situation of translation performance (PACTE2009). This approach acknowledges variation of translation problems, fits Tom Burke's description of a problem that involves instances of disintegration, and permits the discarding of potential vagueness or inaccuracies of problematic case types distinguishing when the research focuses on the translator's actions rather than the nature of translation challenges.

The other aspect of translation problem-solving involves the actions, strategies and skills that a translator needs for decision making. The study of this aspect can be process-oriented or result-oriented. The first is analysed within the framework of translation process research (TPR) and employs laboratory-based methods: think-aloud protocols, screen recording techniques, eye trackers, neurological and neuroimaging tools. When the research is result-oriented, the ST and TT are compared with each other to induce what translation strategies were used. The current study analyses problem-solving strategies in correlation with the translation decision result. There are classifications of translation decisions strategies in general and strategies of solving specific translation problems. Katharina Reiss proposed three modes of translating aimed at functional equivalence: translation according to the sense and meaning, translating by identification with the creative intention of the author, and adaptive translating where some elements are replaced in order to fulfill the desired function (Reiss 2004). Alexandra A. Rosa proposed a spatial classification of strategies for translation decisions of linguistic variation: omission, addition, maintenance, change (Rosa 2012). Olga V. Kazakova (2006) pinpoints five types of translation strategies to deal with puns in literary translation: zero translation or translation by omission, literal translation, creating a similar artistic element, providing translator's comments in endnotes, offering in-text explanation or interpolation. The paper sets out to propose a classification of translation strategies to deal with Rich Points that would concur with the above approaches and will address different translation problems, will facilitate a combination of quantitative and qualitative analysis and will provide the basis for the discussion of reasons for the choice of strategies.

### 2.3. Translation of Titles

Previous research on titles is abundant and covers issues of title typology, structure, length, impact on the reader, correlation between the article type and downloads, and translation strategies. An exhaustive review of research is given in (Farghal & Bazzi 2017) and covers approaches to classifications of titles, their functions and translation strategies. Their analysis of book titles translation between English and Arabic involves assessment of distribution and frequency of translation procedures: adaptation, literal translation, transliteration, employment of related words, explication, paraphrase. Another substantial review of contributions to titles study is provided by Viviana Soler (Soler 2007) who reveals heterogeneity in the investigation of research paper titles and admits that genre-based data on titles are scarce. It should also be noted that scant attention has been given to problem-solving while working on title translation. One of the most relevant studies to the present article is a research paper by Kseniia V. Bogdanova (Bogdanova 2018). Her analysis of animated series titles with intertextual elements leads the author to the conclusion that interpreters opt for a less expressive translation decision in 365 out of 474 title translations. Another translator's option is a search for a different allusion that might be meaningful to the target language speakers. Kseniia V. Bogdanova admits this can be the result of interpreters' hierarchical approach to a title analysis when different levels of significance are attached to different senses. The function of the title to represent the text predominates and dictates the hierarchy of translation decisions. This conclusion is in line with Christiane Nord's functional translation approach which proposes that "the translator has to reconcile" the ST and TT by reestablishing text functions; as a text-type, 'titles are intended to achieve six functions: distinctive, metatextual, phatic, referential, expressive, and appellative' (Nord 1995, p. 261). The first three are essential and the rest are optional. The current paper presents the results of a genre-based study of news titles; it is focused on Rich Points occurrence in them.

## 3. Material and Method

### 3.1. Material

The study examined translation decision making in newspaper titles of articles published on a news web-portal <http://inosmi.ru>. The research selected 160 articles written in English and translated into Russian, published between July and September

2020. Subcorpora included politics (titles with Rich Points are given in Appendix A), economics (Appendix B) and science (Appendix C). Continuous sampling was employed to ensure a broad range of subject matter and a natural ratio of Rich Points occurrence. The sample included 80, 40 and 40 titles of articles on politics, economics and science respectively.

### 3.2. Qualitative Analysis

The significance of classification for decision making is demonstrated by Richard O. Duda, Peter E. Hart, David G. Stork in their seminal work on pattern classification. The researchers argue that this ability is crucial for people who have developed sophisticated cognitive systems to perform these actions (Duda, et al., 2012). They explain that “pattern recognition is the act of taking in raw data and making an action based on the category of the pattern” which is identified by segmentation, feature extraction, classification (Duda, et al., 2012, p.1). Thus we can assume that when a translator encounters a Rich Point, its pattern is identified by segmenting into meaning and functional aspects, extracting key features and categorizing. We can also assume that pattern recognition will affect the translation decision result.

A Rich Point is considered here to reveal a pattern-like nature which influences the translation process. The contents and form of a Rich Point in the ST are intended to make it prominent in the text. When this distinction is retained in the TT, it can correlate with the pattern of the Rich Point in the ST. This pattern is assumed to be based on the translation problem type. The PACTE research group chose six types of translation problems to identify a Rich Point: linguistic, extralinguistic, textual, intentionality-related; problems intrinsic in translation brief, or those predetermined by TT readers (Beeby, et al., 2009). Three patterns of Rich Points will be analysed in the current research: linguistic (lexical and morphosyntactic problems of translation), extralinguistic (cultural), intentionality-related (presuppositions, implicatures). In Example 1 the distinction of the phrase ‘extraordinary powers’ is due to lexical polysemy, different meanings are actualized: ability, political influence and authority. The translation problem can be categorized as a Rich Point of linguistic type (RPL). In Example 2 there is an allusion to an American film ‘A Nightmare on Elm Street’ (1984), and this is a Rich Point of extralinguistic type (RPE). In Example 3 the metaphoric use of the verb ‘race for’ implies global endeavours to develop COVID-19 vaccines, so it can be identified as an intentionality related Rich Point (RPI).

Example 1. Rich Point of linguistic type (RPL)

“Why is Putin credited with extraordinary powers?”

Example 2. Rich Point of extralinguistic type (RPE)

“The Nightmare on Pennsylvania Avenue”

Example 3. Intentionality related Rich Point (RPI)

“Russia races for vaccine as Covid-19 nonchalance spreads”

The analysis of the correlation between the source language semantic pattern and the translation decision can lead to a decision strategies classification. Let us assume that a Rich Point can be retained, eliminated or changed. Thus the following classification can be proposed:

- retaining strategy
- eliminating strategy
- compensating strategy

The *retaining* strategy implies direct semantic correlation between the source and the target language patterns of Rich Points. Translation decision allows for preserving full implication of the message as in the example of a Rich Point of extralinguistic type both in the ST and TT (Example 4). In the *eliminating* strategy the retention of contents dominates and influences over the artistic effect and a Rich Point in the ST is omitted in the TT. In the given example an intentionality related Rich Point ‘Soviet Salute’ implies a welcoming gesture from the Soviet times and is left out in the translated text (Example 5). The *compensating* strategy leads to indirect correlation between the source and the target language patterns when the translator employs a Rich Point of a different pattern. These translation decisions may be described as leading to Eugene A. Nida’s dynamic equivalence (Nida 2004), aimed at fitting the receptor language, culture, context and audience notwithstanding factual or semantic changes. In the given example (Example 6) the metaphor of a five-finger punch is an allusion to martial arts, it suggests that Chinese actions are as menacing as a kung fu technique of a five-finger death punch. The translation gives an allusion to Chinese politics towards Tibet; it is expressive but has no condemnatory colouring.

Example 4. Retaining Strategy

ST: “The Nightmare on Pennsylvania Avenue”

TT: “Кошмар на Пенсильвания-авеню”

Back translation: The Nightmare on Pennsylvania Avenue

**Example 5. Eliminating Strategy**

ST: "A Soviet salute? Russian schools quick march towards more military training"

TT: "В российских школах возобновляют военную подготовку"

Back translation: In Russian schools military training is renewed

**Example 6. Compensating Strategy**

ST: "China's Five-Finger Punch"

TT: "Китайская стратегия пяти пальцев"

Back translation: Chinese strategy of five fingers

The qualitative analysis aims to find out whether it is possible to classify translation decisions as retaining, eliminating or compensating, and whether there is a correlation between a Rich Point type and translation decision strategy.

**3.2. Quantitative Assessment**

The evaluation included quantitative assessment of the number of Rich Points and their comparison with the corresponding translation decision results. Quantitative assessment was aimed at getting numeric data that would help measure changes associated with translation decision making. Rich Points coefficient  $k^{RP}$  was found as frequency index:

$$K^{RP} = \frac{\sum^{RP}}{N} \cdot 100 \%$$

where  $\sum^{RP}$  is the number of Rich Points and N is the total number of titles in the sample. Coefficient  $k^{RPST}$  was found for the source text and coefficient  $k^{RPSTT}$  was found for the TT. The results were compared to find the difference between the frequency of Rich Points in the ST and the TT.

**4. Results****4.1. Qualitative Analysis Results**

The proposed classification of translation strategies was evaluated on a corpus of 160 titles of articles translated into Russian and published on news portal <http://inosmi.ru>. At the first stage Rich Points were identified in the ST and matched



with the corresponding TT segments. At the second stage ST Rich Point patterns were identified by segmenting into meaning and functional aspects, and then TT features were extracted in order to deduce translation decision strategies for the analysed sample. Thirdly, the cases were grouped and classified according to the translation strategy that resulted in retaining, eliminating or changing of a Rich Point. Table 1 was used for convenience where RPL is a Rich Point of linguistic type, RPE is a Rich Point of extralinguistic type, RPI is an intentionality related Rich Point, RP0 is a zero Rich Point.

<b>Table 1. RP Translation Strategy Grid</b>			
RP Translation Strategy	RP Pattern of the Source Text		
	RPL	RPE	RPI
	RP Pattern of the Target Text		
1. Retaining	RPL	RPE	RPI
2. Eliminating	RP0	RP0	RP0
3. Compensating			
a. 'meaning-bound'	RPOM	RPOM	RPOM
b. 'function-bound'	RPLF	RPEF	RPIF

Contrary to expectations, the groups of the extracted translation decision models did not fully fit the proposed set of three strategies as the compensating strategy was actually better explained by subdividing it into two sub-strategies. The first was called a 'meaning-bound' compensating strategy to refer to the translator's decision not to change the factual meaning (Example 7). The second was called a 'function-bound' compensating strategy to refer to the translator's decision not to change the expressive function but to change the factual meaning (Example 8). A number of Rich Point patterns were added: the source text segment is translated according to the meaning and with a zero Rich Point (RPOM), the source text segment is translated with changes in the meaning and with an intention to retain a Rich Point and its function (RPLF, RPEF, RPIF).

Example 7.

ST: "Poverty Is a Choice" (RPI)

TT: "Бедность — это показатель выбранных данных" (RPOM)

Back translation: Poverty is a factor of chosen data

Example 8.

ST: "Complacent Britain is a soft touch for Russia" (RPL)

TT: "Самодовольная Британия — слабое звено для России" (RPLF)

Back translation: Complacent Britain is a weak link for Russia

The RP Translation Strategy Grid (Table 1) was used to identify a number of translation decision models within the RP Translation Strategy classification (Table 2).

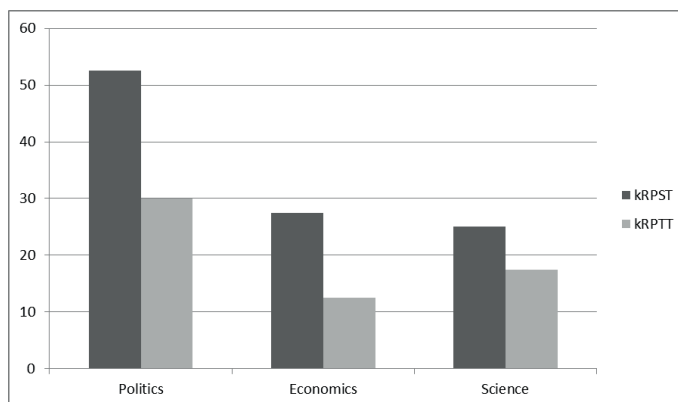
<b>RP Translation Strategy</b>	<b>Translation Decision Models</b>
1. Retaining	RPL-RPL, RPE-RPE, RPI-RPI
2. Eliminating	RPL-RP0, RPE-RP0, RPI-RP0
3. Compensating	
a. 'meaning-bound'	RPL-RPOM, RPE-RPOM, RPI-RPOM
b. 'function-bound'	RPL-RPLF, RPE-RPEF, RPI-RPIF

## 4.2. Quantitative Analysis Results

Quantitative assessment of the samples included finding the number of Rich Points, finding the frequency index  $k^{RP}$  to determine how often they occur in the samples, and comparing between Rich Points frequency coefficients of the ST and TT:  $k^{RPST}$  and  $k^{RPSTT}$  (Table 3). The difference between the frequency rates of Rich Points in the ST and TT is visually represented in a bar chart (Fig.1).

<b>Content areas of inosmi.ru</b>	<b>No of titles in the sample</b>	<b>No of RP in the ST</b>	<b>No of RP in the TT</b>	<b><math>k^{RPST}</math>, %</b>	<b><math>k^{RPSTT}</math>, %</b>	<b>Difference between <math>k^{RPST}</math> and <math>k^{RPSTT}</math></b>
Politics	80	42	24	52,5	30	22,5
Economics	40	11	5	27,5	12,5	15
Science	40	11	7	25	17,5	7,5

The research found that the frequency rate of Rich Points ( $k^{RPST}$ ) is topic-related and is significantly higher for the subcorpus 'Politics'. The general tendency for the  $k^{RPSTT}$  is to decrease during translation.



**Figure 1.** Difference between  $k^{RPST}$  and  $k^{RPST}$

It is seen that the difference between  $k^{RPST}$  and  $k^{RPST}$  is most pronounced for political news headlines and least for the science news articles. It can be assumed that translator's hierarchical approach to a title analysis resulted in attaching a higher level of significance to factual aspects rather than expressiveness.

Further analysis focused on translation decision models. These were counted for each of the three samples to assess the productivity (Table 4). The rate of productivity of translation models was found as a ratio of the model number relative to the total number of models employed in the samples obtained for analysis.

Strategy	Model	Number of models			Total number	Rate of productivity
		Politics	Economics	Science		
1. Retaining	RPL-RPL	5	2	3	10	0,16
	RPE-RPE	3	1	1	5	0,08
	RPI-RPI	11	1	3	15	0,24
2. Eliminating	RPL-RPO	2	1	3	5	0,08
	RPE-RPO	-	-	-	-	-
	RPI-RPO	-	-	1	1	0,01
3. Compensating						
'meaning-bound'	RPL-RPOM	13	3	1	17	0,27
	RPE-RPOM	-	-	-	-	-
	RPI-RPOM	3	2	-	5	0,08
'function-bound'	RPL-RPLF	3	1	-	4	0,06
	RPE-RPEF	-	-	-	-	-
	RPI-RPIF	-	-	-	-	-
Total number of models				62		

It can be observed from the data acquired that retaining and compensating strategies possess higher rates of productivity.

Rich Points of linguistic type quite predictably caused difficulties for translators, this resulting in a higher productivity rate for the model RPL-RPOM. It is interesting to note that the retaining strategy was used for all the Rich Points of extralinguistic type. Another observation that emerges from the data is that extralinguistic and intentionality related Rich Points more often 'survive' the translation than Rich Points of linguistic type.

It is evident from the data that the decrease in number of Rich Points found in the previous stage of analysis does not imply high rates of eliminating the productivity of decision models. This is actually due to the fact that translators opted for the 'meaning-bound' compensating strategy when the factual meaning of the Rich Point is retained and the expressiveness is lost. This result can further strengthen confidence in the translator's loyalty towards factual information.

## 5. Discussion

This research addressed the issue of translation problem-solving. It is assumed that explicit Rich Point pattern classification and comparison between their occurrence in the ST and TT can be employed to propose a set of translation decision strategies and models to deal with translation problems. The study put forward a combination of three strategies: retaining, eliminating and compensating. It was verified on a sample of 160 news article titles and their translations from English into Russian. At the first stage of the research a qualitative analysis was performed which included a comparison between the ST and TT Rich Points patterns. It revealed the necessity to extend the description of the compensating strategy by subdividing it into 'meaning-bound' and 'function-bound' sub-strategies. In the first case compensation decision making is aimed at preserving the factual meaning notwithstanding the loss of expressiveness. The second perpetuates the expressive function notwithstanding the changes in factual meanings. The revealed correlation between the ST and TT Rich Point patterns laid the groundwork for translation decision models clustering. Some of the resulting translation decision models were found in the sample under analysis and some were not, but they can probably be traced down in texts of genres other than newspaper articles. The second stage of the research involved quantitative analysis of Rich Points frequency in the ST and TT and assessment of translation decision models productivity rate. It

revealed that there was a general tendency to reduce the number of Rich Points during translation. Quite predictably Rich Points of linguistic type were difficult to retain and translators often used compensation or elimination. At the same time the decrease of Rich Points found in the previous stage of analysis was not due to high rates of eliminating decision models productivity but rather to the translators' choice of 'meaning-bound' compensation decision models premised on the translator's loyalty towards factual information. This finding is consistent with Kseniia V. Bogdanova's (Bogdanova 2018) observation that Russian translators of animated series titles opt for a less expressive translation decision, omitting or changing intertextual elements. It is also in agreement with Mohammed Farghal & Hamidreza Bazzi's (Farghal & Bazzi 2017) findings with regard to book title translating into Arabic where literal translation predominates. The present study only investigated newspaper titles for the content areas of politics, economics and science. Therefore, important limitations are genre related. Further data collection would be needed to determine translation decision models employed to deal with Rich Points in texts of different genres. The results of the study suggest that although translation problems (Rich Points) involve meaning disintegration and verge on untranslatability, they are not immune to classification, and pattern recognition seems to form the core of translation decision strategies. In this respect the research might have implications for the study of translation decision phases as regards Rich Points, automatic and non-automatic choice of models, principles of hierarchical approach to Rich Point's key features extraction within the framework of pattern recognition.

---

**Peer-review:** Externally peer-reviewed.

**Conflict of Interest:** The author has no conflict of interest to declare.

**Grant Support:** The author declared that this study has received no financial support.

**Hakem Değerlendirmesi:** Dış bağımsız.

**Çıkar Çatışması:** Yazar çıkar çatışması bildirmemiştir.

**Finansal Destek:** Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

---

## References

- Beebey, A., Fernández, M., Fox, O., Albir, A., Kozlova, I., Kuznik, A., Neunzig W., Rodríguez, P., Romero, L., Wimmer, S. (2009). Results of the validation of the PACTE translation competence model: Acceptability and decision making. *Across Languages and Cultures*, 10(2), 207-230.

- Bogdanova K. V. (2018) Ways of conveying the properties of intertextual insertions when translating from English into Russian (based on the titles of episodes from English-language animated television series). *Vestnik of Saint Petersburg University. Language and Literature*, 15(3) 412–423. <https://doi.org/10.21638/spbu09.2018.307> (In Russian)
- Burke, T. (1994). *Dewey's new logic: A reply to Russell*. University of Chicago Press.
- Danks J. H. (1995): The psycholinguistics of reading and translation. In A. Neubert, G. Shreve, & K. Gommlich (Eds.), *Basic Issues in Translation Studies* (pp. 101-112). Kent, OH: Institute for Applied Linguistics.
- Dewey, J. (1938). *Experience and education*. New York: Macmillan.
- Duda, R. O., Hart, P. E., & Stork, D. G. (2012). *Pattern classification*. John Wiley & Sons.
- Farghal, M., Bazzi, H. (2017) Translation of English fiction titles into Arabic. *The International Journal for Translation & Interpreting Research*, Vol. 9 No 2. DOI: 10.12807/ti.109202.2017.a08
- Guttinger, F. (1963). Zielsprache. *Theorie und Technik des Übersetzens*. Zürich.
- Isaksen, S. G., & Treffinger, D. J. (2004). Celebrating 50 years of reflective practice: Versions of creative problem solving. *The Journal of Creative Behavior*, 38(2), 75-101.
- Kade, O. (1968). *Zufall und Gesetzmäßigkeit in der Übersetzung* (Vol. 1). Verlag Enzyklopädie. Leipzig
- Kazakova O.V. (2006). Osobennosti hudozhestvennogo perevoda [Translation: Specific Character of Literary Translation], Fenix publ., Rostov-on-Don.
- Latyshev, L.K., Semyenov A.L. (2003) *Perevod: teoriya, praktika i metodika prepodavaniya* [Translation: theory, practice and teaching methods]. Academia Publ. Moscow.
- Mason, J., Burton, L., & Stacey, K. (2010). *Thinking mathematically*. Pearson Higher Ed.
- Minyar-Beloruichev, R.K. (1999) *Kak stat' perevodchikom* [How you become a translator]. Gotika Publ. Moscow.
- Muñoz R. (1995). *Lingüística para Traducir*, Barcelona, Teide.
- Nida, E. A. (2004). Principles of Correspondence. In L. Venuti (Ed.), *The Translation Studies Reader*. Routledge.
- Nord C. (1995) Text-Functions in Translation: Titles and Headings as a Case in Point. *Target. International Journal of Translation Studies*, 7(2), 261 – 284. DOI: <https://doi.org/10.1075/target.7.2.05nor>
- PACTE. (2002). Exploratory Tests in a Study of Translation Competence. *Conference Interpretation and Translation*, 4(2), 41–69.
- PACTE. (2005). Investigating Translation Competence: Conceptual and Methodological Issues. *Meta*, 50(2), 609–619.
- Padilla, P., Bajo, M. T., & Padilla, F. (1999). Proposal for a cognitive theory of translation and interpreting. Edizioni Università di Trieste. URL: <https://www.openstarts.units.it/bitstream/10077/2213/1/04Padilla.pdf>
- Passmore, T. (2007). Polya's legacy: fully forgotten or getting a new perspective in theory and practice? *Australian Senior Mathematics Journal*, 21(2), 44-53.
- Pólya, G. (1957). *How To Solve It: A new aspect of mathematical method*. Princeton university press, 2014
- Reiss, K. (2004) Type, kind and individuality of text: decision making in translation. In L.Venuti (Ed.), *The Translation Studies Reader*. Routledge.

- Rosa, A. A. (2012). Translating place: linguistic variation in translation. *Word and Text, A Journal of Literary Studies and Linguistics*, 2(02), 75-97.
- Soler V. (2007) Writing titles in science: An exploratory study English for Specific Purposes 26 90–102
- Tijus Ch. (1997). "Understanding for interpreting, interpreting for understanding." In Y. Gambier, D. Gile & Ch. Taylor (Eds.). *Conference Interpreting: Current Trends in Research* (pp. 29-48). Amsterdam-Philadelphia, John Benjamins.
- Toury, G. (1980). *In search of a theory of translation*. Porter Institute for Poetics and Semiotics, Tel Aviv University.
- Wilss, W. (1982). *The science of translation problems and methods*. Turbinge: Gunter Narr.
- Wilss, W. (1994). A framework for decision-making in translation. *Target. International Journal of Translation Studies*, 6(2), 131-150.
- Wallas, G. (1926). *The art of thought*. NY, USA: Harcourt Brace.

## Appendix A

Source Text (ST) and Translation Text (TT) Titles with Rich Points from the subcorpus 'Politics'

	ST title	TT title and back translation (BT)	Model
1.	The New York Times: " <i>The Nightmare on Pennsylvania Avenue</i> "	ТТ: " <i>Кошмар на Пенсильвания-авеню</i> " ВТ: "The Nightmare on Pennsylvania Avenue"	RPE-RPE
2.	Project Syndicate: " <i>China Plays the Iran Card</i> "	ТТ: " <i>Китай разыгрывает иранскую карту</i> " ВТ: "China Plays the Iran Card"	RPI-RPI
3.	The New York Times: " <i>Trump Attacks an Election He Is at Risk of Losing</i> "	ТТ: "Трамп выступает с нападками на выборы, которые рискует проиграть" ВТ: "Trump Expresses Criticism of an Election He Is at Risk of Losing"	RPL-RPOM
4.	The Atlantic: " <i>Poverty Is a Choice</i> "	ТТ: "Бедность — это показатель выбранных данных" ВТ: "Poverty Is a Factor of Chosen Data"	RPI-RPOM
5.	Financial Times: " <i>Russia satellite weapon test reignites space arms race fears</i> "	ТТ: "Испытания российского противоспутникового оружия возродили страх перед новой гонкой вооружений" ВТ: "Russia satellite weapon test renews space arms race fears"	RPL-RPOM
6.	The Christian Science Monitor: " <i>The ultimate high ground: Russia and US try to set rules for space weapons</i> "	ТТ: "Предельная высота: Россия и США пытаются установить правила для оружия в космосе" ВТ: "The ultimate altitude limit: Russia and US try to set rules for space weapons"	RPL-RPOM
7.	CNN: " <i>Trump turns into a pussycat on all things Putin</i> "	ТТ: "Когда дело касается Путина, Трамп превращается в пушистого котенка" ВТ: "Trump turns into a fluffy kitten on all things Putin"	RPI-RPI
8.	The New Yorker: " <i>Why America Feels Like a Post-Soviet State</i> "	ТТ: "Почему Америка кажется постсоветским государством" ВТ: "Why America Looks Like a Post-Soviet State"	RPL-RPOM
9.	FP: " <i>Britain Is Botching This Cold War Just Like the Last One</i> "	ТТ: "Эту холодную войну Британия проигрывает России, как и предыдущую" ВТ: "Britain Is Losing This Cold War to Russia Just Like the Last One"	RPL-RPOM
10.	The Guardian: " <i>Liberalism is facing a crisis and it's a cop-out to blame China and Russia, analyst claims</i> "	ТТ: "Обвинения в адрес России и Китая в кризисе либерализма — бегство от действительности" ВТ: To blame China and Russia for the crisis of liberalism is a cop-out	RPL-RPL
11.	Telegraph: " <i>Space wars: How future battles will be fought in orbit</i> "	ТТ: "Какими будут настоящие звездные войны" ВТ: What real Space wars will be like	RPE-RPE



12.	The Wall Street Journal: "De Havilland Saved Hollywood From Stalin"	ТТ: "Де Хэвилленд спасла Голливуд от Сталина" ВТ: "De Havilland Saved Hollywood From Stalin"	RPE-RPE
13.	News Thump: "Government to tackle obesity in UK by giving nation 50% off at Pizza Hut throughout August"	ТТ: "Правительство <i>поборется</i> с ожирением британцев, предоставив им 50% скидку в пиццериях в течение августа" ВТ: "Government will stand up to/fight against obesity in UK by giving nation 50% off at Pizza Hut throughout August"	RPL-RPLF
14.	Financial Times: "US urged to exploit cracks in Russia-China relationship"	ТТ: "США призвали использовать <i>трещины</i> в российско-китайских отношениях" ВТ: "US urged to exploit cracks in Russia-China relationship"	RPI-RPI
15.	The Guardian: "Forget Putin, it's (1) <i>meddling</i> by America's (2) <i>evangelical enforcer</i> that should scare us"	ТТ: "Забудьте про Путина, бояться надо убежденных в своей правоте США" ВТ: "Forget Putin, you should be scared of the USA that are convinced of their rightness"	(1) RPL-RPO (2) RPL-RPOM
16.	Financial Times: "A <i>hard road</i> ahead for Zelensky in Ukraine"	ТТ: "Зеленского на Украине ожидает <i>тернистый путь</i> " ВТ: "A thorny road ahead for Zelensky in Ukraine"	RPI-RPI
17.	Salon: "Get over your Russia obsession, liberals: Vladimir Putin's not responsible for America's <i>sorry state</i> "	ТТ: "Либералы, забудьте про вашу одержимость Россией: в плачевном состоянии Америки виноват не Путин" ВТ: "Get over your Russia obsession, liberals: Vladimir Putin's not responsible for America's sad condition"	RPL-RPOM
18.	The American Interest: " <i>Little Green Men</i> . Should the West Be Worried About Belarus?"	ТТ: " <i>Маленькие зеленые человечки</i> . Стоит ли Западу беспокоиться о Белоруссии?" ВТ: "Little Green Men. Should the West Be Worried About Belarus?"	RPI-RPI
19.	Forbes: "Pompeo <i>Takes Aim</i> At Russia Where It Hurts: History"	ТТ: "Помпео <i>бьет</i> Россию по больному месту: по ее истории" ВТ: "Pompeo Hits Russia Where It Hurts: History"	RPL-RPL
20.	The Times: "My Week: Vladimir Putin"	ТТ: "Дневник Владимира Путина за неделю" ВТ: "Vladimir Putin's journal-book/diary/memoirs for a week"	RPI-RPI
21.	The Guardian: "(1) ' <i>White as hell</i> ': Portland protesters face off with Trump (2) <i>but are they eclipsing Black Lives Matter</i> ?"	ТТ: "(1) « <i>Чертовски белые</i> »: протестующие в Портленде меряются силами с Трампом (2)" ВТ: "(1) 'White as hell': Portland protesters face off with Trump (2)"	(1) RPL-RPL (2) RPL-RPO
22.	Foreign Policy: "How to Ruin a <i>Superpower</i> "	ТТ: "Как разрушить супердержаву" ВТ: "How to Ruin a Super nation / empire / country"	RPL-RPOM

23.	Foreign Affairs: "The Future of American Power. How America Can Survive the <i>Rise of the Rest</i> "	ТТ: "Будущее американского великодержавия Как Америке пережить «взлет» других государств" ВТ: "The Future of American Power. How America Can Survive the 'Take-off' / Rise of the Rest"	RPI-RPI
24.	The Washington Post : "AOC's speech about Ted Yoho's 'apology' was a comeback for the ages"	ТТ: "Речь Окасио-Кортес об «извинениях» Теда Йохо как напоминание о том, чего быть не должно" "Ocasio-Cortez's speech about Ted Yoho's 'apology' as a reminder of what should not happen/occur/exist"	RPI-RPI
25.	Financial Times: "Why is Putin credited with extraordinary powers?"	ТТ: "Почему Путину приписывают чрезвычайные способности?" ВТ: "Why is Putin credited with extraordinary abilities?"	RPL-RPOM
26.	The Wall Street Journal: "Moscow Isn't New Delhi's Pal"	ТТ: "Россия Индии не друг" ВТ: "Moscow Isn't New Delhi's Friend"	RPL-RPL
27.	The Hill: "How Russian imperialism could <i>bring down</i> Putin"	ТТ: "Как имперская политика России могла бы <i>привести к свержению</i> Путина" ВТ: "How Russian imperialist politics could lead to bringing down Putin"	RPI-RPI
28.	Washington Examiner: "Comeback: Trump <i>neck and neck</i> with Biden, 45%-47%, approval equal with Obama's in 2012"	ТТ: "Трамп идет <i>вровень</i> с Байденом при рейтинге одобрения 45%-47% — как у Обамы в 2012 году" ВТ: "Trump goes apace with Biden, 45%-47%, approval equal with Obama's in 2012"	RPL-RPOM
29.	Project Syndicate: "China's <i>Five-Finger Punch</i> "	ТТ: "Китайская <i>стратегия пяти пальцев</i> " ВТ: Chinese strategy of five fingers	RPL-RPE
30.	The Times: "Complacent Britain is a <i>soft touch</i> for Russia"	ТТ: "Самодовольная Британия — <i>слабое звено</i> для России" ВТ: Complacent Britain is a weak link for Russia	RPL-RPLF
31.	Financial Times: "Russia <i>races for vaccine</i> as Covid-19 nonchalance spreads"	ТТ: "Россия спешно разрабатывает вакцину на фоне распространения беспечного отношения к covid-19" ВТ: Russia hurriedly develops vaccine against the background of nonchalant attitude to covid-19	RPI-RPOM
32.	The Washington Post: "Tucker Carlson <i>slams</i> New York Times for planning to write about him"	ТТ: "Такер Карлсон обругал «Нью-Йорк таймс» за планы написать о нем" ВТ: "Tucker Carlson swore at New York Times for planning to write about him"	RPL-RPOM
33.	Foreign Policy: "There Is No Arctic Axis"	ТТ: "Арктической оси не существует" ВТ: "There Is No Arctic Axis"	RPI-RPI
34.	Wired: "Russia (1) <i>blazed a trail</i> for Chinese oligarchs to (2) <i>nab</i> London property"	ТТ: "Россия (1) проторила дорогу китайским олигархам (2) к покупке лондонской недвижимости" ВТ: "Russia (1) blazed a trail for Chinese oligarchs to (2) buy London property"	(1) RPI-RPI (2) RPL-RPOM

35.	Politico: "Russia's corona euphoria"	ТТ: "Коронавирусная эйфория России" ВТ: "Russia's coronavirus euphoria"	RPI-RPOM
36.	Financial Times: "Turkey (1) fuels regional (2) power game over Mediterranean gas reserves"	ТТ: "Турция (1) разжигает (2) силовую игру за месторождения газа в Средиземном море" ВТ: "Turkey (1) fuels / starts (2) power game over Mediterranean gas reserves"	(1) RPL-RPL (2) RPL-RPL
37.	Foreign Policy: "Putin's Folly"	ТТ: "Блажь Путина" ВТ: "Putin's whim / extravagancy"	RPL-RPLF

## Appendix B

### Titles with Rich Points from the subcorpus 'Economics'

	ST title	TT title and back translation (BT)	Model
1.	Politico: "6 ways Germany could <i>kill</i> the Nord Stream 2 pipeline"	ТТ: "6 способов, которыми Германия может поставить крест на «Северном потоке-2»" ВТ: "6 ways Germany could put an end to the Nord Stream 2 pipeline"	RPL-RPLF
2.	Bloomberg: "Merkel's Russian Pipeline Dilemma Laid Bare by <i>Poisoning Uproar</i> "	ТТ: "Ситуация с отравлением Навального обнаружила дилемму, с которой столкнулась Меркель в связи с российским газопроводом" ВТ: The situation with poisoning Navalniy revealed a dilemma faced by Merkel in connection with Russian Pipeline	RPI-RPOM
3.	Eurasianet: "Chinese hydroelectric investments in Central Asia: A <i>snapshot</i> "	ТТ: "Китайские инвестиции в Центральной Азии: гидроэнергетика" ВТ: "Chinese investments in Central Asia: hydroenergetics"	RPL-RPO
4.	The Financial Times: "Belarus's skilled population will be a <i>boon</i> if its economy opens up"	ТТ: "Квалифицированное население Белоруссии будет востребовано, если экономика страны станет открытой" ВТ: "Belarus's skilled population will be in demand if its economy opens up"	RPL-RPOM
5.	Ars Technica: "Russia's space leader <i>blusters</i> about Mars in the face of stiff budget cuts"	ТТ: "Глава Роскосмоса хвастливо рассуждает о Марсе на фоне значительных бюджетных сокращений" ВТ: "Russia's space leader boastfully discusses Mars in the face of stiff budget cuts"	RPL-RPL
6.	The Economist: "Economic forecasts are too <i>rosy</i> . That can be costly"	ТТ: "Экономические прогнозы слишком позитивны. Это может дорого обойтись" ВТ: "Economic forecasts are too positive. That can be costly"	RPL-RPOM

7.	Project Syndicate: "Revisiting the <i>White Swans</i> of 2020"	ТТ: "Ещё раз о белых лебедях 2020 года" ВТ: "Once more about the White Swans of 2020"	RPI-RPI
8.	Forbes: "Will The Gold Price <i>Crash Or Shine</i> This Week?"	ТТ: "Что будет с ценой на золото на этой неделе?" ВТ: "What will happen to the gold price this week?"	RPI-RPOM
9.	The National Interest: "Will Russia <i>Weaponize</i> Its Wheat As the World Combats the Coronavirus?"	ВТ: "Станет ли пшеница оружием России, пока мир борется с коронавирусом?" ТТ: "Will Wheat become Russia's Weapon While the World Combats the Coronavirus?"	RPL-RPOM
10.	Foreign Policy: "Russia <i>Loosens Its Belt</i> "	ТТ: "Россия ослабляет свой пояс" ВТ: "Russia Loosens Its Belt"	RPE-RPE
11.	Financial Times: "Russia's amateur investors <i>fuel</i> stock market trading boom"	ТТ: "Российские инвесторы-любители подогревают торговый бум на фондовой бирже" ВТ: "Russia's amateur investors warm up / heat up stock market trading boom"	RPL-RPL

## Appendix C

### Titles with Rich Points from the subcorpus 'Science'

	ST title	TT title and back translation (BT)	Model
1.	Science: "Siberia's ' <i>gateway to the underworld</i> ' grows as record heat wave thaws permafrost"	ТТ: "Сибирская «дверь в потусторонний мир» увеличивается из-за рекордной жары и таяния вечной мерзлоты" ВТ: "Siberia's 'gateway to the underworld' grows because of record heat wave and permafrost thawing"	RPI-RPI
2.	Nautilus: "Your <i>Brain</i> in Love"	ТТ: "Когда ваш мозг влюблен" ВТ: "When Your Brain is in Love"	RPI-RPI
3.	CNN: "The AN-225: <i>How the Cold War</i> created the world's largest airplane"	ТТ: "Ан-225 – самый большой самолет в мире создали в годы холодной войны" ВТ: "The AN-225 – the world's largest airplane was created in the years of the Cold War"	RPI-RPO
4.	Foreign Policy: "This is Your Brain. This is Your Brain as a <i>Weapon</i> "	ТТ: "Вот ваш мозг. А вот ваш мозг как оружие" ВТ: "Here is your brain. And here is your brain as a weapon"	RPI-RPI
5.	Science: "How many hot dogs can a person really <i>scarf down</i> in 10 minutes?"	ТТ: "Сколько же можно проглотить хот-догов за 10 минут?" ВТ: "How many hot dogs is it possible to swallow in 10 minutes?"	RPL-RPOM

6.	Politico: <i>"The great nutrient collapse"</i>	ТТ: "Как воздух влияет на качество еды" ВТ: "How the air influences the quality of food" Comment: The ST title alludes to a book by Helena Bottemiller Evich. The TT title retains the allusion as the book was published in Russian with the title "How the air influences the quality of food"	RPE-RPE
7.	Forbes: <i>"Mars Alert: Why Three Spacecraft Must Leave For The Red Planet Within Weeks Or Miss Their Chance"</i>	ТТ: "Почему три космических корабля должны вылететь к Марсу в течение всего пары недель, или они упустят свой шанс" ВТ: Why three spacecraft must leave for Mars within only a couple of weeks or they will miss their chance"	RPL-RP0
8.	Ars Technica: <i>"Winamp's woes: how the greatest MP3 player undid itself"</i>	ТТ: "Беды и горести Winamp: как величайший MP3-плеер сам себя уничтожил" ВТ: "Trials and tribulations of Winamp: how the greatest MP3 player undid itself"	RPL-RPL
9.	Ars Technica: <i>"Russia's space leader seems pretty bitter about SpaceX's success"</i>	ТТ: "Глава Роскосмоса, похоже, крепко завидует успехам «СпейсЭкс»" ВТ: "Russia's space leader seems to be bitterly envious of SpaceX's success"	RPL-RPL
10.	The New York Times: (1) <i>"Going Viral, or Not, in the Milky Way. Is the pandemic a rehearsal for our own (2) cosmic mortality"</i>	ТТ: "(1) Прогреть на весь Млечный путь – или (2) погибнуть" ВТ: "To roar across the Milky Way – or to die"	(1) RPL-RPL (2) RPL-RP0





# Traduire l'argent : le rôle des compléments cognitifs dans la traduction littéraire

## Translating Money: The Role of Cognitive Complements in Literary Translation

Carmen-Ecaterina CIOBĂCĂ<sup>1</sup> 



<sup>1</sup>Lecturer, PhD, "Alexandru Ioan Cuza University", Faculty of Law, Center for European Studies, Iași, Romania

ORCID: C.E.C. 0000-0002-2892-7487

### Corresponding author:

Carmen-Ecaterina CIOBĂCĂ,  
"Alexandru Ioan Cuza" University, Faculty  
of Law, Center for European Studies, Iași,  
Romania

E-mail: carmen.ciobaca@gmail.com

Submitted: 31.01.2021

Revision Requested: 27.07.2021

Last Revision Received: 11.08.2021

Accepted: 27.09.2021

Citation: Ciobaca, C. E. (2021). Traduire l'argent : le rôle des compléments cognitifs dans la traduction littéraire.

*Litera*, 31(2), 835-856.

<https://doi.org/10.26650/LITERA2021-871519>

### RÉSUMÉ

La présente étude a le but de souligner que, pendant le processus de traduction, le recours aux compléments cognitifs est indispensable. Fondée sur la théorie interprétative de la traduction (TIT), cette approche analyse le traduire comme démarche cognitive. Dans un premier temps, l'auteur examine la manière dont la cognition se manifeste pendant les trois étapes de la traduction : la compréhension, la déverbalisation, la réexpression. Ensuite, l'auteur opère la différence entre le linguistique et l'extralinguistique et présente le rôle des compétences langagières et des connaissances encyclopédiques du traducteur. Les compléments cognitifs, compris comme des éléments d'ordre extralinguistique, notionnels et émotionnels, qui contribuent à la saisie du sens, aident le sujet traduisant à transporter le message non seulement d'une langue à l'autre, mais aussi d'un univers cognitif à l'autre. Confronté à des difficultés de traduction, le traducteur/la traductrice fait appel aux compléments cognitifs et adopte des stratégies appropriées. Pour préserver le spécifique cognitif du texte source, le sujet traduisant recourt à la traduction littéraire ou à l'explicitation. Par contre, pour niveler le spécifique de l'univers cognitif évoqué par le texte de départ, le traducteur/la traductrice utilise la traduction généralisante ou l'adaptation. Le travail comporte également une étude de cas : l'analyse de la manière dont ont été traduites en anglais et en roumain des références explicites et implicites à l'argent qui se retrouvent dans un fragment du roman *Eugénie Grandet* de Balzac. Suite à cette analyse, on observe que les techniques de traduction doivent être choisies en fonction du savoir que le traducteur/la traductrice partage ou non avec le public cible.

**Mots-clés:** Théorie interprétative de la traduction (TIT), compléments cognitifs, traduction littéraire, argent, *Eugénie Grandet*

### ABSTRACT

The paper aims to emphasize that the use of cognitive complements during the translation process is essential. Based on the Interpretive Theory of Translation (ITT), this analysis sees translation as a cognitive approach. In the first instance, the author explores the presence of cognitive processes during the three phases of translation: comprehension, deverbilization, reformulation. Thereafter, the paper shows the difference between linguistic and extralinguistic elements that contribute to translation and stresses the importance of linguistic competencies and of the



encyclopedic knowledge. Cognitive complements, understood as extralinguistic parameters, notional and affective, that contribute to understanding sense, help the translator carry the message not only from one language to another, but also from one cognitive world to another. In order to solve translation difficulties, the translator resorts to cognitive complements and adopts adequate strategies. When he/she wants to preserve the particularities of the source cognitive milieu, the translator uses literary translation or explicitations. On the contrary, when the translator intends to alleviate the specificities of the cognitive environment presented in the source text, he/she resorts to generalizing techniques or to adaptations. A case study is also included in the paper: the analysis of the way in which explicit and implicit references to money in an excerpt of the novel *Eugenie Grandet* by Balzac have been translated into English and Romanian. The analysis of the corpus shows that translation strategies should be chosen according to the knowledge that the translator shares with the target audience.

**Keywords:** Interpretive Theory of Translation (ITT), cognitive complements, literary translation, money, *Eugénie Grandet*

## EXTENDED ABSTRACT

The paper is based on the main principles of the Interpretive Theory of Translation (ITT) belonging to Danica Seleskovitch and Marianne Lederer. The two scholars established this approach as a result of their experience as conference interpreters. According to this theory, the translation process comprises three steps: understanding of sense, deverbalization of the message, and reformulation in the target language. During the first step, the translator seizes the message of the source text, then he/she “forgets” the linguistic form of the message, in order to find the best way to reformulate it. The ITT has an important impact in the field of Translation Studies, as it emphasizes the importance of translation seen rather as a process than as a product and the active role of the translator during this process. According to the ITT, translating is an interpretive action.

A successful translation renders the sense of the source text. In order to transpose the sense, the translator resorts to cognitive complements: they are notional and emotional parameters that help the translator understand, deverbalize and reformulate the sense in the target language. Extralinguistic knowledge is one such example. In the absence of cognitive complements, the translation becomes mere transcoding.

In our opinion, the impact of cognitive complements has been insufficiently developed in Translation Studies, even if they are essential to the accurate rendering of sense. In order to understand the role of cognitive complements in translation, one has to see translation as a cognitive process, a process that occurs in the mind of the translator. The purpose of this paper is, therefore, to emphasize the importance of cognitive complements during the three steps of the translation.



In order to do so, we have selected a corpus that includes an excerpt of the novel *Eugenie Grandet* by Honoré de Balzac and its translation into English and Romanian. Using several examples retrieved from the corpus, we show that the use of cognitive complements is consistent during the three steps of translation. We analyze the role of linguistic hints and of extralinguistic knowledge in translation and stress the importance of cognitive complements throughout the entire process.

In the theoretical part, we operate a distinction between background information and the cognitive context: while the encyclopedic knowledge of the translator is essential to an accurate and legible rendering of sense, references to what has already been said in the source text are also essential, ensuring coherence. Memory plays a crucial role in this respect, as it helps the translator recover all the elements that are part of the cognitive context.

The theoretical analysis also shows that translating means not only carrying the meaning from one language to another, but also from one cognitive environment to another. In order to do so, the translator resorts to specific strategies. The particularities of the source cognitive milieu are preserved in the target language through literary translation and explicitation. On the other hand, the features of the source cognitive environment are leveled in translation through generalization and adaptation.

The leitmotiv of *Eugenie Grandet* is money: therefore, in the applicative part of the paper we analyze the way in which explicit and implicit references to money are translated into the target languages. In order to render sense in an adequate manner, the translator should consider the knowledge he/she shares with the target audience and should adapt his/her strategies accordingly. If cognitive complements are appropriately used, literary translation is avoided when it does not elucidate the sense. Also, the translator has to clarify implicit references when they are too cryptic for the target public.

As translation is a cognitive act, the translator and his/her manner of approaching the source text are of outmost importance. Cognitive complements are crucial in translation, as they contain the information needed in order to accurately comprehend, deverbalize and rephrase the message in the target language. Therefore, translating as a process and the role of cognitive complements should be more visible in the field of Translation Studies.

## Introduction

La traduction est un phénomène complexe, pratiqué depuis l'aube de l'histoire. Depuis la mythique « Tour de Babel », les traducteurs facilitent la communication entre les différentes langues du monde. Vrais médiateurs culturels, ils transportent le sens d'un idiome à l'autre – opération indispensable, qui comporte pourtant des risques, des compromis et des défaites.

La réflexion sur la traduction est, néanmoins, de date récente. La traductologie, telle qu'est dénommée dans le milieu francophone la théorie de la traduction, est née dans les années '60 avec les études de certains linguistes, tels que Georges Mounin, et, par la suite, des auteurs de la stylistique comparée (Jean-Paul Vinay et Jean Darbelnet au Canada). Plus tard, on a pu distinguer une approche philosophique de la traduction (représentée par Antoine Berman, Henri Meschonnic, Paul Ricoeur ou Jean-René Ladmiral.).

Si les théories de la traduction énumérées ci-dessus visent plutôt la traduction comme produit et comportent en général une visée prescriptive, la théorie interprétative de la traduction (TIT) conçue par Danica Seleskovitch et Marianne Lederer est née de la pratique d'interprétation de conférence et prend en compte avec priorité le traduire et les processus mentaux qui régissent les choix opérés par le sujet traduisant. Ce changement d'optique nous a semblé important et original. En outre, nous avons découvert que, tout comme la traduction générale ou spécialisée, la traduction littéraire peut faire l'objet de la théorie interprétative.

Plus précisément, la présente étude souligne l'importance des compléments cognitifs dans la traduction du discours littéraire. Fondée sur la théorie interprétative de la traduction, notre approche analyse la traduction en tant que processus cognitif, dont le succès dépend de différents paramètres, tels que le contexte et les compétences linguistiques et extralinguistiques que possède le traducteur. Selon nous, l'importance des compléments cognitifs, définis comme les paramètres extralinguistiques qui assurent la compréhension du sens, y compris les connaissances encyclopédiques du sujet traduisant, a été insuffisamment soulignée en traductologie.

Notre démarche suit les trois étapes de la traduction interprétative – la compréhension, la déverbalisation, la réexpression – pour voir à quel point la cognition est présente,

pour distinguer par la suite les éléments linguistiques de l'extralinguistique et identifier le rôle des compléments cognitifs mobilisés par le sujet traduisant et les stratégies de traduction employées afin de « transporter » le sens dans la langue d'accueil. Pour illustrer notre propos, nous analysons dans la partie applicative du travail la traduction en anglais et en roumain de quelques références explicites et implicites à l'argent que l'on rencontre dans un fragment du roman *Eugénie Grandet* de Balzac. Le corpus comprend l'original en français, une traduction en anglais qui émane de Katharine Prescott Wormeley, réalisée à la fin du 19<sup>e</sup> siècle, et une version en roumain dont l'auteur est Cezar Petrescu, parue en 1950 et rééditée au fil du temps.

## 1. Le traduire comme démarche cognitive. La cognition et les étapes de la traduction selon la TIT

Dans le domaine de la traductologie, la TIT est originale à plus d'un titre. Il s'agit, premièrement, d'une théorie inspirée par l'expérience d'interprètes de conférence de ses auteures et non d'une simple démarche prescriptive. Ensuite, par le fait qu'elle identifie trois étapes du processus traductif (la compréhension ou saisie primaire du sens, la déverbalisation, qui comporte l'oubli de la forme linguistique du message et le déchiffrement du sens, et la réexpression ou reformulation du message dans la langue d'accueil), la TIT met l'accent plutôt sur *le traduire* que sur le produit fini, la traduction. Le traduire n'est abordé qu'au passage par les autres théories de la traduction, surtout parce qu'il est difficile de dire ce qui se passe vraiment dans le cerveau du sujet traduisant. Il y a pourtant des traductologues qui, ayant saisi l'importance des mécanismes qui régissent les choix traductifs, définissent le traduire comme une action plurielle, toujours autre devant chaque texte, effectuée par un « traduisant », qui s'inscrit dans un contexte culturel, social et historique. Dans la lignée de Meschonnic, le traduire est une « opération de lecture-écriture » (Vrinat-Nikolov & Maurus, 2018, p. 119). Avec le traduire entre en scène *le traducteur* avec sa cognition, son style et ses préférences. Il convient donc de souligner que la TIT met sur le devant de la scène le traduire en tant que processus cognitif et le sujet traduisant en tant qu'acteur.

De ce point de vue, force est de constater que la dimension cognitive n'a été que rarement traitée, et au passage, par les études de traductologie : « Il est intéressant de constater que la traductologie, discipline jeune en tant qu'activité scientifique et justiciable d'un enseignement universitaire, mais ancienne en tant que dispositif de réflexion, n'avait pas intégré dans sa réflexion jusqu'à il y a peu *la dimension cognitive* »

(Balliu, 2007, p. 3). Jean-René Ladmiral, qui conteste la conceptualisation de la déverbalisation en tant qu'étape médiane de la traduction, distingue en effet ce qu'il appelle « la traductologie inductive », qui relèverait, selon lui, des neurosciences, de la traductologie « productive », et cela parce qu'« on ne sait pas encore ce qui se passe vraiment dans *le cerveau* du traducteur » (2005, p. 481). Selon le même auteur, la manière dont le traducteur déverbalise le message ne ferait pas l'objet de la traductologie, mais plutôt des sciences cognitives :

On se situe là sur un plan qui oscille entre le verbal et le protoverbal, le paraverbal et le non-verbal [...]. S'agissant d'une telle nébuleuse sémantique, on pourra en chercher des éléments d'analyse du côté de la linguistique cognitive [...]. Mais, au sein des sciences cognitives, c'est plus profondément du côté de la psycholinguistique qu'il y aura lieu d'attendre des éclaircissements sur le plan de la réalité objective du fonctionnement mental. (Ladmiral, 2005, p. 480)

Les processus mentaux qui se produisent dans le cerveau du sujet traduisant sont difficilement décelables, selon Ladmiral, et, de toute manière, ne constituent pas l'objet d'étude de la traductologie classique : « Cela dit, pour une traductologie inductive ou scientifique, l'essentiel regarde du côté de la psychologie cognitive, autant et plus que du côté de la linguistique » (2005, p. 483).

Néanmoins, la traduction n'est pas un simple transcodage, mais un processus mental, qui témoigne de la logique et du pouvoir de compréhension du traducteur, mais aussi de ses connaissances d'ordre linguistique et extralinguistique. Le fait qu'on ne sait pas pour l'instant avec exactitude comment fonctionne le cerveau du traducteur ne devrait pas éliminer ce sujet du domaine de la traductologie. De toute manière, les choix opérés par le traducteur au niveau du texte cible peuvent être parfois déduits par l'intermédiaire d'un processus que nous appellerions « déchiffrement inverse » : analyser la version finale pour déduire comment le traducteur a déverbalisé et compris le sens de départ, sens qui est défini par Lederer comme « l'idée ou si l'on préfère le vouloir dire du locuteur, et chez l'auditeur, le compris » (Seleskovitch & Lederer, 1984, p. 256).

Pour démontrer nos propos, nous avons choisi deux traductions du roman *Eugénie Grandet* de Balzac : la première en anglais et la seconde en roumain. Le choix de l'œuvre source, vrai panorama d'une époque, est expliqué par la finesse du style de son auteur

et le thème complexe et intéressant à analyser, y compris dans une perspective traductologique : l'argent. Paru en 1834, le roman, élaboré dans le style réaliste préféré par Balzac, décrit les différentes typologies présentes en France pendant la Restauration. L'accent est mis sur l'avarice et l'inflexibilité du père Grandet, qui contraste avec la naïveté de sa fille, Eugénie.

Le thème de l'argent est omniprésent dans le roman, étant évoqué directement ou par l'intermédiaire des allusions. Surtout en cas des références implicites, le sens n'est pas toujours facilement saisissable et traduisible. Soit l'exemple suivant extrait de notre corpus :

<b>Texte source</b>	<b>Texte cible (en anglais)</b>	<b>Texte cible (en roumain)</b>
Fille, [...] au lieu de signer cet acte qui coûtera gros à faire enregistrer, si tu voulais renoncer [...] à la succession de ta pauvre chère mère défunte, et <i>t'en rapporter à moi pour l'avenir</i> , j'aimerais mieux ça (1855, p. 315-316).	My little girl [...], if, instead of signing this deed, which will cost a great deal to record, you would [...] agree to renounce your rights as heir to your poor dear, deceased mother's property, and <i>would trust me for the future</i> , I should like it better (1889, p. 250).	Fetico, [...] în loc să iscălești actul ăsta, a cărui înregistrare ar costa scump, n-ar fi mai bine să renunți [...] la moștenirea răposatei tale mame și <i>să-mi treci mie tot ce ai?</i> (2020, p. 228).

Le fragment qui a attiré notre attention, marqué en italiques, est « t'en rapporter à moi pour l'avenir ». Le sens de l'expression « se rapporter à quelqu'un », dans un tel contexte, est, effectivement, celui de « faire confiance à quelqu'un ». La version en anglais reproduit fidèlement cette idée (« would trust me for the future »), sans être pourtant une traduction littérale. Par l'intermédiaire du déchiffrement inverse que nous avons évoqué ci-dessus, le critique de la traduction comprend que la traductrice a déverbalisé correctement l'expression française, offrant l'équivalent le plus proche en anglais. Quant à la version en roumain, « să-mi treci mie tot ce ai » (littéralement : « me céder en entier la fortune qui te revient »), elle fait preuve d'une infidélité manifeste. Il s'agit en effet d'une surtraduction, parce que le texte d'arrivée dit plus que le texte de départ. Ce choix du traducteur anticipe en effet le déroulement de l'action romanesque et change la voix du texte, puisque le discours du père Grandet devient moins subtil. Par déchiffrement inverse on comprend donc que le traducteur s'est éloigné du sens de départ lors de l'étape de la déverbalisation, ce qui a changé complètement le message du texte balzacien.

La traduction est, indéniablement, le produit des processus cognitifs qui ont lieu dans la tête du traducteur. Ne pas étudier la manière dont le message a été compris et déverbalisé pour être par la suite réexprimé dans la langue d'accueil exclut le sujet traduisant et sa manière d'aborder et de s'approprier le texte des recherches sur la traduction, ce qui met l'accent plutôt sur la traduction en tant que produit que sur le traduire. Or, le traduire est surtout une démarche cognitive.

La cognition comprend tous les processus mentaux relatifs à la compréhension et à l'acquisition de connaissances. La manière dont le message est compris dépend, premièrement, des connaissances linguistiques du traducteur, mais aussi, et parfois en égale mesure, de ses connaissances encyclopédiques, de ce que les théoriciennes de la TIT appellent « bagage cognitif ». Marianne Lederer ne sépare pas le cognitif de l'affectif : « *Cognitif* est utilisé comme adjectif de 'connaître' et comme substantif – *le cognitif*. Le cognitif est toujours simultanément affectif, aussi nous contentons-nous souvent du terme *cognitif* pour désigner le cognitif/affectif. Nous utilisons dans le même sens le couple notionnel/émotionnel. » (1994, p. 178) Comme le cognitif est intimement lié à l'action de comprendre, il va sans dire qu'il est présent dès la première étape du processus de traduction, lorsque le traducteur s'efforce de déchiffrer le sens. Par exemple, lorsqu'il/elle lit la phrase « Le lendemain de *cette mort*, Eugénie trouva de nouveaux motifs de s'attacher à cette maison où elle était née... » (p. 313), il/elle fera appel au contexte cognitif et comprendra qu'il s'agit du décès de la mère de l'héroïne.

Par la suite, la déverbalisation, qui suppose le détachement de la forme linguistique source et la saisie du sens brut, implique des processus cognitifs fins et précis. Dans la phrase citée ci-dessus, par exemple, le verbe « s'attacher » devra faire l'objet d'un déchiffrement minutieux : dans le contexte donné, il a un sens figuré et signifie plutôt « éprouver un sentiment durable pour quelque chose ». Le sujet traduisant laisse de côté l'enveloppe linguistique, à la recherche du sens.

Ladmiral, qui n'est pas d'accord avec la théorisation du concept de déverbalisation en traductologie, reconnaît néanmoins que cette étape médiane existe, étant le résultat de la cognition :

Dans le cas de la traduction proprement dite [...], cette interphase est de nature psychologique ou, si l'on veut, 'mentale'. Plus précisément, [...] le message [...] passe du niveau verbo-linguistique à un niveau psycho-

cognitif. C'est un point sur lequel on insiste à juste titre à l'É.S.I.T. en parlant aussi de conceptualisation pour qualifier ce moment inter-médiaire de la déverbalisation. (2005, p. 478)

Si la déverbalisation représente, probablement, l'apogée des processus cognitifs qui sont entraînés lors du traduire, confondre cette étape avec la cognition serait une erreur : « Effectivement, dans la Théorie interprétative de la traduction (Théorie du sens), *la déverbalisation* n'est que la deuxième des trois phases nécessaires à la médiation interlinguistique, alors que *la cognition* est mobilisée dans l'ensemble du processus » (Balliu, 2007, p. 3).

La réexpression est marquée à son tour par le cognitif. Lors de cette étape, le sujet traduisant cherche une forme sonore pour le sens qu'il vient de saisir. La solution offerte peut être plus ou moins réussie. Par exemple, le verbe « s'attacher (à cette maison) » ci-dessus est traduit quasi littéralement en anglais dans la version qui fait partie de notre corpus : « Eugenie *felt a new motive for attachment* to the house in which she was born... ». Le traducteur roumain, par contre, offre une solution maladroite parce qu'il fait recours au sens propre du verbe « s'attacher » : « Eugénie găsi mai puternice motive *să se lege* și mai sfâșietor de casa unde se născuse... » (littéralement : « ...de *se lier* à la maison où elle était née... »). On observe donc que « *la réexpression* mobilise l'ensemble de l'appareil cognitif du sujet. C'est un processus d'association du savoir linguistique et du savoir extralinguistique. La phase de réexpression est un mouvement non linéaire d'un vouloir-dire à sa formulation linguistique » (Djachy, 2013, p. 26).

Le travail de traduction entraîne donc, dans son ensemble, des processus cognitifs indispensables au succès de la traduction. Dans ce cadre, il convient d'identifier clairement la différence entre le linguistique et l'extralinguistique en traduction, de souligner davantage l'importance des compléments cognitifs dont dispose le sujet traduisant et d'établir les stratégies à l'aide desquelles le sens peut être transféré dans une autre langue et culture qui supposent, en effet, une autre expérience collective cognitive.

## **2. Le linguistique et l'extralinguistique. Les compléments cognitifs. Stratégies de traduction**

Conformément à la TIT, la tâche du sujet traduisant est de saisir le sens déverbalisé pour le reverbaler par la suite dans la langue d'accueil. Pour ce faire, lors du travail interprétatif sont entraînés ses connaissances linguistiques et extralinguistiques :

La réexpression de concepts d'une langue en une autre ne met pas en cause uniquement la faculté interprétative du traducteur, mais aussi ses connaissances. Pour bien comprendre le processus cognitif de la traduction, il ne faut pas confondre la démarche interprétative du sens du discours et *les connaissances encyclopédiques et linguistiques* sur lesquelles elle s'appuie. (Delisle, 1980, p. 112)

Selon nous, les disciples de la TIT ont souligné avec priorité l'importance de l'interprétation comme principe de base de l'acte traductif, tandis que le rôle des connaissances extralinguistiques est passé au second plan. Néanmoins, y compris dans la traduction littéraire, l'appel à l'encyclopédique est indispensable : « Le sens est compris par le traducteur (ou l'interprète) lorsqu'il entente des compléments cognitifs et affectifs sur un énoncé. La somme du *linguistique* et de *l'extralinguistique* confère donc à l'énoncé un sens, ce qui le distingue fondamentalement de la phrase, laquelle est une notion strictement linguistique. » (Balliu, 2007, p. 4) En outre, le transfert réussi du message dans la langue d'accueil dépend parfois fondamentalement de l'appel à l'extralinguistique : « La compréhension du sens par l'auditeur dépend même très largement de la présence ou de l'absence de ces engrammes non verbaux. Si celui-ci ne dispose pas des *connaissances nécessaires*, il ne pourra pas appréhender le vouloir dire de l'orateur et ne dépassera pas le stade de l'appréhension des significations linguistiques. » (Laplace, 1995, p. 211)

Le linguistique suppose, chez le sujet traduisant, comprendre le sens exprimé dans la langue source et le réexprimer selon les rigueurs de la langue cible, mais aussi réaliser des connexions entre le message à traduire et des éléments antérieurs du discours, qui sont activés grâce à la mémoire immédiate. À l'aide de cette mémoire, le traducteur se rendra compte que le syntagme « cette mort » du contexte « Le lendemain de *cette mort*, Eugénie trouva de nouveaux motifs de s'attacher à cette maison où elle était née... » (p. 313) fait référence au décès de la mère d'Eugénie évoqué auparavant dans le récit. Par contre, le terme « tonnelier » du syntagme « le vieux tonnelier » n'est pas si facile à traduire. Pour trouver un équivalent dans la langue d'accueil le sujet traduisant est tenu de faire appel à l'extralinguistique, à sa mémoire cognitive ou de réaliser une recherche dans le domaine. Katharine Prescott Wormeley omet ce terme dans sa version (« the old man »), peut-être parce qu'elle trouve qu'il est difficilement traduisible ou dépourvu d'importance dans le contexte donné, tandis que Cezar Petrescu le traduit littéralement (« *bătrânul dogar* »), sans expliciter, même si ce métier est obsolète à



présent. Qu'il s'agisse d'éléments évoqués antérieurement dans le récit ou des connaissances extralinguistiques du sujet traduisant, le rôle de la mémoire est donc essentiel :

*La mémoire* joue un rôle principal dans le processus de compréhension. Ce processus fait intervenir *une mémoire immédiate* qui retient les mots pendant de brefs instants, ainsi qu'*une mémoire cognitive* qui contient l'ensemble des connaissances du sujet. Lors du processus de compréhension, la mémoire cognitive libère le savoir linguistique et extralinguistique pertinent. (Djachy, 2013, p. 25)

Soulignant l'importance du cognitif et des connaissances encyclopédiques dans la traduction, Christian Balliu appelle la mémoire liée à l'extralinguistique « mémoire déclarative » ou « sémantique » :

*La mémoire sémantique* rassemble les connaissances générales du monde, elle les organise sans tenir compte du moment ni des circonstances de leur constitution, dans le but de faciliter leur récupération : c'est la convocation, liée à une distribution en tiroirs. Cette distribution en fonction de la durée peut être regroupée dans ce qu'il est convenu d'appeler *la mémoire déclarative* (connaissances matérialisées dans le langage naturel ou par des images mentales). (2007, p. 8)

Le linguistique, activé par la mémoire immédiate, crée le contexte cognitif qui aide le sujet traduisant à réaliser des connexions avec des éléments antérieurs du discours ou du récit. Marianne Lederer voit dans le contexte cognitif un « savoir cumulatif » qui « se déverbalise mais reste présent en mémoire sous forme non verbale et aide le traducteur à comprendre son texte » (1994, p. 179). Par contre, Kétévan Djachy le voit comme « le stockage mnésique qui se constitue dans la mémoire depuis le début de la compréhension d'un texte » (2013, p. 24). L'extralinguistique, de l'autre côté, activé par la mémoire cognitive, fait référence au bagage cognitif que possède le traducteur. Le bagage cognitif est défini par Marianne Lederer comme « *L'intégralité du savoir notionnel et émotionnel* qu'un individu acquiert à travers 1. son vécu personnel (savoir empirique), 2. le langage (ce qu'il apprend par la lecture, l'enseignement, les conversations, la télévision, etc.), 3. sa propre réflexion 4. et bien entendu sa connaissance d'une ou plusieurs langues » (1994, p. 178). À son tour, Kétévan Djachy considère que « *le bagage*

*cognitif* se compose du savoir de l'individu contenu dans la mémoire d'une manière déverbalisée et est acquis à travers l'expérience personnelle, le langage et la réflexion » (2013, p. 24).

Sans appel au bagage cognitif, la traduction est vouée à l'échec et le résultat ainsi obtenu ressemble aux versions offertes par les moteurs de traduction automatique : « L'épaisseur de la compréhension d'un discours ou d'un texte dépend de l'étendue du bagage cognitif pertinent. En l'absence de recours au bagage cognitif, la traduction devient transcodage. » (Lederer, 1994, p. 178) L'acte interprétatif ne peut se produire, en effet, qu'en relation avec les éléments du bagage cognitif du sujet traduisant : « Pour donner vie aux signes couchés sur le papier, il importe non seulement de repérer les éléments pertinents mais aussi de les interpréter, comme c'est le cas dans le texte pragmatique, à la lumière d'un *bagage cognitif préexistant* » (Israël & Lederer, 1991, p. 33).

La compréhension est donc impossible en l'absence des compléments cognitifs, définis par Marianne Lederer comme « des éléments pertinents, notionnels et émotionnels, du bagage cognitif et du contexte cognitif qui s'associent aux significations linguistiques des discours et des textes pour constituer le sens. Ils sont aussi indispensables à l'interprétation de la chaîne sonore ou graphique que la connaissance linguistique » (1994, p. 212). On observe par conséquent que les compléments cognitifs peuvent faire partie en égale mesure du contexte cognitif créé par le texte et du bagage cognitif du traducteur. Dans la terminologie de la TIT, les compléments cognitifs sont l'équivalent de l'extralinguistique, sans se limiter pourtant aux simples connaissances encyclopédiques du sujet traduisant. Dans l'ouvrage *Terminologie de la traduction*, les compléments cognitifs sont définis comme « des connaissances extralinguistiques mobilisées par le traducteur au moment où il cherche une équivalence et qui contribuent à la constitution du sens ». Néanmoins, le même travail précise que « les renseignements concernant l'auteur et les destinataires du texte, la connaissance du domaine et le contexte cognitif sont des compléments cognitifs » (Delisle & Lee-Jahnke & Cormier, 1999, p. 20). Le recours efficace aux compléments cognitifs facilite la compréhension du sens par la diminution de l'ambigu et l'éclaircissement de la polysémie :

Background knowledge is a blanket expression covering a number of *cognitive complements* that help us understand speech. These include knowledge of the world, of time and place, of the circumstances out of

which speech arises, memory of things said previously, knowing who the speaker is and who the listeners are.

The broader the cognitive complements, the less ambiguity and polysemy there is in language, and the more thoroughly the speech is understood. (Lederer, 1990, p. 53)

Pour illustrer le rôle des compléments cognitifs dans la traduction littéraire, nous présentons ci-dessous une étude de cas. Soit le contexte suivant, extrait de notre corpus :

<b>Tableau 2 : Le rôle des compléments cognitifs dans la traduction littéraire</b>		
<b>Texte source</b>	<b>Texte cible (en anglais)</b>	<b>Texte cible (en roumain)</b>
[...] il faudrait signer <i>cet acte</i> par lequel vous renoncerez à la <i>succession</i> de <i>madame</i> votre mère, et laisseriez à votre père <i>l'usufruit</i> de tous <i>les biens indivis</i> entre vous, et dont il vous assure <i>la nue-propiété</i> ... (1855, p. 315).	[...] it is necessary to sign <i>this deed</i> , by which you renounce <i>your rights to your mother's estate</i> and leave your father <i>the use and disposition, during his lifetime, of all the property undivided</i> between you, of which <i>he guarantees you the capital</i> (1889, p. 250).	Ar trebui să iscălești <i>actul acesta</i> , prin care renunți <i>la moștenirea mamei și lași uzufructul bunurilor aflate în indiviziune</i> , a căror <i>nudă proprietate și-o asigură</i> (2020, p. 227).

Pour transposer ce fragment, le sujet traduisant est tenu de faire recours au contexte cognitif et à ses connaissances encyclopédiques, en d'autres termes aux compléments cognitifs appropriés. La mémoire immédiate l'aidera à comprendre que le syntagme « cet acte » fait référence au document conclu par Maître Cruchot à la demande du père Grandet par lequel le dernier se proposait de convaincre sa fille Eugénie de renoncer à la fortune qui lui revenait de la part de sa mère. L'équivalent anglais (« this deed ») est un terme à nuance juridique prononcée. Par contre, le traducteur roumain choisit la version littérale, qui n'est pas un terme spécialisé (« actul acesta »). En outre, le sujet traduisant fera appel au contexte cognitif, à ce que le texte lui a déjà révélé, et comprendra que l'expression « madame votre mère » employée par Cruchot fait référence à la mère d'Eugénie qui venait de mourir.

Néanmoins, la difficulté de traduction la plus manifeste est représentée dans ce contexte par les termes juridiques, qui parfois ne sont pas très familiers au traducteur littéraire. Dans ce cas, le sujet traduisant doit activer des éléments de son bagage

cognitif ou faire une recherche dans le domaine pour se renseigner sur la terminologie. Heureusement, la traduction vers le roumain présente seulement la difficulté d'ordre terminologique : comme le droit roumain s'est amplement inspiré du droit français, le traducteur cherche la simple équivalence des termes et traduit littéralement « l'usufruit » par « uzufructul », « les biens indivis entre vous » par « bunurile aflate în indiviziune » et « la nue-propriété » par « nuda proprietate ». Seulement le terme « succession » est traduit par un terme plus général (« moștenirea » - « l'héritage »), ce qui représente, en quelque sorte, un écart du registre juridique employé par Balzac. Par contre, l'analyse des mêmes termes en anglais frise l'intraduisible, parce que le droit anglo-saxon, fondé sur le précédent judiciaire et non sur la loi, est très différent du droit français. Par conséquent, beaucoup de termes du domaine des successions n'ont aucun équivalent dans la langue cible. Pour cette raison, la traductrice recourt souvent à des explicitations et traduit « la succession de madame votre mère » par « your rights to your mother's estate », « l'usufruit » par « the use and abuse, during his lifetime » et « il vous assure la nue-propriété » par « he guarantees you the capital ». Le syntagme « les biens indivis entre vous » est traduit par contre littéralement (« all the property undivided between you »), ce qui peut créer de la confusion pour les lecteurs américains, qui ne connaissent pas ce concept qui relève du droit français des successions.

On comprend donc que, sans l'appel aux compléments cognitifs, la traduction du fragment ci-dessus est quasi impossible. En d'autres termes, le contexte cognitif et les éléments du bagage cognitif du traducteur assurent la compréhension du sens par le lectorat. L'extralinguistique a un rôle tout aussi important que le linguistique, tel que le souligne Marianne Lederer : « In conversation, when we are listening to each other, the part played by *knowledge of language* can hardly be discerned from that played by *background information*. [...] *Background knowledge* is as important as command of language in understanding speech » (1990, p. 53).

La traduction s'avère être, en effet, un passage non seulement d'une langue à l'autre, mais aussi d'un univers cognitif à un autre univers cognitif, qui comporte parfois des éléments cognitifs différents, tel que le souligne Milena Srpová :

La traduction n'est pas seulement la confrontation de deux systèmes linguistiques face à une même réalité (une même culture, un même savoir cognitif), mais elle est aussi la confrontation de deux réalités (deux cultures, deux savoirs cognitifs stéréotypés). La traduction comme processus est

donc non seulement *un passage* d'une langue à l'autre par le biais d'un savoir universel, mais aussi *d'un univers extralinguistique à un autre*, ou, pourrions-nous dire, *d'une expérience collective cognitive à une autre expérience collective cognitive*. (1995, p. 7)

Les difficultés de traduction les plus importantes apparaissent lorsque les deux univers cognitifs sont très éloignés et comportent plutôt des différences que des similitudes, comme dans le cas de la traduction en anglais analysée ci-dessus. Le sujet traduisant est tenu de prendre en compte les différences d'ordre linguistique et extralinguistique, c'est-à-dire « les écarts entre *le savoir partagé* dans la culture de départ et *le savoir partagé* dans la culture d'arrivée » (Srpová, 1995, p. 10). Il convient d'analyser quelles sont les options pour le sujet traduisant et quelles sont les stratégies de traduction les plus usitées pour surmonter ces difficultés qui relèvent du spécifique de chaque univers cognitif.

Les particularités de chaque univers cognitif peuvent être soit préservées, soit neutralisées lors du traduire. Dans l'étude de cas ci-dessus, le traducteur vers le roumain choisit plutôt de préserver les éléments de l'univers cognitif source, tandis que la traductrice vers l'anglais est obligée d'utiliser des paraphrases qui comportent des termes généralisants. Milena Srpová considère que « *la conservation des spécificités cognitivo-référentielles* [...] passe par la traduction littérale (et ses cas spécifiques – l'emprunt et le calque), accompagnée ou non de l'explication du sens », stratégie qui, selon elle, était préférée à l'époque romantique, tandis que « *la suppression des spécificités cognitivo-référentielles* [...] aboutit à une traduction généralisante [...] ou à une traduction adaptative », technique qui, selon elle, a été privilégiée à l'époque classique (1995, p. 11). Le choix de l'une ou de l'autre approche dépend du style de chaque traducteur/traductrice, mais aussi du spécifique de la langue et de la culture d'arrivée, du contexte cible et, surtout, du savoir que le sujet traduisant partage avec le lectorat. De toute manière et quelle que soit l'approche adoptée, l'appel aux compléments cognitifs est indispensable pour faire passer le sens d'une langue à l'autre.

### **3. Traduire l'argent – leitmotiv du roman *Eugénie Grandet* – à l'aide des compléments cognitifs**

Pour illustrer l'importance des compléments cognitifs dans la traduction littéraire, nous analyserons dans ce qui suit la traduction en anglais et, respectivement, en roumain

d'un fragment représentatif du roman *Eugénie Grandet* de Balzac. Il s'agit de la scène où, après la mort de sa femme, père Grandet parvient à convaincre sa fille de renoncer à la succession de sa mère (pages 313-317 de l'édition citée dans la bibliographie). Nous avons découpé des fragments qui évoquent le thème central du roman : l'argent. Tenant compte des principes de la TIT, nous avons partagé ces occurrences en deux classes : références explicites et, respectivement, implicites. En effet, c'est l'implicite qui, *a priori*, semble poser des problèmes plus importants au sujet traduisant. Les auteures de la TIT considèrent même que tout discours est hermétique :

Les discours sont toujours elliptiques, faits de langue en partie seulement, *évoquant plus de cognitif qu'il n'en exprime*. Chaque parole dit d'emblée plus qu'elle n'exprime ; plus elle se déroule, plus l'explicite diminue au profit de l'implicite tandis que se crée chez l'auditeur une masse cognitive qui subsiste alors même que les mots qui l'ont matérialisée s'évanouissent. (Seleskovitch & Lederer, 1984, p. 183)

Le sujet traduisant a donc une double tâche : déverbaliser l'implicite et, par la suite, le dévoiler ou non au lectorat cible en fonction du savoir partagé avec le dernier. Le but de l'analyse qui suit est de voir dans quelle mesure l'appel aux compléments cognitifs assure le passage adéquat du sens, qu'il s'agisse de références explicites ou implicites à l'argent.

### 3.1. Traduire les références explicites à l'argent

Même si l'argent est le thème central du roman *Eugénie Grandet* de Balzac, les références explicites qui y renvoient sont peu nombreuses, du moins dans le fragment qui fait l'objet de notre examen. On retrouve souvent, par exemple, des noms de monnaies : « livres » (p. 316), traduit par calque en anglais (« livres ») et littéralement en roumain (« livre ») ; « francs » (p. 317), rendu en anglais toujours par un calque (« francs ») et en roumain par traduction littérale (« franci »). Le terme populaire « sou » (p. 317) est copié en tant que tel en anglais (« one sou »), ce qui sans doute rend la compréhension difficile. Par contre, le traducteur roumain choisit un terme argotique du même registre pour réexprimer le message (« o para »), ce qui représente un choix inspiré. Le terme « argent » (p. 314) est retrouvé une seule fois, dans le syntagme « argent comptant », traduit en anglais de manière discutable par « ready money » au lieu de « cash » et en roumain par l'équivalent fonctionnel (« bani lichizi »). Le terme

« fortune » (p. 314) est transposé littéralement en anglais (« fortune ») et en roumain (« avere »). Le terme « biens » est à retrouver aussi dans le texte (p. 315), il étant omis dans la version en anglais et traduit littéralement en roumain (« bunurile »). Une référence explicite à l'argent est représentée par l'expression « une bonne grosse rente de cent francs » (p. 316). Le terme « rente » est interprété comme « montant » par la traductrice vers l'anglais, dont la version garde pourtant l'explicite (« the good round *sum* of a hundred francs »). Le traducteur roumain, par contre, choisit une version trop littérale (« frumoasa *rentă* de o sută de franci »), ce qui représente une solution inappropriée, parce qu'en roumain « *rentă* » signifie plutôt « loyer à payer ».

Dans le fragment qui fait l'objet de notre analyse on retrouve aussi de nombreux verbes qui renvoient directement au thème de l'argent. Un tel verbe est « coûter » (p. 315), traduit littéralement par « to cost » en anglais et « a costa » en roumain. La traduction littérale est en effet privilégiée pour rendre dans la langue d'arrivée les références directes à l'argent, tel que le montre le contexte ci-dessous :

Texte source	Texte cible (en anglais)	Texte cible (en roumain)
Mademoiselle, monsieur votre père ne voudrait ni <i>partager</i> , ni <i>vendre</i> ses biens, ni <i>payer</i> des droits énormes pour l'argent comptant qu'il peut posséder. (1855, p. 314)	Mademoiselle, your father does not wish to <i>divide</i> the property, nor <i>sell</i> the estate, nor <i>pay</i> enormous taxes on the ready money which he may possess. (1889, p. 249)	Domnișoară, tatăl dumatile n-ar voi nici să <i>împartă</i> , nici să <i>vândă</i> bunurile sale, nici să <i>plătească</i> sume cu totul enorme față de puținii bani lichizi pe care îi are la îndemână. (2020, p. 227)

La traduction littérale est privilégiée par les deux traducteurs pour rendre ces verbes dans la langue cible. On observe également que le terme « droits » est correctement interprété comme « taxes » en anglais et « sume » (« montants ») en roumain. Le verbe « payer » est présent aussi dans le contexte ci-dessous :

Texte source	Texte cible (en anglais)	Texte cible (en roumain)
Vois, tu pourras <i>payer</i> autant de messes que tu voudrais à ceux pour lesquels tu en fais dire... (1855, p. 316)	See, now you could <i>pay</i> for as many masses as you want for anybody... (1889, p. 250)	Vei putea <i>plăti</i> câte acatiste și pomeniri vei pofti, de sufletul morților tăi... (2020, p. 228)

Le verbe « payer » est littéralement rendu dans les deux langues d'accueil. Par contre, l'expression « payer des messes », qui est un culturème religieux, est transposée en tant que telle en anglais (« to pay for masses »), solution discutable d'ailleurs, et est adaptée par naturalisation en roumain (« a plăti acatiste și pomeniri »), tenant compte du spécifique du culte orthodoxe, le plus familier dans la culture cible.

L'analyse de la traduction des références directes à l'argent montre que la stratégie littérale est privilégiée pour transporter le sens dans la langue cible et cela peut-être parce que de telles références supposent un exercice minimal d'interprétation et l'équivalent est, en général, facilement identifiable. Pour trouver l'équivalent approprié, les traducteurs ont fait néanmoins appel aux compléments cognitifs, comme dans le cas de la traduction des termes juridiques analysés ci-dessus. Dans ce qui suit, nous examinerons les stratégies adoptées pour traduire en anglais et en roumain les références implicites à l'argent.

### 3.2. Traduire les références implicites à l'argent

Tout discours comporte de l'explicite et de l'implicite dont les réglages sont très fins : « [...] tout texte est un compromis entre *un explicite* suffisamment court pour ne pas laisser par l'énoncé de choses sues et *un implicite* suffisamment évident pour ne pas laisser le lecteur dans l'ignorance du sens désigné par l'explicite » (Lederer, 1994, p. 58). À la différence de l'explicite, traduire l'implicite comporte un exercice de déchiffrement et un effort plus important de reverbération, car le sujet traduisant doit décider de garder l'implicite en tant que tel ou de l'expliquer si cela est au profit du lectorat. En outre, l'implicite discursif oblige le traducteur/la traductrice de faire appel aux compléments cognitifs. Soit l'exemple suivant :

Tableau 5 : Traduire l'implicite discursif		
Texte source	Texte cible (en anglais)	Texte cible (en roumain)
[...] il la couvait <i>comme si elle eût été d'or</i> . (1855, p. 313)	[...] he brooded over her <i>as though she had been gold</i> . (1889, p. 248)	[...] o sorbea cu ochii, <i>parc-ar fi fost de aur</i> . (2020, p. 226)

La comparaison du texte source contient un renvoi subtil à l'argent : le substantif « l'or ». Pendant la réexpression, le sujet traduisant est censé trouver dans la langue cible une expression qui crée le même effet : heureusement, la traduction littérale est



acceptable en anglais et en roumain. C'est au lecteur que revient la tâche d'identifier la référence implicite à la fortune, qui a, dans ce contexte, une valeur ironique : de manière inhabituelle, Grandet prend soin de sa fille et la regarde « d'un œil presque bon » (p. 313) parce qu'il a l'intérêt de le faire. L'implicite reste, donc, cryptique.

Un verbe qui fait référence implicitement à l'argent est « dépouiller », à retrouver deux fois dans le fragment qui fait l'objet de notre étude :

<b>Tableau 6 : Traduire le verbe « dépouiller »</b>		
<b>Texte source</b>	<b>Texte cible (en anglais)</b>	<b>Texte cible (en roumain)</b>
Ni vous ni ma fille ne voulez me <i>dépouiller</i> . (1855, p. 315)	Neither you nor my daughter wish to rob me [...]. (1889, p. 249)	Nici dumneata, nici fiica mea nu voiați să mă <i>despuiți</i> . (2020, p. 227)
Mademoiselle, [...] il est de mon devoir de vous faire observer que vous vous <i>dépouillez</i> ... (1855, p. 316)	Mademoiselle, [...] it is my duty to point out to you that you <i>are despoiling yourself without guarantee</i> [...]. (1889, p. 250)	Domnișoară, [...] sunt dator să vă atrag luarea-aminte că vă <i>despuiți de avere</i> ... (2020, p. 228)

En français, le verbe « dépouiller » fait référence à l'action de déposséder quelqu'un, de le/la priver de quelque chose, de soustraire des biens à quelqu'un. Katharine Prescott Wormeley le traduit en anglais par « to rob » (« voler ») dans le premier contexte, ce qui représente, selon nous, un écart sémantique, s'agissant d'une action tout différente, moins subtile. Dans le deuxième cas, la traductrice choisit une paraphrase explicative qui garde l'équivalent littéral du verbe source (« to despoil oneself without guarantee »). Par contre, l'emploi du même équivalent littéral en roumain (« a despuia pe cineva », « a se despuia de avere ») est maladroit, car le verbe roumain n'a pas le sens du français, mais il signifie « déshabiller quelqu'un », ce qui crée de la confusion.

En étroite liaison avec le verbe « dépouiller » est le nom « spoliation » présent dans le contexte suivant :

<b>Tableau 7 : Traduire le nom « spoliation »</b>		
<b>Texte source</b>	<b>Texte cible (en anglais)</b>	<b>Texte cible (en roumain)</b>
Le lendemain, vers midi, fut signée la déclaration par laquelle Eugénie accomplissait elle-même sa <i>spoliation</i> . (1855, p. 317)	The next morning Eugenie signed the papers by which she herself completed her <i>spoliation</i> . (1889, p. 251)	A doua zi, către amiază, a fost astfel iscălită declarația, prin care Eugénie <i>se jefuia cu mâna ei</i> . (2020, p. 229)

Le terme est rendu littéralement en anglais (« spoliation ») et en utilisant une paraphrase explicative en roumain (« a se jefui cu mâna proprie » - « se dépouiller soi-même »), ce qui représente une adaptation.

Le terme « affaire », utilisé à maintes reprises dans le texte, représente une référence implicite à l'argent. Il est interprété différemment par les deux traducteurs :

Texte source	Texte cible (en anglais)	Texte cible (en roumain)
[...] te voilà héritière de ta mère, et nous avons de petites affaires à régler entre nous deux. (1855, p. 314)	[...] you are now your mother's heiress, and we have few little matters to settle between us. (1889, p. 249)	[...] iată-te moștenitoarea bietei tale mame ; avem de pus la punct unele lucruri. (2020, pp. 226-227)
[...] nous sommes quittes. Voilà comment doivent se faire les affaires. La vie est une affaire. (1855, p. 316-317)	[...] we are quits. This is how business should be done. Life is a business. (1889, p. 251)	[...] suntem chit! Iată cum se fac afacerile! (?) (2020, p. 228)

Le terme « affaires » du premier contexte est traduit par adaptation dans les deux langues cible (« matters » en anglais et, respectivement, « lucruri » (« choses ») en roumain), ce qui change le registre du discours. Par contre, dans le deuxième cas cité, le même terme est traduit littéralement (« business » en anglais et « afaceri » (« affaires ») en roumain). Le deuxième traducteur commet une omission qui porte atteinte grièvement au sens transmis : la phrase « La vie est une affaire », phrase-clé du roman de Balzac, n'est pas traduite en roumain.

L'implicite est rendu par traduction littérale lorsque le traducteur ne ressent pas le besoin de le rendre explicite, en d'autres termes lorsque le savoir qu'il partage avec le lecteur est quasi-identique. Par contre, lorsque l'implicite risque de rester hermétique aux yeux du public cible, les traducteurs adoptent des techniques d'explicitation ou d'adaptation aux rigueurs de la langue d'accueil. Dans les deux cas, les compléments cognitifs sont essentiels : « Cette relation entre *l'implicite* et *l'explicite* est donc une caractéristique essentielle du fonctionnement de la communication dans laquelle les compléments cognitifs du récepteur jouent un rôle fondamental » (Djachy, 2013, p. 25).

## Conclusion

L'analyse que nous avons menée dans le cadre du présent travail a mis en évidence le rôle de la cognition et des connaissances détenues par le sujet traduisant. L'appel aux compléments cognitifs a lieu pendant les trois étapes de la traduction – la compréhension, la déverbalisation, la réexpression – et assure le transport du sens dans la langue d'arrivée :

[...] le processus de traduction est conçu comme la compréhension du sens exprimé dans le texte de départ, formulé dans une langue de départ, et la réexpression de ce « même » sens dans le texte d'arrivée, formulé dans une langue d'arrivée. La compréhension (l'interprétation) du sens se fait par *l'adjonction du savoir qu'a le traducteur* des réalités et des objets désignés. Implicitement, cette conception repose sur le présupposé d'une réalité universelle. (Srpová, 1995, p. 7)

La traduction devient, donc, passage d'une réalité cognitive à une autre réalité cognitive. Au niveau du texte cible, le sujet traduisant met en œuvre des stratégies appropriées pour préserver ou niveler les spécificités cognitives et référentielles en fonction du savoir qu'il partage avec le lecteur. L'étude du corpus nous a montré que, lorsque le traducteur/la traductrice ne réexprime pas le message en fonction des connaissances que détient le lectorat, la traduction est soit trop explicative, soit trop hermétique. Le sujet traduisant doit trouver donc l'équilibre juste quand il s'agit de réexprimer l'explicite ou l'implicite dans la langue d'accueil.

De toute manière, sans recours aux compléments cognitifs, la traduction n'est plus un processus interprétatif, mais devient un simple transcodage, un mot-à-mot :

Since languages differ in all respects, not only in sound structures, semantics or syntax, but also in the way speakers refer to ideas, facts and events, interpreters cannot proceed directly from one language to the other. The only way for them to express the original information correctly is to resort to *non-linguistic knowledge*. Only *cognitive complements* can explain fully the nature of interpreting and vindicate the interpreter's assertion that understanding speech goes further than understanding language. (Lederer, 1990, p. 59)

Comme l'analyse du corpus l'a montré, le recours aux compléments cognitifs est impératif dans la traduction écrite, y compris dans la traduction littéraire. De ce point de vue, le concept d'« interprète » évoqué par Marianne Lederer ci-dessus peut être compris comme une métaphore pour tout sujet qui traduit le sens, à l'oral ou à l'écrit.

---

**Évaluation :** Évaluation anonyme par des pairs extérieurs.

**Conflit d'intérêts :** L'auteure n'a aucun conflit d'intérêts à déclarer.

**Subvention :** L'auteure n'a reçu aucun soutien financier pour ce travail.

**Peer-review:** Externally peer-reviewed.

**Conflict of Interest:** The author has no conflict of interest to declare.

**Grant Support:** The author declared that this study has received no financial support.

---

## Bibliographie

- Balliu, C. (2007). Cognition et déverbalisation. *Meta*, 52(1), 3-12. <https://doi.org/10.7202/014714ar>.
- Balzac, H. de (1855). *Eugénie Grandet*. Paris : Alexandre Houssiaux, Éditeur.
- Balzac, H. de (1889). *Eugenie Grandet*. Translated by Katharine Prescott Wormeley. Boston: Roberts Brothers.
- Balzac, H. de (2020). *Eugénie Grandet*. Traducere de Cezar Petrescu. București : Litera.
- Delisle J. (1980). *L'analyse du discours comme méthode de traduction. Initiation à la traduction française de textes pragmatiques anglais. Théorie et pratique*. Collection « Cahiers de traductologie », 2. Ottawa : Presses universitaires d'Ottawa.
- Delisle, J & Lee-Jahnke, H. & Cormier M. (1999). *Terminologie de la traduction*. Amsterdam : John Benjamins.
- Djachy, K. (2013). Le rôle de la TIT en traductologie. *Le Linguiste. Revue Internationale en science du langage*, no. 4, Qom, pp. 21-30.
- Israël, F. et Lederer M. (1991). *La liberté en traduction*. Paris : Didier Érudition.
- Ladmiral, J.-R. (2005). Le « salto mortale de la déverbalisation ». *Meta*, 50(2), pp. 473-487. <https://doi.org/10.7202/010994ar>.
- Laplace, C. (1994). *Théorie du langage et théorie de la traduction : Les concepts clefs de trois auteurs, Kade (Leipzig), Coseriu (Tübingen), Seleskovitch (Paris)*. Paris : Didier Erudition.
- Lederer, M. (1990). The Role of Cognitive Complements in Interpreting. *Interpreting – Yesterday, Today and Tomorrow*. American Translators Association. Scholarly Monograph Series, volume IV, edited by David and Margareta Bowen. State University of New York at Binghamton (SUNY), pp. 53-60.
- Lederer, M. (1994). *La Traduction aujourd'hui. Le modèle interprétatif*. Paris : Hachette.
- Seleskovitch, D. & Lederer, M. (1984). *Interpréter pour traduire*. Paris : Didier Érudition.
- Srpová, M. (1995). La traduction, confrontation de deux expériences cognitives. *Intellectica*, no. 1, volume 20, pp. 157-170.
- Vrinat-Nikolov, M. & Maurus, P. (2018). *Shakespeare a mal aux dents*. Paris : Presses Inalco.



# Bir Arşiv Yaşam İncelemesi: Zinaida Gippius'un Petersburg Günlükleri

## A Research on Documents of Life: *The Petersburg Diaries of Zinaida Gippius*

Eda H. TAN METREŞ<sup>1</sup> 



<sup>1</sup>Assist. Prof., Akdeniz University, Faculty of Letters, Department of Russian Language and Literature, Antalya, Turkey

ORCID: E.H.T.M. 0000-0001-6350-7296

### Corresponding author:

Eda H. TAN METREŞ,  
Akdeniz Üniversitesi, Edebiyat Fakültesi,  
Rus Dili ve Edebiyatı Bölümü, Antalya,  
Türkiye

E-mail: edahtan@akdeniz.edu.tr

Submitted: 21.02.2021

Revision Requested: 12.04.2021

Last Revision Received: 25.04.2021

Accepted: 27.07.2021

Citation: Tan Metres, E. H. (2021). Bir arşiv yaşam incelemesi: Zinaida Gippius'un Petersburg Günlükleri. *Litera*, 31(2), 857-879.

<https://doi.org/10.26650/LITERA2021-884244>

### Öz

İnsanın sosyo-kültürel kişiliğinin bir uzantısı olan edebi metinler yazıldıkları dönemden ayrı tutulamayan toplumsal öze yakından ilişkili bir ifade biçimidir. Nitekim sanatçı, çağının kültürel, toplumsal, tarihsel ve düşünsel yapısıyla kurduğu bağdan beslenerek eserini yaratır. Bu çerçevede kişisel bilgilerin aktarıldığı *günlükler*, tarihsel süreçten ayrı tutulmayarak XX. yüzyılın başlarında Rusya'da ve yurt dışında başlatılan belge arayışının ilk adresi olur. Özellikle Rus göçmen edebiyatı temsilcilerince içselleştirilen "tarihin arşivlenmesi" fikri Devrim sonrası süreci biçimlendiren önemli bir eşik niteliğindedir. Bu anlamda 1914-1919 yıllarına ait gelişmeleri kaleme alan birkaç vakanüvisten biri de Zinaida Gippius kabul edilir. Bilhassa şiir sanatıyla isminden söz ettiren Gippius, 1917 Şubat Devrimi'yle başlayıp Ekim'de yönetimin el değiştirmesiyle sonlanan tarihsel süreci günlüklerinde günbegün aktarır. Böylelikle yazıldığı dönemin hâkim ideolojisi ve yazarın bu ideolojiyle olan yakınlığı bağlamında sübjektif bir bakış ortaya koyan Gippius'un *Petersburg Günlükleri* (Петербургские дневники) mahrem yaşamın sınırlarını aşarak bir dönem anlatısı niteliğine erişir. Bu çalışmada Yeni Tarihselci yaklaşımın (Новый историзм) öne çıkardığı edebi, politik, toplumsal, dinsel ve kültürel güç ilişkisi 1917 yılı özelinde, Gippius'un "Petersburg Günlükleri" örneğinde ele alınmıştır. Düşüncelerin metinselliği, tarihi anlatıların yazınsal boyutu ve bir metnin, üretildiği tarihsel koşullardan ne kadar etkilendiği gibi argümanlar söz konusu günlüklerin tarih ve edebiyat arasındaki sınırları kaldırıp bir arşiv yaşam tablosu sunduğunu ortaya koymuştur.

**Anahtar Kelimeler:** Gippius, *Petersburg Günlükleri*, 1917, devrim, tarih

### ABSTRACT

Literary texts, as an extension of people's socio-cultural personality, are a form of expression closely related to the social essence that cannot be separated from their period of composition. Artists create their work through inspiration drawn from their bond with cultural, social, historical, and intellectual structures of their age. Therefore, *diaries*, which transfer personal information, became the first choice in the document search that started in Russia and abroad at the beginning of the XX century, deemed inseparable from the historical process. The idea of "archiving history," especially internalized by the representatives of Russian immigrant literature, is a significant threshold shaping the post-revolutionary process. In this sense, Zinaida Gippius is considered to be one of the few chroniclers to write down the developments of the



years 1914–1919. Gippius flourished through her poetry, which describes day by day, the historical process that started with the 1917 February Revolution and ended with the change of government in October. Thus, her *Saint Petersburg Diaries* (Петербургские дневники), presents a subjective view in the context of the dominant ideology of the contemporary period and the author's affinity with this ideology, achieves the characteristics of a period narrative, going beyond the private life's peripheries. This study discusses the myriad inter-connected issues highlighted by the New Historicism approach (Новый историзм) in the example of Gippius's correspondence from 1917. Arguments about the textuality of thoughts, the literary dimension of historical narratives, and how much a text is affected by its immediate historical conditions revealed that the diaries blur the boundaries between history and literature and present an archivable life trajectory.

**Keywords:** Gippius, *The Petersburg Diaries*, 1917, revolution, history

## EXTENDED ABSTRACT

Researcher Barbara Heldt states that Russian female writers generally produce autobiographies or poetry. Although Zinaida Gippius, was renowned for her poetry, was a part of this circle, she had also produced important prose since the 1890s and was accepted as an active member of the Symbolist Movement. Gippius and her husband Dmitry Merezhkovsky's names are regarded as the cornerstones of the Movement.

Disappointed by the 1905 Revolution, Gippius reflects in her art the mystical–religious ideas of decadence that would overcome the impending change. The destruction in question, included in her poetry and diaries, takes place at the turn of the century, between XIX-XX. This transition period extends to the unprecedented political turmoil in Russian history following the abdication of Nicholas II and the monarchy's fall. During this time, the imperial regime was silently buried in history, and administration was transferred to the Provisional Government.

In 1917 Russia there were uninterrupted revolutionary movements, beginning with the February Revolution and ending with the change of government in October. The revolution process in question is reviewed in three stages: The first stage (February–March 1917): Regime change –the end of the monarchy– abdication of the Tsar and, the establishment of the Provisional Government, followed by the dual power system. The second stage (April–August 1917): This stage is considered a period of political crises. The events related to this stage are the formation of the coalition government in relation to the crisis that took place in April and the cabinet change after the July Days (demonstrations). In this context, Lavr Kornilov's coup d'état attempt is considered an important point. The third stage (September–October 1917), includes the government

crisis, the establishment of a responsible ministry and parliament, and the Soviets who took over the administration with the October Revolution. On October 25, 1917, the Bolshevik forces took action and occupied key areas of the city. Members of the Provisional Government were arrested or fled. Lenin proclaimed the victory of the workers' and peasants' revolution during his speech at the meeting of the Petrograd Soviet.

Many studies examined the diaries and memoirs of the intelligentsia who wrote about the year 1917. However, it would be wrong to describe them as a homogeneous group. Among them were teachers and academics like S.P. Kablukov, O.V. Sinakevich, and D.I. Mushketov, literary figures like Z.N. Gippius, D.V. Filosofov, K.I. Chukovsky, L.N. Andreyev, and A.A. Blok, government cabinet members like V.B. Lopuhin and A.V. Peshehonov, and those from different professions such as G.A. Knyazev (Historian) and A.L. Rotach (architect). The manuscripts of these names, who tried to write about what they witnessed, are classified as diaries, texts that were edited before printing, and memoirs. The diaries of Gippius, which are the subject of this study, are included in the second group. These diaries, which are continuous, covering a period of five years, as they were written before Gippius and Merezhkovsky left St. Petersburg. The diaries of Gippius were classified under different titles. These are: *The Blue Book: Saint Petersburg Diaries*, *The Black Notebooks*, *The Black Booklet*, and *The Grey Notebook*.

Gippius wrote the first of this diary series, *The Blue Book*, with the title *Notes from Today* (Современная запись). Two parts of these notes, which describe the years between 1914 and 1919, are kept in the Manuscripts Unit of the Russian State Library. Having to leave Russia due to political reasons, the writer left her diary in Petrograd and assumed that she had lost it for many years. But in 1927, a Merezhkovsky family friend V. Zlobin brought the first notebook titled *Notes from Today* from Leningrad. Gippius published these notes for the first time in 1929 under the name *The Blue Book*.

The "Saint Petersburg Diaries," bear traces of Gippius's poetry, prose-work, and socio-political studies, and are included in the classification of *the author's diary texts* as a type of document. The text examined the relationship of the Russian intelligentsia with the government on the basis of the destroyed conventional lifestyle and fragmented ideological and spiritual values. The textual plane of the "Saint Petersburg Diaries" is in the form of separate books, which are both independent from each other and form a

chronological whole. These diaries offer a *subjective* view in the context of the dominant ideology of the period in which they were written and the author's affinity with this ideology. In other words, the years 1914–1919 are presented to the field of literature not through fictional texts, but through the lens of an archived life. However, the fictional closeness between a literary work and a historical text does not apply to the diaries of Gippius. The relationship of the New Historicism approach with historiography and the emphasized view that "Each generation writes its own history..." regard Gippius as one of the few chroniclers who wrote down the developments of the years 1914–1919. This is because the "Saint Petersburg Diaries," which reveal the socio-political situation of the period in which they were written, exemplify the view that this approach cannot be isolated from the cultural circle to which the text belongs and from the historical process it is in. This study discussed the relationship between literary, political, social, religious, and cultural power revealed by the New Historicism approach in the example of Gippius's *Saint Petersburg Diaries* in 1917.



## Giriş

Günlük, mektup, hatıra, deneme, röportaj gibi gerçek yaşamın içinden edebiyata uzanan anlatılar aynı zamanda zata mahsus bir belge addedilirler. Bir toplumun kültürel mirasını, bir dönemin ruhunu yansıtan *arşiv mekânlar* gibi bir insanın duygularını, şahsi yaşamını, tanık olduğu sosyo-politik ortamı satırlarında gizleyen günlükler de bir *arşiv yaşam* kabul edilebilir. Söz konusu zata mahsus belgeler sosyo-politik konulu yapıtların ve süreli yayınların temelini oluşturur. Aktarılan konunun açık bir biçimde ifade edilmesi, anlatımın doruk noktasında düşüncelerin yer alması, şahsi belgelerin kullanılması, olayların tipleştirilmesi (sosyo-politik konulu imgeler) gibi özellikler sosyo-politik konulu yapıtları ve zata mahsus belgeleri aynı çizgide bir araya getirir (Yakovlena, 2012, s. 89). Yaşanmışlıkların delili olarak görülen anı yazıları bu tablonun fonunu oluşturarak hem Sovyet edebiyatını hem Rus göçmen edebiyatını derinden etkiler. Bu bağlamda 1920'li yılların ortasında Rusya'da ve yurt dışında başlatılan belge arayışı İç Savaş ve Devrim özelinde yükselişe geçer. Rus göçmen edebiyatı temsilcilerince içselleştirilen "tarihin arşivlenmesi" fikri Devrim sonrası sürecin ana hedeflerinden biri olur. Henüz Ekim Devrimi öncesinde bu konuya eğilen pek çok isim tanık olduğu olayları kaleme almak, geçmişini bugünle buluşturmak, daha da önemlisi toplumsal hafızanın şekillenmesinde bizzat rol almak için harekete geçer. Devlet adamı ve anı yazarı Vasili Şulgin, İç Savaş yıllarını ele aldığı *Yıl 1920* (1920 год) adlı eserinin önsözünde bu fikri şu sözlerle destekler:

Fransız Devrimi'nin sahte yansımasının nasıl bir felakette rol aldığını biz, Rus Devrimi'nin tanıkları, çok iyi biliyoruz. Bu nedenle bugün gözlerimizin önünde olup bitenlerin gerçek tablosu gelecek neslimiz için büyük önem taşıyor. (Şulgin, 1921, s. 10)

1914-1919 yıllarına ait gelişmeleri kaleme alan birkaç vakanüvisten biri de Zinaida Gippius<sup>1</sup> kabul edilir. Bilhassa şiir sanatıyla isminden söz ettiren Gippius'un, edebiyat tarihçisi Aleksandr Nikolyukin tarafından düzenlenip yayına hazırlanan günlükleri mahrem yaşamın sınırlarını aşarak bir dönem anlatısı niteliğine erişir (Federer, 2019, s.

1 Sembolist hareketin nehir yatağında Zinaida Gippius ve eşi Dmitri Merejkovski'nin isimleri yer alır. Petersburg'da ve Paris'te entelijensyanın yaşamını ve Rus kültürünü şekillendiren odak onların sanat birliğinden geçmiş, 1901-1903 yılları arasında gerçekleştirilen dini-felsefi toplantıların öncüsü yine bu çift olmuştur (Volkova, 2012, s. 177).

4). Yeni Tarihselcilik<sup>2</sup> akımının öncülerinden Louis Montose'un "metinlerin tarihselliği ve tarihin metinselliği" (Oppermann, 2006, s.16) tanımıyla örtüşür bir biçimde, Gippius'un toplumsal atmosfere ve siyaset adamlarına dair aktarımları da edebiyatın estetik boyutunu gölgede bırakarak onu tarihle eşdeğer tutar. Zira Gippius, "Ülkede neler olup bittiğini anlamak için bir yazarın profesyonel bir siyasetçi olmasına gerek yoktu. Gözlerinin açık olması yeterliydi. Bizimse yalnızca açık gözlerimiz vardı. Buna bağlı olarak, günlüğümdeki satırlar bu sosyo-politik atmosferi yansıtıyor." sözleriyle çağın tanığı ve aktarıcısı olduğunu açık bir biçimde ifade eder (Gippius, 2005, s. 7).

Tarihsel metinlerin yazılmasında tarihçinin kendi birikimlerinin ve daha önce yazılan metinlerin etkisinin önemli bir yeri vardır. Araştırmacı Serpil Oppermann'ın belirttiği gibi tarih anlatıları ancak tarihçinin yorumlamaları ile gerçekleşir (Oppermann, 2006, s. 32). Bu düşünceye göre Gippius'un bir tarihçi olarak değil, çağın tanığı olarak sanatçı kimliğini, birikimini ve izlenimlerini arşiv haline getirdiği aşikârdır. Bu durumu, bulunduğu ortamla ilişkilendiren yazar Rusya'nın vicdanı ve akıllı olarak nitelendirdiği entelijensyanın otokrasiye olan yaklaşımını şu sözlerle ifade eder:

Benim ve Merejkovski'nin yaşamımız, çevremiz ve içinde bulunduğumuz koşullar, açıkçası, böyle notlar tutmak için elverişliydi. Doğma büyüme Petersburglu bireyler olarak, adilane ya da değil Rusya'nın 'vicdanı ve akıllı' olarak adlandırılan Rus entelijensiyasına mensuptuk... 1905 yılındaki başarısız devrim girişimi sonrasında – başarısız, çünkü otokrasi varlığını sürdürüyordu – entelijensiya güç kazanmadıysa da sesini gürleştirmişti. İçlerindeki düşünce ayrılıklarıyla parçalansalar da önemli bir siyasi yadsıma ile – otokrasi rejimini kabul etmeme – bir araya gelmişlerdi. (Gippius, 2005, s. 5)

Yeni Tarihselci yaklaşımın yöneldiği *göz önünde olmayan, muğlâk* konuları – rüyalar, sıradan halka ya da soylulara özgü şenlikler, büyücülüğe dair ithamlar, günlükler ve

2 1980'li yılların başında "Yeni Eleştiri" ve "Yapısalcılık" gibi yaklaşımlara bir tepki olarak ortaya çıkan "Yeni Tarihselcilik", ilk olarak Amerikalı eleştirmen Stephen Greenblatt tarafından ortaya atılmıştır. Edebiyat ve diğer metinler arasındaki ayrımı kaldıran bu eleştirel yaklaşıma göre, metin tarihsel bağlamdan ayrı tutulamaz, içinde üretildiği tarihsel süreç ve sosyo-kültürel koşullardan bağımsız değerlendirilemez. Öte yandan Rus yazınında Yeni Tarihselci yaklaşıma dair yapılan bilimsel çalışma sayısı çok fazla değildir. 2000 yılında araştırmacı S. Kozlov Yeni Tarihselci yaklaşıma dair yapılan iki çevirinin giriş kısmını kaleme alır. Kozlov, Rus araştırmacıların bu yaklaşıma dair eğilimlerini Rus ve Amerikan edebiyat bilimi yaklaşımı ekseninde değerlendirir. Stephen Greenblatt'ın ortaya attığı bazı yaklaşımların Yuri Lotman'dan ödünçlediğine dikkat çeker (Anisimova, 2015, s. 16-17).

biyografiler, doğum ve ölüm kayıtları – değerlendiren Stephen Greenblatt, tarihsel bakış açısının ötelediği bu konuların da toplumun ideolojisini, yaşayışını yansıttığına dikkat çeker (Greenblatt, 1990, s. 18). Bu kapsamda geçmişe dair sübjektif bir bakış ortaya koyan Gippius'un *Petersburg Günlükleri*, hem XX. yüzyıl başlangıcında Rusya'da gerçekleşen kırılma sürecinin hem dönemin ideolojisinin bir yansıması hem de yazarın izlenimlerinin bir aktarımı olarak politik nedenlerle uzun yıllar saklı kalmış, ötelenmiş bir gösterge, bir arşiv kabul edilebilir.

### ***Bugünden Notlar'dan Petersburg Günlükleri'ne Zamanın İzi***

Politik, toplumsal, dinsel ve kültürel güç ilişkilerinin birbiri ile etkileşimi sonucunda oluşan edebiyat, Yeni Tarihselci yaklaşımın bakış açısına göre yalnızca sosyal gerçeklik çerçevesinde anlaşılabilir. Bu yönüyle geleneksel edebiyat eleştirisinden ayrılan Yeni Tarihselci yaklaşım yaşamöykülerinin aktarıldığı metinleri de mercek altına alarak nesnel gerçeklerden oluşan tarihten farklı bir biçimde öznel alana eğilir. Bu bağlamda tarihsel süreçten ayrı düşünülemeyen günlük metinleri XX. yüzyıl Rusya tarihinde önemli bir rol üstlenir. Bu metinler özgün ve yetkin anlatım biçimleriyle, zaman-uzam olgusunu bir bütün olarak sunan kuşatıcılıklarıyla anı metinlerinin bir bileşeni ve sanatçının kendi iç dünyasıyla bir diyalogu olarak günlük türünün ayrı bir kolu kabul edilir (Kolobov, 2019, s. 43). Bu doğrultuda *yazara ait günlük metinleri* sınıflandırmasına dâhil edilen *Petersburg Günlükleri* Gippius'un şiir sanatından, nesir türündeki eserlerinden ve sosyo-politik konulu çalışmalarından izler taşıyan bir arşiv niteliğindedir.

Gippius, Rus entelijensiyasının iktidarla olan ilişkisini; yıkılan alışlagelmiş yaşam biçimi ve parçalanmış ideolojik, manevi değerler zemininde ele alır. Günlük metin formundaki bu anlatım Gippius'un sanatsal özgerçekleştirimini öne çıkarmasının yanı sıra, yazarın kişiliğine ait farklı yönlerini açığa vurması bağlamında da önem taşır. Yazarın dünya görüşü, Rusya'ya, Ortodoksluğa ve çağdaşlarına dair düşünceleri bu günlüklerde açık bir biçimde yer bulur. *Petersburg Günlükleri'nin* metinsel düzlemi hem birbirinden bağımsız hem kronolojik olarak bir bütünün parçaları biçiminde ayrı birer kitap formatındadır. Birbirinin devamı niteliğinde, beş yıllık bir süreci kapsayan günlükler Gippius ve Merejkovski henüz Petersburg'dan ayrılmadan önce kaleme alınmıştır. Gippius'un farklı başlıklarla sınıflandırdığı günlükleri şöyledir:

*Mavi Kitap. Petersburg Günlüğü* (Синяя книга. Петербургский дневник): İlk önce *Bugünden Notlar* (Современная запись) başlığıyla kaleme alınan söz konusu günlüğün

1914-1919 yıllarını aktaran iki bölümü Rusya Devlet Kütüphanesi Yazma Eserler Birimi'nde muhafaza edilir. Siyasi nedenlerle Rusya'dan ayrılmak durumunda kalan Gippius, *Bugünden Notlar*'ı Petrograd'da bırakır ve bu notları kaybedilmiş varsayar. Fakat 1927 yılında Merejkovskiler'in sekreteri ve aile dostu Vladimir Zlobin *Bugünden Notlar* başlıklı defterin ilkini Leningrad'dan Belgrad'a getirir<sup>3</sup>. Bu el yazmaları ilk kez 1929 yılında, Rus göçmen yazarların Belgrad'daki kongresinden bir buçuk yıl sonra, Sırp Bilimler Akademisi yayın komisyonu bünyesinde çıkarılan *Russkaya biblioteka* (Русская библиотека)'da *Mavi Kitap* adıyla basılır (Nikolyukin, 2008, s. 19; Munjukova, 2016, s. 14, 15;). Ardından Amerika'da yazar Nina Berberova'nın önsözü ile iki kez (New York, 1982, 1990) basılan *Mavi Kitap*, Rusya'da Aleksandr Nikolyukin'in editörlüğünde yayımlanır<sup>4</sup>. Önce *Mavi Kitap*, ardından *Petersburg Günlüğü* olarak yayımlanan bu notlarda 1914-1919 yıllarının izlerini süren Gippius, o döneme can veren satırlarıyla sanat olgusunu ve arşiv belgelerini aynı akıntı içinde bugüne taşır. 1 Ağustos 1914 - 6 Kasım 1917 tarihleri arasındaki sosyo-politik sürecin aktarıldığı *Mavi Kitap*'ın ilk kısmında İç Savaş ve Devrim yıllarındaki Petersburg ele alınır. Araştırmacı Alina Novojilova; Gippius'un, notlarına zarar gelmemesi ve bu tarihsel sürecin gelecek nesillere değiştirilmeden aktarılması için el yazmalarının Petersburg'da muhafaza edildiği yer ve yurt dışında yayımlanma süreci üzerine pek çok söylenti ortaya attığını ifade eder. Bu vesileyle büyük bir kafa karışıklığı yaratılmış olur. Tarihsel veriler ise 1927 yılında Merejkovskiler'in Paris'te bulunduğu, bu süreçte Gippius'un, günlüklerine ait el yazmalarında birtakım düzeltmeler yaptığı yönündedir. Nitekim el yazmalarına düşülen notlar ve açıklamalar 1927 yılına işaret eder, dolayısıyla Gippius'un, el yazmalarını temize çektiği düşünülmektedir. Baskı için hazırlanan el yazmalarının ilk sayfasında "yurtdışındaki yayınevi için" ibaresi yer alır. (Novojilova, 2004, s. 1)

Günlüklerin Amerika'daki baskılarının önsözünü kaleme alan Berberova, elli yıl sonrasında tekrar gün yüzüne çıkıp okurla buluşan bu eseri şu sözlerle değerlendirir:

Bu günlük metni, her şeyden önce, Rusya tarihinin olağanüstü dönemlerinden (1914-1919) birine ışık tutan bir belge niteliği taşır. Şubat

3 El yazmaları yıllar sonra yazara geri getirildiği zaman, bu notların beklenmedik dönüşünden çok, yıllar önce kaleme aldığı satırları tekrar okuyor olması Gippius'u derinden etkiler: "Olan bitene dair kendi notlarımı okumak – on yıldır görmediğim – bu herkese nasip olmaz... Eğer hiçbir şey unutulmasa, yaşamak mümkün olmazdı... Evet, unutmak bize sunulan bir merhamet göstergesi" (Aktaran: Nikolyukin, 2003, s. 21).

4 1999 yılında Gippius'un günlüklerini iki cilt olarak yayına hazırlayan Nikolyukin, ardından Gippius'un eserleri ve anı yazılarının bulunduğu on beş ciltlik bir kitabın oluşturulmasında yer alır. Bu kapsamlı çalışmanın sekizinci cildi ise yazarın günlüklerine ayrılır (Munjukova, 2016, s. 15).

Devrimi'nin önde gelen isimleri, Merejkovskiler'in aile dostları ve tanıdıkları anlatımın omurgasını oluşturan şahıs kadrosunun temsilcileridir. Zira tüm yaşamı boyunca kitaplarla, fikir ve olgularla ilgilenen Dmitri Merejkovski'nin aksine insanlarla ve insan ilişkileriyle ilgilenen Zinaida Gippius bu zengin kadronun mimarıdır. Yaşamına giren her insanı mercek altına almak gibi bir özelliği bulunan Gippius, bir tartışma, bir tutarsızlık, bir ihanet veya mecburi bir ayrılık olmadıkça gözlemini sürdürür. Siyasetçi, Geçici Hükümet'in<sup>5</sup> başkanı Aleksandr Kerenski, sanat ve edebiyat eleştirmeni Dmitri Filosofov, yazar İvan Bunin ve eşi, dönemin Petersburg şairleri ve Paris'teki göçmen şairler gibi pek çok isim uzun yıllar Gippius'un merceği altında kalır. (Berberova, 1982, s. 7)

İnsanı ve düşüncenin metinselliğini irdeleyen Yeni Tarihselci yaklaşıma göre edebi bir eser hem tarihsel hem metinsel bağlamı ile değerlendirilmelidir. Yeni Tarihselci yaklaşım temelde tarihi anlatıların yazınsal boyutunu sorunsallaştıran bir kuramdır. Edebi bir metnin yazıldığı dönemi yansıttığını düşünen önceki tarihsel teorilerin aksine bir metnin, üretildiği tarihsel koşullardan ne kadar etkilendiği üzerinde durur. Dönemin sosyal atmosferi ve yazarın psikolojik durumu bu anlamda büyük önem taşır. Gippius'un el yazmalarını değerlendiren Berberova'nın "Günlüklerde aktarılan sosyo-tarihsel süreç – yazarın dönemi yakından takip etmesiyle ilişkili olarak – ve Gippius'un karakteri her satırda derinden hissediliyor" (Berberova, 1982, s. 5) görüşü bu yaklaşımı destekler niteliktedir. Geçmişe yönelik subjektif bir bakış sunan bu notlar, yazarın yaşamını yansıtan bir doğru çizmesinin yanı sıra, onun karakterini akseden bir duygu yoğunluğuyla da ifade bulur. Nitekim Gippius'un satırlarında kültürel gelişmelere dair bir bilgi yer almaz. Yayınevlerinin faaliyetleri, yeni çıkan kitaplar, mimari zenginliklerin muhafaza edilmesi, edebiyat topluluklarının bir araya gelmesi gibi pek çok kültürel gelişme bu satırlarda yer bulmaz. Öte yandan gösterilerin dağıtılması, gazetelerin kapatılması, edebiyat toplantılarının yasaklanması, tutuklanmalar, kurşuna dizilmeler ve ölüm Gippius'un günlüklerinde önemli bir yer tutar. Bu durum yazarın duygularından tam olarak arınamayışının bir göstergesi olarak nitelendirilebilir. Ancak bulunan atmosfer gereği bu tümüyle olağandır. Duma'nın yanı başında ikamet eden Gippius ve Merejkovski Rusya'nın merkezi tabir edilen bu

5 "Romanov Hanedanı'nı deviren 1917 Şubat Devrimi, savaşın neden olduğu yoksunlukların ve ödenen bedelin paylaşımında açıkça görülen eşitsizliğin çileden çıkardığı bir halkın kendiliğinden isyanıydı. Burjuvazinin ve devlet memurlarının otokratik hükümet sistemine, özellikle Çar'a ve onun danışmanlarına güvenini yitirmiş büyük bir kesimi bu devrimi hoş karşıladı ve bundan yararlandı. Geçici Hükümet halkın bu kesiminden oluştu" (Carr, 2016, s. 75).

politik noktada gerçekleşen gelişmeleri; söylentiler ve haberler vasıtasıyla hemen aynı gün öğrenir. Gippius bu durumu şu sözlerle ifade eder:

Evimizin dışındaki bu atmosfer ve rastlantısal bir biçimde, olayların merkezine yakın olan konumumuz kaleme aldığım notlarımın açıklık kazanmasında etkili oldu. Bana öyle geliyor ki, eğer bir yazar olmasaydım, hatta yazmaktan bihaber olsaydım, ama tüm bu gördüklerime tanık olsaydım, kalemi elime almayı öğrenir ve olan biteni kâğıda dökmeden edemezdim... (Gippius, 2005, s. 6)

*Kara Defterler* (Черные тетради): 7 Kasım 1917 – 12 Aralık 1919 tarihlerine ait notlardır. Uzun yıllar kayıp olduğu dillendirilen bu defterlere ait el yazmaları da sıra dışı bir hikâyeye sahiptir. Bu el yazmalarından düzeltiye tâbi tutulan ikisi günümüze ulaşmıştır, ancak bunların sayısının daha fazla olduğu yönünde görüşler vardır. Gippius'un söz konusu tarihleri kapsayan notları üç ayrı defter formatında kaleme alınmıştır, fakat bunlardan yalnızca biri Rusya Devlet Kütüphanesi Yazma Eserler Birimi'nde muhafaza edilir. 11 Şubat-1 Haziran 1918 tarihleri arasındaki olayların aktarıldığı notların bulunduğu ikinci defter ise temize çekilmiş bir nüshadır. Araştırmacı Nikolyukin'e göre, Gippius'un kendi el yazısıyla, bir hattatinkine benzer bir biçimde kaleme aldığı bu satırlar kısa bir açıklama, herhangi bir düzeltme ya da not formatından uzak olsa da, düzeltilmiş bir metin görünümündedir (Nikolyukin, 2008, s. 11).

*Kara Kitapçık* (Черная книжка, 1919): Gippius, bu notlarının "Günlüğümün Serüveni" (История моего дневника) başlıklı önsözünde aktardığı konuların bölük pörçük olduğunu pek çok açıklamayla ifade eder. Yazar, Sofya'da yayımlanan bu nüshanın basılmasında önsözün bulunmasını şart koşar (Novojilova, 2004, s. 12). Kitabın önsözünde bu durumu şu sözlerle doğrular:

*Kara Kitapçık*, savaşın ilk gününden itibaren neredeyse hiç dur durak bilmeden kaleme aldığım *Petersburg Günlükleri* serisine ait bölük pörçük notlardır. 1919 yılının Şubat-Mart aylarına kadar yazmaya devam ettiğim notlarımın yer aldığı bu iki kalın defterin nasıl bir yazgıya maruz kaldığını daha sonra anlatacağım... 1919 yılının ikinci yarısına ilişkin son notlarımı paylaşmadan önce, birkaç ön bilgi vermek durumundayım. Doğrusu, bu son günlük biraz daha kopuk bir anlatımla, pek çok kısa notla iç içe kaleme alındı. Her ne kadar bu satırlar bir anlatımın devamı olsa da, öncesinde

yazdığım günlüklere atıfta bulunmadan anlaşılmalari mümkün olmayacaktı.  
(Gippius, 2005, s. 5)

*Gri Bloknot* (Серый блокнот): 1919 yılının son aylarına ait bölük pörçük notlardır (yazarın son satırları). Bir rastlantı sonucu yurt dışına çıkarılan bu notların da yurt dışında yayımlanan versiyonu Gippius tarafından yeniden düzenlenmiştir. Dolayısıyla bizzat yazarı tarafından düzeltiye tâbi tutulan ve yayına hazırlanan bu metinler sıradan bir günlüğün sayfalarıyla kıyaslanamaz. “Yurtdışındaki yayınevi için” ibaresiyle, el yazmalarında kasıtlı olarak yapılan düzelteler, günlüklere eşlik eden – metinlerin basılma gerekçesini ortaya koyan – tarihsel arka plan ve söz konusu el yazmalarının, ortadan kaybolduklarına dair iddialar sonrasında, ansızın, tekrar Gippius’un (yurtdışında bulunduğu süre zarfında) eline geçmesi yazarın satırlarına ayrı bir anlam yükler. Bu satırların gün yüzüne çıkış hikâyesi Gippius’un 1919-1941 yıllarına ait tüm günlüklerinin yayımlandığı baskıdaki “Günlüğümün Serüveni” başlıklı önsözde şöyle açıklanır:

Her şeye rağmen kimi zaman defterlerimi ortaya çıkarmak için uğraştım, ancak 1919 yılının baharına doğru bu artık fiilen mümkün değildi. Defterlerin varlığına dair söylentiler dolaşıyordu. Gorki bunlardan haberdardı. (...) Ancak Bolşevik rejimde, hükümetin herhangi bir zaman içinde zorla giremeyeceği, kişiye özel bir daire ya da mahrem bir köşe bulunmadığından, yapabileceğim tek bir şey vardı, o da defterlerimi gömmektir. Ben de öyle yaptım. Yardımsever, iyi insanlar onları benden alıp şehrin dışında bir yerlere – ben de tam olarak bilmiyorum – gömdüler. 1914-1919 yıllarına ait *Petersburg Günlükleri*’nin böyle bir hikâyesi var. (Gippius, 2005, s. 11)

Tarihsel gerçekliklerin ve döneme yön veren suretlerin ortaya konduğu *Petersburg Günlükleri* Gippius’un çarpıcı kişiliğini, vatanseverliğini, toplumsal borç addettiği Rusya’yı Bolşevikler’den kurtarma düşüncesini açık bir ifadeyle aktarır.

## **Gippius’un *Petersburg Günlükleri*’nde 1914-1919 Rusya’sı**

Yeni Tarihselci yaklaşım, edebiyatı belirli bir zaman ve mekânın kültürünü oluşturan yapıların, değerlerin, toplumsal kuralların ve söylemlerin bir parçası olarak görür (Yeşilyurt, 2009, s. 1990-1991). Bu bağlamda yazıldığı dönemin sosyo-politik durumunu,

toplumsal belleğini ve düşünsel zeminini ortaya koymak adına Rus toplumuna uzanan bir tribün görünümündeki *Petersburg Günlükleri*, bir metni ait olduğu kültürel daireden soyutlayarak değerlendiren eleştiri yöntemlerinin aksine, edebiyat-tarih etkileşimine dikkat çeken Yeni Tarihselci yaklaşımla örtüşmektedir. Nitekim tarihçiler kayıtlı bir belgeyi ilk elden yazarken dahi objektifliğe dikkat etmeye çalışsalar da, tarihsel süreç içerisinde bir seçim yapmak durumunda kalındığından, aktarım nesnel olmaktan uzaklaşır. Gippius'un adı geçen eseri ise bir kurgulama olmayışı, yazıldığı dönemin hâkim ideolojisi ve yazarın bu ideolojiyle olan yakınlığı bağlamında sübjektif bir bakış sunar. Başka bir deyişle Gippius'un günlükleri vesilesiyle, Rusya tarihinde bir kırılma noktası olan 1914-1919 yılları edebiyat sahasına bir kurgu metin aracılığıyla değil, bir arşiv yaşam görünümüyle taşınır. Dolayısıyla edebi bir eser ile bir tarih metni arasında var olan kurgusal yakınlık Gippius'un günlükleri için geçerli değildir. Bu anlamda Yeni Tarihselci yaklaşımın tarihyazımıyla olan ilişkisi ve bu kapsamda vurgulanan "Her kuşak kendi tarihini yazar..." (Jenkins, 1997, s. 35) görüşü Gippius ve yaşadığı dönem için daha uygun bir tabirdir.

*Petersburg Günlükleri* XX. yüzyıl Rus edebiyatı günlük metinleri ekseninde ele alındığında, bu aktarımın yeni bir soluk taşıdığı aşikârdır. Zira Gippius, günlüklerini "mezarda yatan ölü" ifadesiyle nitelendirir. Burada vurgulanmak istenen; otosansüre<sup>6</sup> maruz kalacak bir dizi el yazmasının yıllar sürececek bir suskunluğu sayfaları arasında gizlemiş olmasıdır. Bu durum yazarın satırlarında şu sözlerle yer bulur: "Riske attığım yalnızca kendim ve evimiz değildi, notlarım arasında pek çok insana dair bilgiler de mevcuttu. Bu insanlardan bazıları henüz hayattaydı ve hepsi menzil hattında yer almıyordu..." (Gippius, 2005, s. 11). Bunun yanı sıra günlüklerin, Duma toplantılarının gerçekleştirildiği Taurida Sarayı'nın (Таврический дворец) hemen yakınında kaleme alınması da bu elyazmalarını farklı kılan bir etmen sayılabilir. Merejkovskiler, Taurida Sarayı'nın karşısında Sergiyevskaya Sokağı (günümüzde Çaykovski Sokağı) 83 numaralı dairede ikamet etmekteydiler (Nikolyukin, 2008, s. 10). Günlüklerde sıkça yer verilen Taurida Sarayı, bir bellek mekânı olarak, yazarın anlatımıyla şu sözlerle ilişkilendirilir:

6 Gippius, 1925 yılı sonlarında Sovyetler Birliği'nde totaliter kontrole karşı çıkan bir muhalif – Orwell'ci – kabul edilmiştir. Buna bağlı olarak 1925 yılı ve sonrasındaki birkaç on yıl boyunca edebiyat tarihçilerinin tutumu Gippius'un hiç var olmadığı yönünde olur. 1960'lı yıllar sonrasında ise "Gippius" ismi Sovyet ansiklopedilerinde yeniden yer almaya başlar, ancak kendisinden Lenin ve Gorki'ye karşı çıkmaya cüret eden, cahil bir gerici olarak söz edilir (Karlinsky, 2013, s. 101).



Bulduğumuz konumun oldukça elverişli olduğunu belirtmek isterim. Çünkü gelişmelerin genel merkezi olarak Petersburg önem taşıyordu. Ancak Petersburg'un içinde de özel alanlar bulunduğunu dikkate almak gerekir: Devrim hareketi en başından beri Duma ve Taurida Sarayı yakınlarında baş göstermişti (...) Olayları an ve an takip ediyorduk; saraya uzanan ana caddelerden birinde, parkın hemen yanındaki son evin birinci katında yaşıyorduk. Tüm altı yıl boyunca – altı asır gibi – pencereden ya da balkondan izlemiştik olan biteni; kâh sokağın puslu uzantısında alçalan güneşe, sol tarafa; kâh Taurida Sarayı'nın bahçesini kaplayan çıplak ağaçlara, sağ tarafa çeviriyordum bakışlarımı. Kısa süreliğine de olsa yeni bir yaşam için canlanan eski sarayın yok oluşunu seyrettim, kentin nasıl kan kaybettiğini seyrettim... Evet, Petro'nun kurduğu, Puşkin'in şakıdığı, sert ve korkunç, canım Petersburg ölüyordu... Bu can çekişmenin kederli silueti yansıdı son satırlarıma. (Gippius, 2005, s. 7- 8)

Gippius'un günlüklerinin tarihle ilişkilendirilebilecek bir başka yönü ise anlatılanların, çoğunlukla, dönemin toplumsal bilincinin, karakteristik özelliklerinin birincil kişiler üzerinden aktarılmasıdır<sup>7</sup>. Bu noktada dönemin yetkin isimlerini, tarihi anlatıların temelini oluşturan birincil kaynaklarla özdeşleştirmek yanlış olmaz. Gippius'un şahıs kadrosunda siyaset adamları, partinin yetkin isimleri, yazarlar, yayımcılar ve generaller dikkat çeker, ancak metnin orijinalinde dört yüze yakın isimden söz edilebilir; üstelik bunların tümü tarihin sayfalarından gerçek yüzlerdir. Bu isimlerden yaklaşık iki yüz sekseni için vuku bulan olaylarda ana kahraman nitelmesi yapılır (Novojilova, 2004, s. 17). *Petersburg Günlükleri*'nde sunulan insan manzaraları nezdinde Gippius'un şahıs kadrosu; siyaset adamları ve onların çevresi, edebiyat ve sanat dünyasından isimler, yayınevleriyle ilişkili kişiler – editörler, gazeteciler – din mensupları, düşünürler, çar, ailesi ve onların ait olduğu çevre, Gippius ve Merejkovski'nin aileleri, yakınları, arkadaşları ve diğerleri olarak sınıflandırılabilir. Günlüklerdeki karakterizasyon az ve öz bir aktarımla sunulur. Kahramanlardan çoğu üçüncü kişi ağzıyla anlatılır, böylece aktarılanların belirli bir kişi tarafından o anda kaleme alındığı algısı ortadan kaldırılmış olur. Günlüklerdeki başkahramanların devlet adamları ve öncelikli olarak toplumsal ve politik açıdan önem

7 O dönemde Petersburg sakinleri yaşamlarını söylentilerle sürdürür, Merejkovskiler'in evleri de bu hareketlilikten nasibini alır. Gippius bu durumu şu sözlerle değerlendirir: "Şimdilerde herkes, istisnasız herkes laf taşıyor. Doğal olarak bunlara kendi psikolojilerini de geçiriyorlar: iyimserler iyimser bir biçimde, kötümserler kötümser. Böylelikle her yeni gün türlü türlü – genellikle birbirini çürüten – söylentilerle başlıyor. Neredeyse hiçbir gerçeklikten söz edilemez. Gazeteler, gerçeklere vakıf olsalar dahi bunu bildirmiyorlar. Onlar da söylentileri taşıyor, yalnızca işlerine geldiği gibi yorumluyorlar" (Gippius, 2005, s. 38).

taşıyan kişiler (Kerenski, Lenin, Gorki vd.) olduğu dikkate alınırsa, yazarın döneme yön veren isimlere dair değerlendirmelerinin kuvvetle muhtemel buradan beslendiği düşünülebilir. Gippius'un bu gibi kahramanlarla gerçekleştirdiği diyaloglar ve kendi değerlendirmeleri ideolojik, politik ve dokunaklı bir tablo sunar:

Fakat yaklaşmakta olan bu tehlikeyi, savaş sırasında Duma'da bir başına bir şeylerle uğraşan bizzat siyasetin içindeki zatlar da görememişti. Ne olursa olsun liberaller de hükümetin tarafında duruyorlardı: Biz binanın çatırdadığını hissediyorduk; bina tümüyle yıkılmasın, bizler enkaz altında kalmayalım diye harap olmaya mahkûm edilen bu yapı için kendi elleriyle yardıma koşacak ilk onlar olmalıydı oysa! Fakat onlar tümüyle sağ görüşe kaydı. Bir gün, Duma liderlerinin fahiş bir hatası sonrasında "Peki şimdi ne olacak" diye sorduğum Kerenski, bana şöyle cevap vermişti: "A... ile başlayan şey'. Anarşi... Yıkım...". (Gippius, 2005, s. 9)

Aktarılan tarihsel atmosfer içinde kahramanların yalnızca yazarın ilgisini çekmeleri nedeniyle günlüklerde yer aldıklarını düşünmek yanlış olur. Gippius, anlatımında bir düşünceyi desteklemek, bir olayı doğrulamak adına ailesinden, arkadaşlarından kimselerin yanı sıra, kendisine hayli yabancı kişilerin de görüşlerine, tanıklığına başvurur. Bu anlamda yazarın karşıt görüşlü gazeteleri takip etmesi önem taşır. Günlüklerde söz edilen gelişmeler yazarın tanıklığının yanı sıra, gazete vb. kaynakların da dikkate alındığını ortaya koyar. Araştırmacı Alina Novojilova'nın ifade ettiği üzere, "Naş vek" (Наш век) – eski adıyla "Реç" (Речь) – "Noviye vedomosti" (Новые ведомости) ve "Veçerniy zvon" (Вечерний звон) gibi gazeteler Gippius'un anlatımına kaynaklık eder. Gönülsüz bir şekilde olsa da Gippius'un düzenli olarak Gorki ve ona yakın yazarlar tarafından çıkarılan "Novaya jizn" (Новая жизнь) adlı gazeteyi ve "Krasnaya gazeta" (Красная газета), "İzvestiya" (Известия), "Pravda" (Правда) gibi sol görüşlü basını da takip ettiği ifade edilir (Novojilova, 2004, s. 17). Gerek yazılı basın gerek Gippius'un gözlemleri politik söylemlerden kendini soyutlayamayan insan manzaralarına değinmeden geçemez:

Petersburg'da henüz profesyonel bir çevreden söz etmek yanlış olurdu. Ancak farklı alanlara mensup pek çok kişi; bilim insanı, avukat, doktor ve edebiyat dünyasından isimler, her hâlükârda politikayla iç içe olmak durumundaydı. Politika – otokratik rejimin uygulama alanı olarak – bizim en temel yaşam gereksinimimiz olmuştu, çünkü entelijensiyaya mensup

her birey yaşamın hangi ucundan tutarsa tutsun – istese de istemese de – politik meselelerle karşı karşıya gelmek durumundaydı. (Gippius, 2005, s. 6)

Yeni Tarihselci yaklaşım geçmişte yaşanmış olay ya da gerçeklerle değil, bu olayların nasıl yazıldığı ile ilgilenir. Edebi metinlere ve tarihsel olaylara yön veren bireysel kimlik ve toplum arasındaki dinamik bu etkileşimin temelini oluşturur. Bu noktada metnin üretildiği tarihi ve kültürel koşullar öner çıkar. Araştırmacı Brook Thomas'ın belirttiği gibi "tarihi anlatıların tümü politik oluşumlardır" (Brook, 1991, s. 5). Bu bağlamda Gippius'un anlatımının arka planını oluşturan tarihsel süreç XIX. yüzyıldan itibaren devrim yanlısı örgütlerin propagandası ile çalkalanmakta olan Rusya İmparatorluğu'nun XX. yüzyılın başında girdiği zorlu siyasi girdabı gözler önüne serer. Bu dönemde II. Nikolay'ın tahttan feragat etmesi ve monarşinin çöküşü (2-3 Mart 1917) emsali görülmemiş siyasi sarsıntılara uzanan Rusya tarihindeki ilk kilometre taşlarıdır. İmparatorluk rejiminin sessizce tarihe gömüldüğü bu süre zarfında Duma'nın faaliyetlerinin durdurulması, Petrograd garnizonunun ayaklanması ve önüne geçilemeyen grev hareketleri gölgesinde yönetim Geçici Hükümet'e devredilir (Semenenko, 2011, s. 69-70). Rurik Hanedanı'nın son üyesinin ölümüyle baş gösteren "Kargaşa Dönemi"ni (Смутное время) Devrim öncesi süreçle özdeşleştiren Nikolayukin, "Bizim kargaşa dönemimizi yansıtan Petersburg Günlükleri'nin özellikle Devrim öncesi kısmı ülkenin acı kaderini hissettiren, azalmak bilmeyen bir heyecanla okunuyor." sözleriyle geçmişi kendi dönemiyle ilişkilendirir (Nikolyukin, 2008, s. 6). Rusya tarihindeki dönüm noktalarından biri olan Kargaşa Dönemi de (XVI. yüzyılın sonu – XVII. yüzyılın başı) iki yüz yıl sınırında gerçekleşmiş ve bir devri sonlandırmıştır.

Tarihsel metinlerin yazılmasında tarihçinin kendi birikimlerinin ve daha önce yazılan metinlerin etkisinin önemli bir yeri vardır. Oppermann'ın belirttiği gibi tarih anlatıları ancak tarihçinin yorumlamaları ile gerçekleşir (Oppermann, 2006, s. 32). Bu anlamda Rusya'nın nihai yönetim şeklinin belirleneceği Kurucu Meclis seçimlerine kadar bu görevi üstlenen Geçici Hükümet, Gippius'un kaleminde yer yer olumlu yer yer karamsar bir bakışla aktarılır. Zira acil çözüm bekleyen pek çok sorun olmasına karşın savaşı sürdürme kararı alınmıştır. Bu kapsamda eski dönemin "Her şey savaş için" sloganı "Her şey zafer için" (Sadıgov, 2020, s. 21) şeklinde değiştirilerek vatanseverlik ruhunu yüceltme ve halkın desteğini alma öngörüsüyle hareket edilir. Uzayıp giden I. Dünya Savaşı'nın ülke ekonomisine ve daha birçok alana verdiği zararın farkında olan Gippius ise bilhassa dini gerekçelerle savaş konusuna olumsuz yaklaşır; Gippius ve Merejkovski'nin aradığı

Tanrının dünya üzerindeki krallığıdır. Yazarın savaşa dair bu tutumu Merejkovski'nin yaşamını kaleme aldığı çalışmasında şu sözlerle yer bulur: "İkimiz de kararlı bir biçimde savaşa 'hayır' dedik." (Gippius-Merejkovska ya [http://az.lib.ru/g/gippius\\_z\\_n/text\\_1943\\_merezhkovsky.shtml](http://az.lib.ru/g/gippius_z_n/text_1943_merezhkovsky.shtml)).

Friedrich Nietzsche kültünün tesiri altında kalan Gippius, etrafını saran önemsiz, bayağı kalabalığa yüz çevirir. Savaşa karşı kararlı duruşuna sıkı sıkıya tutunup aralarında Fyodor Sologub, Aleksandr Kuprin, Leonid Andreyev, Maksim Gorki, Vyaçeslav İvanov, Anton Kataşev, Pavel Florenski, Sergey Bulgakov gibi isimlerin yer aldığı savaş yanlılarına açık bir itirazda bulunur (Novojilova, 2004, s. 14). Gippius, Kasım 1914'te gerçekleştirilen dini-felsefi toplantıda savaşı, insanlığı terzil eden bir olgu olarak tanımlar. Ancak zamanla yalnızca "dürüst bir devrim" in, hakıyla, savaşa sonlanacağına ayırdına varır. Öte yandan savaş, Petersburg entelijensiyasını harekete geçirmiş, parti içindeki mücadeleyi şiddetlendirip siyasi çıkarları keskinleştirmiştir. Liberaller kesin bir tavırla savaşı, otokrasiyi ve hükümeti desteklerken; entelijensiyanın diğer kısmı savaş karşıtı bir yönelim izlemiştir. Gerek bu çevreyle olan iletişimi gerekse kendi gözlemleri Gippius'un kalemine şöyle yansır:

Bizim içinse ne temiz siyasetçiler, ne iç karışıklıklardan gözleri kör olmuş insanlar, ne de henüz sağduyuyla düşünme yetisini kaybetmemiş insanlardı asıl olan. Açık olan tek bir şey vardı, o da güncel siyaset arenasında savaş konusunun Rusya için tabii bir şekilde sonuçlanmayacak olması, bunun öncesinde devrimin gerçekleşecek olmasıydı. Daha da ötesi, bu, çoğumuzun ortak önsezisiydi. (Gippius, 2005, s. 8)

Yeni Tarihselci yaklaşım, edebiyatı birden fazla bilinçle kurgulanan sosyal ve kültürel bir oluşum olarak değerlendirir. Bu nedenle aktarılan süreç tek bir bilinç düzeyine indirgenemez. Gippius'un – balayı olarak nitelendirdiği (Aktaran: Nikolyukin, 2008 s. 10) – Şubat Devrimi'nin ilk sabahına dair notları şöyledir: "Orduğahnın yanı başındaki kaldırımlar boyunca sıkışık haldeki kalabalıkta tanıdık, sevimli onlarca yüz – yaşlısıyla, genciyle. Ama tüm yüzler, tanıdık olmayanlar da sevimli, mutlu, bir şeylere inanmış... Unutulmaz bir sabah..." (Gippius, 1929, s. 89-90). Gippius'a göre, devrim çoktandır Rusya topraklarında pinekleyen yapıcı ve yıkıcı güçlerden bir çıkıştır. Devrimden sonraki ilk gece şu satırları yazar: "Otokrasi düştü. Yüzler ne kadar da güzel! Ne kadar genç, körpe devrimciler! Ve ne kadar eşi görülmemiş, yıldırımvari bir devrim!" (Gippius, 1982, s. 165). Nasıl gerçekleştiğini, adeta "farkına bile varamamakla" ifade eden yazar, bu süreçte

İmparator Tiyatrosu'nda *Maskeli Balo* (Маскарад) adlı oyunun sergilendiğini, tramvaylar çalışmadığı için halkın dört bir taraftan yürüyerek geldiğini ifade eder. Nevski Caddesi boyunca ise makineli tüfek sesleri yankılanmaktadır. Hatta bu sırada kör bir kurşun, bilet alan bir öğrenciye isabet eder. Gippius bu manzarayı şöyle betimler: "Tarihi bir tablo! Tüm okullar, liseler, kurslar kapalı. Yalnızca tiyatrolar ve sokaklarda bulunan açık ordugâhın kamp ateşi ışıltıyor. Nevski'ye açılan pencerelerden ateş ediliyor, 'halk' ise tiyatroya koşturuyor..." (Aktaran: Nikolyukin, 2008 s. 635).

Metin ve tarihsel bağlam etkileşimini gözler önüne sererek Petersburg'daki gündelik yaşamı siyasi atmosferle ilişkilendiren Gippius, Aleksandr Kerenski'yi kentteki siyasi dengeyi sağlayacak kişi olarak görür ve onu şu sözlerle anlatır: "Kerenski ile tanışıklığımız uzun zaman öncesine dayanıyordu. Savaş öncesinde de bize gelir giderdi. Savaş sırasında ise sol görüşlü entelijensyanın pek çok topluluğu arasında bir araya gelmiştik. Kerenski'yi severdik. Heyecanlı, tez canlı ve de çocuksu bir yönü vardı. Asabiyetine rağmen, ileri görüşlü, makul biri gibi görünmüştü bize o zamanlar" (Gippius, 2005, s. 9). Geçici Hükümet döneminde adalet bakanı, 1917'de oluşturulan yeni hükümet kabinesinde harbiye bakanı, 21 Temmuz hükümetinde başbakan olarak (Sadıgov, 2020, s. 20) öne çıkan Kerenski ve Merejkovskiler'in yakınlığı Gippius'un satırlarında "kendimizden" ifadesiyle içtenlikle aktarılır: "Geçici Hükümet, her şeyden önce bizi, entelijensiyayı ifade ediyordu (orada bizzat bizimle temasta bulunan insanların da olduğunu belirtmeme gerek yok)" (Gippius, 2005, s. 10).

Kiliseyi destekleyerek ve dini azınlıklara ve muhaliflere baskı yaparak halkın sosyal sınıflara bölünmesini daimi kılan, bireyin Tanrı'ya uzanan kendi yolunu aramasını engelleyen çarlık otokrasisi bu yönüyle Gippius'un itirazlarına maruz kalır. Ona göre, Rus devrimci hareketinin amacı toplumsal yaşamın her alanında bütünsel bir evrensel özgürlüğün ve eşitliğin tesis edilmesidir (Karlinsky, 2013, s. 100). Devrimin, uzun yıllar otokrasinin ve kilisenin bastırıldığı dini bilinci ve insanları azat edeceğini uman Gippius'un bu düşünceleri, çok geçmeden şüphe uyandıran satırlara evrilir:

Otokrasi, savaş, özgürlüğün ilk günleri, tutulmuşçasına duyulan bir heyecan misali Şubat Devrimi'nin ilk aydınlık günleri, ardından gelen şüphe ve tehlike uyandıran günler... Kerenski kendi yükselişine odaklanmıştı... Işıldaklarla karşılanan, Almanya'dan gelen Lenin... Temmuz ayaklanması... Elde edilen zafer, bir yenilgi gibi korkunçtu... Yine Kerenski ve etrafını saran insanlar. Nihayet, ünlü K-S-K Kerenski,

Savnikov ve Kornilov, tüm bunlar bizi içeriden gözlemlemeye iten sarsıcı bir dramaydı. (Gippius, 2005, s. 10)

Bu koşullar altında sabit kalamayan her fikir gibi, Gippius'un Kerenski'ye olan yaklaşımı da septik bir hal alır. Yazarın bu tutumu günlüğünde şu sözlerle yer bulur: "Kerenski, raydan çıkmış bir vagon. Zerrece estetikten yoksun, hastalıklı bir biçimde sallanıyor, sendeliyor. O, artık sona yaklaştı..." (Gippius, 1929, s. 162).

Gippius'a göre Rusya'yı esir alan bu zorlu sürece karşı koyacak güç bu kadim toplumun kültürüdür. Bolşeviklerin kültür üzerinden başlattığı yıkımın esas gerekçesi burada aranmalıdır. Ölüme mahkûm edilen kültürün ve entelijensiyanın hayatta kalma, ayakta kalma yolu ise – bu, Gippius için kabul edilemezdir – yeni hükümet ile işbirliği içinde olmaktan, onun dayatmalarına razı olmaktan geçer. Yazarın günlüğünde yer verdiği muazzam liste, çizgi değiştirmiş entelijensiya mensuplarını ortaya koyar. Gippius'un, Bolşeviklerle uzlaşmaya varan bu zatlara takındığı tavır yıllar sonra el yazmaları yazarın eline tekrar geçtiği zaman da aynı tonla ifade bulur.<sup>8</sup> Dolayısıyla devrime dair görüşleri değişen Gippius, bu tarihlere ait notlarında taç giyip Rusya karşısında galip olmaya soyunan anti-hristiyanlık konusuna eğilir. Zamanla zihinlerden yitip gidecek Rus kültürüne ve Rusya tarihine dair pek çok olayı muhafaza etmeyi hedefleyen Gippius, bu uğraşı Rus göçmenlerinin aslî vazifesi addeder (Novojilova, 2004, s.14; Hutton, 2013, s. 209.). Rusya'yı sona taşıyan Bolşeviklerin Gippius'un antipatisini tam anlamıyla üzerlerine çektiği aşikârdır:

Bolşevizm'in önderlerinin Rusya ile hiçbir ilişkisi yok, dahası bu vatan için endişe de duymuyorlar. Bu vatani tanımıyorlar – Nereden bilsinler? Muazzam çoğunluk arasında Rus olmayanlar değil, kırk yıllık Ruslar göçmen oldu. Fakat onları, çıkarları adına kullanmak için içgüdülerini arıyorlar el yordamıyla... (Gippius, 1929, s.142)

25 Ekim 1917 tarihinde Petersburg'da gerçekleştirilen Bolşevik Devrimi sonrasında Geçici Hükümet'in yönetimi bırakmak zorunda kalmasıyla kentte yaşanan trajik gelişmeler yazarın Rusya'nın yazgısına dair görüşlerine tesir ettiği gibi, sanatını da derinden etkiler. Şubat Devrimi'nden Ekim Devrimi'ne uzanan süreci şu sözlerle

8 Bolşeviklerin tarafına geçen arkadaşlarıyla tüm bağını koparan Gippius, Ocak 1918'de "Kara Defter'e" düştüğü notlarında entelijensiyaya mensup söz konusu isimlere ilişkin bir listeye yer verir (Gippius, 2005, s. 28).

özetler: “Şubat Devrimi parlak bir gökyüzünü andıran bir sevinç uyandırmıştı. Ekim Devrimi ise karanlık, gürültü, kan ve son olarak sessizlik... Zaman durmuş, bizler de üzerlerine kar düşen kemiklere dönüşmüştük” (Gippius, 2016, s.182). Gippius’un, Nikolyukin tarafından derlenen satırlarına da aynı düşünce hâkimdir: “Şu an olup bitenle devrim arasında; o zamanlar baharda ışıldayan gök ve şimdilerdeki koyu gri, isli bulutlarla kaplı olan arasındaki gibi bir fark var” (Aktaran: Nikolyukin, 2008, s. 11). Şubat’tan Ekim’e uzanan bu trajik süreç D. Merejkovski, Z. Gippius, D. Filosofov ve A. Zlobin tarafından kaleme alınan *Deccal’in Çarlığı* (Царство Антихриста) adlı eserde şu sözlerle aktarılır: “Şubat ve Mart ayımız hoş bir koku neşreder gibi, güneşli, karla örtülü (...) Bu ilk günlerde ya da ilk saatlerde, ilk anlarda insanların yüzlerinde ne kadar güzel bir ifade vardı! Şimdi nerede o ifade? Ekim mahşerine bir bakın, kimsede bet beniz kalmamış...” (Merejkovski, Gippius, Filosofov ve Zlobin, 1922, s. 236). Mücadelenin son hamlesi Taurida Sarayı’nda düzenlenen Kurucu Meclis toplantısı olur. O gecenin sabahında Bolşevikler bu komedinin artık yettiği görüşünde hemfikir olurlar (Nikolyukin, 2008, s. 11). Sonrasında sokaklarda emsali görülmemiş silah sesleri yankılanır, cinayetler ve ölümler tüm kent sakinlerine korku salar. Ardından devrimin kâh yavaş kâh süratli düşüşü başlar; can çekişmesi ve yok oluşu. Ülkenin yazgısını tümüyle değiştirecek o gece Gippius’un kalemine şöyle yansır: “Nihayet son eylem, kara bir Ekim gecesine yağdırılan kurşunlar... Olanları evimizin balkonundan gördük, her birini işittik... Kışlık Sarayı ateşe tuttular – Kerenski dâhil olmak üzere herkes tarafından terk edilen saraydan – cesurca, çaresizce yaralanan insanların üzerine ateş açıldığını biliyorduk” (Gippius, 2005, s. 10). Yazar, 28 Ekim’de yazdığı satırlarında ise zaman algısına vurgu yapar: “Karanlığın hâkimiyeti’ altındaki dördüncü günümüz daha, oysa yıllar geçmiş gibi” (Aktaran: Nikolyukin, 2008, s. 11). Merejkovski’nin ifadesiyle “deccalin çarlığı” sahne almıştır. Gippius’un 3 Kasım’a ait notlarına göre, Tsarskoe selo (Царское село)’da saldırıların sonlanması için toplu dua tertip eden bir papaz (çocuklarının gözleri önünde) öldürülür. Gippius; Aleksandr Blok, Valeri Bryusov ve Andrey Bely gibi eski yakın arkadaşlarını, “şeytanın çarlığı” addettiği yeni hükümetle işbirliği içinde olmaları nedeniyle ağır sözlerle eleştirir (Nikolyukin, 2008, s.10). Şubat 1918’de şu satırları kaleme alır:

Eğer sönerse ışık, göremem hiçbir şeyi.  
 Eğer vahşi bir hayvansa insan, nefret duyarım ona.  
 Eğer vahşi bir hayvandan daha kötüyse insan, öldürürüm onu.  
 Eğer sona geldiyse Rusyam, ölürüm ben. (Gippius, 2005, s. 442)

Gippius ve Merejkovski Bolşevik iktidarın alaşağı edileceğini umarlar. Ancak, Amiral Aleksandr Kolçak'ın Sibiryâ'da, Anton Denikin'in güneyde yenilgiye uğradığını öğrenmeleri sonrasında, Rusya'dan ayrılmaya karar verirler. Gippius'un yaşamı ve sanatı üzerine çalışmalar kaleme alan Amerikalı araştırmacı Temira Pahmuss bu konuyu şöyle açıklar: "Başkentin kültürel yaşamındaki rolleri ve başkent entelijensiyasının ilerici kesimi üzerindeki tesirleri tüketilmiş; Bolşevik rejime intibak etmeyi istemeyen çift, vatanlarında ayaklar altına alınan özgürlüğü Avrupa'da aramaya karar vermişti" (Aktaran: Nikoljukin, 2008, s. 13). Önce Finlandiya üzerinden kaçmak isterler, sonra Letonya üzerinden, son olarak ise Polonya üzerinden. Üç kez de gitmeye hazırdırlar, ancak son dakika kendilerini tutamayıp vazgeçerler. Pek çok kişi Merejkovskiler'in Rusya'dan ayrılma tasavvurundan haberdardır, öyle ki ihbar edilecekleri korkusuyla yaşadıklarına dair söylentiler yayılır. En nihayetinde aşağılanma ve yalanların vardığı nokta çiftin Petrograd'dan ayrılmaları için belge almalarıyla sonuçlanır. 24 Aralık 1919 tarihinde Merejkovskiler ve arkadaşları D. Filosofov ve V. Zlobin Petrograd'ı terk ederler. Çok sevdiği bu kentten ayrılmak Gippius'un "Ayrılış" (Отъезд) başlıklı şiirinde şu sözlerle yer bulur:

Ölümün kendisinden evvel...

Kim aklına getirebilirdi? (Girişteki kızaklar. Akşam. Kar.)

Kimse bilmiyordu...

Bir daha dönmek üzere mi? Temelli mi? Ebediyen mi? (Gippius, 2005, s. 443)

## Sonuç

İnsanı ve düşüncenin metinselliğini inceleyen Yeni Tarihselci yaklaşıma göre edebi bir eser hem tarihsel hem metinsel bağlam üzerinden değerlendirilmelidir. Edebi bir metnin, üretildiği tarihsel koşullardan ne kadar etkilendiği konusunu irdeleyen bu yaklaşım "edebiyat, tarihin *sınırlı* bir yansımasıdır" görüşünü savunur. Bu kapsamda öne çıkan dönemin sosyal atmosferi ve yazarın psikolojik durumu salt gerçekliği yansıtan tarihsel bir belgeden söz edilemeyeceğini ortaya koyar. Zira bireysel kimlik ve toplum arasındaki etkileşim metnin oluşumunda önemli bir rol üstlenmektedir. Bu çerçevede geçmişe dair sübjektif bir bakış ortaya koyan Gippius'un "Petersburg Günlükleri", metnin ait olduğu kültürel daireden, içinde bulunduğu tarihsel süreçten soyutlanamayacağı görüşüne örnek teşkil eder.



Yeni Tarihselci yaklaşımın yöneldiği göz önünde olmayan, muğlâk konular günlük metinleri özelinde pek çok incelemeye kaynaklık eder. Bu anlamda Rus kadın yazarların genel itibarıyla otobiyografi ya da şiir türünde eserler kaleme aldığı ifade eden araştırmacı Barbara Heldt'in sözünü ettiği özgerçekleştirmenin bir temsilcisi de Gippius'tur (Heldt, 1987, s. 8-9). Bilhassa şiir sanatıyla isminden söz ettiren Gippius'un 1890'lı yıllar itibarıyla öne çıkan düzyazı türündeki eserlerinde yaklaşmakta olan sosyo-kültürel değişimin üstesinden gelecek mistik-dini fikirler (dekadanlığa dair) derinden hissedilir. Geçmişte yaşanmış olay ya da gerçeklerle değil, bu olayların nasıl yazıldığı ile ilgilenen Yeni Tarihselci yaklaşımla örtüşür bir biçimde Gippius'un iç sesini serpiştirdiği günlükleri de bir yazarın kaleminden çıkmış potansiyel bir ön metin olarak, Rusya tarihinin XIX.-XX. yüzyıl sınırında yaşanan gelişmelere ayna tutar. Nitekim Şubat Devrimi'yle başlayıp Ekim'de yönetimin el değiştirmesiyle sonlanan sancılı sürece tanık olan Gippius, günlüklerinde yalnızca görüşlerini paylaşmaz; yazarın gazete vb. kaynakları takip ettiğine dair bulgular ve dönemin yetkin isimleriyle gerçekleştirdiği görüşmelere dair notları da bu anlatımın biçimlenmesinde etkili olur. Bu süreci kaleme alan entelijensiyaya mensup isimlerin günlükleri ve anı yazıları "tarihin arşivlenmesi" bağlamında önemli bir rol üstlenir. Tanık olduklarını yazmaya soyunan bu isimlerin<sup>9</sup> el yazmaları; *günlükler*, basım öncesinde üzerinde *düzeltilmiş metinler* (günlük ve anı) ve *anı yazıları* olarak sınıflandırılır. Bu çalışmaya konu olan Gippius'un günlükleri ikinci gruba dâhildir.

Birbirinin devamı niteliğinde, beş yıllık bir süreci kapsayan *Petersburg Günlükleri* Gippius ve Merejkovski henüz Petersburg'dan ayrılmadan önce kaleme alınmıştır. Gippius'un farklı başlıklarla sınıflandırdığı günlükleri şöyledir: *Mavi Kitap*, *Petersburg Günlüğü*, *Kara Defterler*, *Kara Kitapçık*, *Gri Bloknot*. Yazıldığı dönemin hâkim ideolojisi ve yazarın bu ideolojiyle olan yakınlığı bağlamında edebiyatın estetik boyutunu aşan bu günlükler mahrem yaşamın sınırlarını kaldırarak bir dönem anlatısı niteliğine erişir. Böylelikle 1914-1919 yılları, edebiyat sahasına bir kurgu metin aracılığıyla değil, bir arşiv yaşam görünümüyle taşınır. Dolayısıyla edebi bir eser ile bir tarih metni arasında var olan kurgusal yakınlık Gippius'un günlükleri için geçerli değildir. Zira Yeni Tarihselci yaklaşımın tarih yazımıyla olan ilişkisi ve bu kapsamda vurgulanan "Her kuşak kendi tarihini yazar..." görüşü Gippius'u 1914-1919 yıllarına ait gelişmeleri kaleme alan birkaç vakanüvisten biri addeder. Birbirini tamamlayan metin ve tarihsel bağlam için ifade

9 Bu kişiler için homojen bir grup nitelmesi yapmak yanlış olur: Aralarında Sergey Kablukov, Dmitri Muşketov gibi öğretmen, akademisyen olanlar; Zinaida Gippius, Dmitri Filosofov, Korney Çukovski, Aleksandr Blok gibi edebiyat camiasına mensup kişiler, Vladimir Lopuhin, Aleksey Peşehonov gibi hükümet kabinesinden isimler ve farklı meslek gruplarından insanlar – Georgi Knyazev (tarihçi), Aleksandr Rotaç (mimar) – bu listeyi oluşturur (Munjukova, 2016, s. 8).

edilen eş değerlik; dönemin ideolojisi ve yazarın izlenimleri özelinde *Petersburg Günlükleri* için de geçerlidir. Üretildiği tarihsel koşulların tesiri ve yazarın iç dünyasının yansımalarıyla metinsellik ve tarihselliği aynı çizgide buluşturan bu eser uzun yıllar saklı kalmış, ötelenmiş bir gösterge, bir arşiv yaşam kabul edilebilir.

---

**Hakem Değerlendirmesi:** Dış bağımsız.

**Çıkar Çatışması:** Yazar çıkar çatışması bildirmemiştir.

**Finansal Destek:** Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

**Peer-review:** Externally peer-reviewed.

**Conflict of Interest:** The author has no conflict of interest to declare.

**Grant Support:** The author declared that this study has received no financial support.

---

## Kaynakça

- Anisimova, A. (2015). "Noviy istorizm" naukovedcheskiy analiz. Erişim Tarihi: 10.12.2020, <https://www.litres.ru/alina-anisimova/novyy-istorizm-naukovedcheskiy-analiz/>
- Berberova, N. (1982). Predislovie. Z. Gippius. *Petersburgskie dnevniki (1914-1919)*. Orfey.
- Brook, T. (1991). *The New Historicism: And Other Old Fashioned Topics*. Princeton University Press: Princeton.
- Carr, E. (2016). *Bolşevik Devrimi (1917-1923)-1* (O. Suda, Çev.). İstanbul: Metis.
- Federer S. (2019). *Hope, Despair, and the Struggle for Survival Everyday Life in Revolutionary Petrograd Through the Eyes of Edith Almedingen and Zinaida Hippius*. (MA Russian and Eurasian Studies Master Thesis, Leiden University, Leiden). Erişim Tarihi: 22.12.2020, <https://studenttheses.universiteitleiden.nl/access/item%3A2625118/view>.
- Gippius, Z. (1929). *Snyaya kniga. Petersburgskiy dnevnik 1914-1918*, Belgrad. Erişim Tarihi: 15.10.2020, <http://elib.shpl.ru/ru/nodes/17422-gippius-z-n-sinyaya-kniga-Petersburgskiy-dnevnik-1914-1918-belgrad-1929>.
- \_\_\_\_\_.(2005). *Sobr. soç. T. 9. Dnevnik 1919-1941. İz publitsistiki 1907-1917 gg. Vospominaniya sovremennikov*. Moskva: Russkaya kniga.
- \_\_\_\_\_.(2016). *Jivyye litsa*. Moskva, Berlin: DirectMEDIA.
- Gippius-Merejkovskaya, Z. *Dmitri Merejkovski*. Erişim Tarihi:22. 01. 2021. [http://az.lib.ru/g/gippius\\_z\\_n/text\\_1943\\_merezhkovsky.shtml](http://az.lib.ru/g/gippius_z_n/text_1943_merezhkovsky.shtml)
- Greenblatt, S. (1990). Resonance and Wonder. *Bulletin of the American Academy of Arts and Sciences*. Erişim Tarihi: 12.01.2021, <https://www.jstor.org/stable/pdf/3824277.pdf?refreqid=excelsior%3A1ec0bdddb952e778bbead11e88796b4>
- Heldt, B. (1987). *Terrible Perfection: Women and Russian Literature*, Bloomington and Indianapolis: Indiana University Press.
- Hutton, M. (2013). *Remarkable Russian Women in Pictures, Prose and Poetry*. Lincoln, Nebraska:Zea Books. Erişim Tarihi: 10.01.2021 <https://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1020&context=zeabook>

- Jenkins, K. (1997). *Tarihi Yeniden Düşünmek* (B. S. Şener, Çev.). Ankara: Dost Kitabevi.
- Karlinsky S. (2013). *Freedom from Violence and Lies Essays on Russian Poetry and Music*, Boston: Academic Studies Press.
- Kolobov, V. (2019). Problema janra dnevnika i samoidentifikatsii pisatelya. *Voronejskiy gosudarstvenniy universitet*, 82 (091), 43-61.
- Merejkovski, D., Gippius, Z., D. Filosofov ve A. Zlobin (1922). *Tsarstvo antihrista*. München: Drei Masken Verlag.
- Munjukova, S. Osobennosti vospriyatiya Petrogradskoy inteligentsiy sobitiy 1917 goda (Na materialah dnevnikov i memuarov).(Magisterskaya programma, Sankt-Petersburgskiy gosudarstvenniy universitet). Erişim Tarihi: 12.09.2020. <https://nauchkor.ru/pubs/osobennosti-vospriyatiya-petrogradskoy-intelligentsiy-sobitiy-1917-goda-na-materialah-dnevnikov-i-memuarov-587d36715f1be77c40d58f41>
- Nikolyukin, A. (2003). Zinaida Gippius i yiyi dnevniki (V Rossii i emigratsii). T. Prokopova (Ed.). *Z. Gippius. Sobr. soç. T. 8. Dnevnik: 1893-1919*.(pp. 3-26). Moskva: Russkaya kniga.
- \_\_\_\_\_. (Ed.). (2008). *Z. N. Gippius: pro et contra*. SPB: RHGA.
- Novojilova, A. M. (2004). Petersburgskie dnevniki Zinaidi Gippius ("Snyaya kniga", "Çyornie tetradi", "Çyornaya knijka", "Seryy bloknot"): problemi poetiki janra. (Doktorskaya dissertatsiya, Rossiyskiy gosudarstvenniy pedagogičeskiy universitet imeni A. İ. Gertsena). Erişim Tarihi: 12.09.2020.<https://www.dissercat.com/content/Petersburgskie-dnevnik-i-zinaidy-gippius-sinyaya-kniga-chernye-tetradi-chernaya-knizhka-seryi->
- Oppermann, S. (2006). *Postmodern Tarih Kuramı: Tarihyazımı, Yeni Tarihselcilik ve Kuram*. Ankara: Phoenix Yayınları.
- Sadigov, R. (2020). *Kanlı Dört Yıl. Rus İç Savaş Tarihi (1917-1920)*. Ankara: Nobel Akademik Yayıncılık.
- Semenenko, İ. (2011). *Rossiya XX-naçala XXI veka. Kultura i obşçestvo*. Moskva: Prosveşçeniye.
- Şulgin, V. (1921). *1920 god. Oçerki*. Sofya: Rossiysko-Bolgarskoe knigoizdatelstvo.
- Volkova, N. (2012). Zemlya i nebo Zinaidi Gippius. *ROSSICA 1*, 177-188.
- Yakovlena, N. (2012). *Çeloveçeskiy dokument: istoriya odnogo panyatiya*. Helsinki: Helsinki University Print.
- Yeşilyurt, Ş. (2009). Nedim Gürsel'in Romanlarının Yeni Tarihselci Bağlamda Okunması. *Turkish Studies*, 4 (1-II), 1990-2009.





# Kent ve İnsan: 19.Yüzyılın İlk Yarısı Rus Edebiyatında Peterburg\*

## City and People: Petersburg in Russian Literature in the First Half of the 19<sup>th</sup> Century

Nazan COŞKUN<sup>1</sup> 



\*Çalışmamız içerisinde Peterburg kenti Rusçada yazıldığı gibi kullanılacaktır.

<sup>1</sup>Assist. Prof., Artvin Çoruh University, Western languages and literatures, Artvin, Turkey

ORCID: N.C. 0000-0001-7748-5219

### Corresponding author:

Nazan COŞKUN,  
Dr. Öğretim Üyesi, Artvin Çoruh  
Üniversitesi, Batı Dilleri Ve Edebiyatları Rus  
Dili ve Edebiyatı, Artvin, Türkiye  
E-mail: nazan\_coskun@yahoo.com

Submitted: 04.03.2021

Revision Requested: 27.05.2021

Last Revision Received: 06.06.2021

Accepted: 13.09.2021

Citation: Coskun, N. (2021). Kent ve insan: 19. yüzyılın ilk yarısı Rus edebiyatında Peterburg. *Litera*, 31(2), 881-904.  
<https://doi.org/10.26650/LITERA2021-891291>

### öz

İnsanın aitlik duygusunun bir parçası olan kent, kimi zaman adeta canlı bir varlık gibi insan yaşamının merkezinde yer alır. Bu merkezi belirleyen temellerden biri; mekân olarak kentin insan varoluşunun inşasını, bütünselliğinin bir parçasını oluşturmasıdır. Kimliğini bir mekân çerçevesinde oluşturan insan için kent; mekânın boyutlarından biri olarak varoluş sürecinin yapı taşlarından biridir ve bu varoluş sürecinde insan-mekân, mekân- insan ve insan-insan ilişkisinde mekânın rolü gibi üç boyutlu bir etkileşim yapısı söz konusudur. 1703 yılında kurulan Peterburg kenti, Avrupa'ya açılan pencere olarak Çar I.Petro modernleşmesinin, yeni Rusya düşüncesinin sembolü olur. Ancak bu sembol, aynı zamanda yeni kentin yarattığı toplumsal düzen ile beraber ciddi tartışmaların da merkezinde yer alır. Peterburg artık hem yeni kültürün temsili hem de toplumsal çelişkilerin açıkça hissedildiği bir mekân olarak karmaşık bir süreci beraberinde getirir. Bu süreç dönemin edebiyatında da ifade bulur ve Peterburg'a dair iki tür söylem gelişir. Peterburg bir taraftan Rusya'nın Batı'ya açılan penceresi, modernleşmenin sembolü olarak değerlendirilirken, diğer taraftan bireyselliğin hâkimiyet altına alındığı, kapitalist sistemin küçük insanlara yaşam hakkı tanımadığı ruhsuz, bürokratik bir kent olarak değerlendirilir. Bu çerçevede çalışmamızın sınırları içinde Aleksandr Puşkin, Mihail Lermontov, Nikolay Gogol, Fyodor Dostoyevski gibi yazarlar çerçevesinde insan-mekân ilişkisi bağlamında 19. yüzyılın ilk yarısı Rus edebiyatında Peterburg teması ele alınacak, Peterburg hem yazarların dünya duyumsayıışı, hem de kahramanlarının varoluş ve mücadele mekânı olarak değerlendirilecektir.

**Anahtar Kelimeler:** Peterburg, Puşkin, Lermontov, Gogol, Dostoyevski

### ABSTRACT

Being a part of people's sense of belonging, the city plays a central role in human life as a living entity. One of the foundations that determines this center is the fact that the city establishes the construction of human existence and creates a part of its totality. For people who form their identity within the framework of a place, the city, as one of the dimensions of space, is a building block of the existence process; and in this process of existence, there is a three-dimensional interaction structure as in the role of space in the human-space, space-human and human-human relationship. Founded in 1703, the city of Petersburg, Russia's window to the West, became the symbol of the modernization of Tsar Peter I and the new Russian thought. However,



this symbol, together with the social order created by the new city, became the center of serious debates. Both as a representation of the new culture and as a place where social contradictions are clearly felt, Petersburg would bring with it a complex process. This process also finds expression in the literature of the period and two types of discourse on Petersburg develop. On the one hand, Petersburg is regarded as Russia's window to the West and a symbol of modernization. On the other, it is considered as a soulless, bureaucratic city where individuality is dominated, and the capitalist system does not give common people the right to live. Within the boundaries of our work, the theme of Petersburg in Russian literature of the first half of the 19th century will be discussed in the context of the human-space relationship within a framework of such writers as Aleksandr Pushkin, Mihail Lermontov, Nikolay Gogol, Fyodor Dostoyevsky. Petersburg will be evaluated as both the writers' sensation of the world and the place of existence and struggle of their protagonists.

**Keywords:** Petersburg, Pushkin, Lermontov, Gogol, Dostoyevsky

## EXTENDED ABSTRACT

A human being constructs his sense of existence within the framework of a place. In other words, there can be no human existence process outside the category of time and space. Time and space are significant in the context of creating a sense of belonging in the process of constructing human identity. One of the symbols of the space in the context of the place where human activity materializes is the city. Thus, founded by Tsar Peter I in 1703, the city of Petersburg, which constitutes the main subject of our study within the framework of the first half of the 19th century, appears as the place where writers, such as Aleksandr Pushkin, Nikolay Gogol and Fyodor Dostoyevsky lived, where their world sensations were formed, and where their protagonists struggled for survival. The human-space relationship is based on three important dimensions within the scope of the effect of people on space, the impact of space on people, and the effect of space on this relationship in the human-human connection. These three dimensions of interactions are discussed in the context of Petersburg in the creativity of the writers mentioned above. In our study, in addition to these dimensions, the image of the city has been mentioned in the context of the meaning expressed by the city of Petersburg in the historical development process of Russia. Petersburg, signifying the new ideal of Russia as well as being a symbol of Russian modernization, stands out as a city of social contradictions. These two different and contradictory faces of the city lead to the development of two different discourses on Petersburg in literature. In previous discourses, Petersburg is treated as a great city of a capitalist system in which individuality is dominated, while in more recent ones, it is treated as a northern capital with its unique individuality. Particularly the second discourse dominates in the writing of the authors discussed within the scope of our study. The main work in which both discourses are intertwined is Pushkin's *The Bronze Horseman*, which he wrote in 1833. In the work, which begins with the description of Peter I's dreams of Russia's bright

future, Petersburg turns into a ruin flooded by the River Neva. All the dreams of Yevgeny, who is the symbolic expression of the common people living in the back streets of the city, remain under this ruin. In Eugene Onegin, another of Pushkin's works, Petersburg appears as the city of balls with double-lantern carriages, but at the end of the work, it is evaluated as a disgraceful decoration in the eyes of a provincial Tatyana. For Lermontov, another writer we discuss in our study, Petersburg expresses a Russian reality that cannot be reconciled. For the young poet, Petersburg is a masquerade city where all the vices of high society, the parasitic layer of society, are hidden under the mask of external action and brightness. In Lermontov's work *Knyaginya Ligovskaya*, the city appears as a place of social contradictions where common people like Krasinski have no chance to progress. Although Lermontov tries to accommodate himself to the city of contradictions constituted by "masks fastened with kindness", he cannot succeed, and he cannot return to this city from which he was exiled in 1840. In the creativity of Nikolay Gogol, born in Ukraine in 1809, Petersburg first appears as a city where the desire to start a life is shaped. Gogol, who came to Petersburg with great dreams in 1828, worked as a civil servant and met the heroes of his stories in this city. In this context, Gogol's purpose of coming to Petersburg and his years as a civil servant play an important role in shaping the Petersburg stories he would later write. In the writer's early creativity, Petersburg appears as a dark, insensitive place of the struggle for existence of common, ordinary people. Protagonists of stories, such as *Nevski Prospect*, *The Nose*, *The Diary of a Madman* and *The Overcoat*, appear as common people trying to hold on to life in Petersburg, the city of contradictions. However, it is not possible for them to reach their ideals in this city. As a matter of fact, in *Nevski Prospect*, where everything is illuminated with bright lights, there is a curtain which hides completely different worlds, dreams, desires; a fake world, which swallows the young painter Piskarev and where reality and dream are mixed together, is depicted within it. In the bureaucratic chain of the dull and insensitive Petersburg, the protagonist of *The Overcoat*, *Bashmachkin*, can only draw others' attention as a ghost. For Fyodor Dostoyevsky, whose creativity is accepted to be strongly influenced by Gogol, Petersburg becomes a place of existence, as it was initially for Gogol. Dostoyevsky sets foot in Petersburg in 1837 when he was only a 16-year-old boy, and the meaning he attributes to this city develops as the place of dreams of his new life. In this context, in Dostoyevsky's works, within the meaning that the writer attributes to this city, Petersburg is not only a background for events but also functions as an upper-level protagonist involved in the fate of other protagonists. While in *Poor Folk*, the writer's first work with which he came onto the literary stage, Petersburg appears as a place of houses where sparrows do not

live, and a place where the tragic lives of common people are not valued as much as a shoe brush; in *The Double*, it becomes the place of the division process of the protagonist. Petersburg functions as a supra-individual entity in this process. Specific for humans various behaviors and adjectives are clearly felt in the metaphors used for Petersburg. However, Golyadkin, the protagonist of *The Double*, can come to terms with neither the supra-individual Petersburg nor its inhabitants. Despite the power of spiritual elements in *Poor Folk*, it is striking that the spirituality is lost in *The Double*. Golyadkin wants to be on the opposite side of Petersburg, the side of wealth and luxury, dominated by money and titles, but he cannot succeed. Petersburg appears as the place for dreamers who cannot reconcile with the reality in *White Nights* and *The Landlady*.

In conclusion, in the context of the city and human interaction within the framework of Russian literature of the first half of the 19<sup>th</sup> century, Petersburg, a bureaucratic, cold and insensitive city, whose corners are taken as a refuge by dreamers, and where common people struggle for survival, is juxtaposed with the life of high society dominated by titles, ranks, money and objects.



## Giriş

“İnsanın kadim yürüyüşü zaman ve mekânın sınırlarında gerçekleşmektedir” diyen sosyolog Köksal Alver, “zaman ve mekân kategorisinin dışında insanın var olma imkânı yoktur” (Alver, 2008, s. 557-571) sözleriyle insan varoluşunun temel belirleyenleri olarak bu iki olgunun önemine işaret eder. İnsan varoluşunun temel gereksinimlerinden biri, kimliğini oluşturmasının başat koşulları arasında yer alan aidiyet duygusudur. Bu duygu; bütünsel varoluş isteminden doğar ve mekân; bu istemin inşasında temel rol oynayan unsurlardan biridir. Nitekim mekânı, “yaşanılan yer ve oluşun gerçekleştiği fiziksel çevre” olarak tanımlayan sosyolog Mehmet Karakaş, mekânın yer ve çevre olmanın ötesinde psikolojik, toplumsal, kültürel, siyasi ve ekonomik anlamları da içerdiğini belirtir. Bu çok yönlü içeriği ile mekân, “insani olan bütün eylemlerin gerçekleşme ortamıdır” (Karakaş, 2019, s.15-40). Bu anlamda kent; çok yönlü içeriğe sahip mekânın temel bileşenlerinden biri olmasının yanı sıra kimliğini bu çerçevede oluşturan insan için mekânın boyutlarından biri olarak varoluş sürecinin yapı taşlarındandır.

Varoluşu anlamlandıran mekânın boyutlarından biri olarak Peterburg kenti; 19.yüzyıl Rus edebiyatının başlıca temalarından biri olur. Aleksandr Puşkin, Mihail Lermontov, Nikolay Gogol, Fyodor Dostoyevski gibi dönemin önde gelen yazar ve şairlerin yaratıcılığında Peterburg, insan ve mekân etkileşiminin merkezi olarak yer alır. Peterburg’un söz konusu yazarların yaratıcılığındaki yerini anlamlandırırken insan-mekân ilişkisi bağlamında sosyolojik açıklama yapmak gerekirse, Karakaş tarafından sınıflandırılan insan-mekân ilişkisinin üç önemli etkileşim boyutuna değinmek gerekir. Bu boyutlardan ilki; insan-mekân ilişkisinde insanın mekân üzerindeki belirleyici ve şekillendirici etkisi iken, ikincisi; mekânın insan yaşamı, düşüncesi ve davranışları üzerindeki etkisidir. Üçüncüsü ise insan-insan ilişkisinde mekânın bu ilişkinin gerçekleşmesinde, şekillenmesinde ve içerik kazanmasında fiziksel olduğu kadar toplumsal bir sahne işlevi de görmesidir (Karakaş, 2019, s. 15-40). Bu üç etkileşim boyutu, ele alacağımız yazarların yaratıcılığında güçlü bir biçimde yer alır. Ancak kanımızca öncelikle Peterburg’un Rusya için taşıdığı anlama değinmek gerekmektedir.

1703 yılında kurulan Peterburg kenti, Avrupa’ya açılan pencere olarak Çar I.Petro modernleşmesini, yeni Rusya düşüncesini sembolize eder. Bu kent, hem coğrafi hem de kültürel bağlamda Rusya’nın Avrupa sahnesine çıkışına işaret eder ve bu anlamda sadece bir kent değil, yeni Rusya ve geleceğin sembolüdür (Vetlovskaya, 2005, s. 64-71). Ne var ki yeni Rusya sembolünün kuruluşu hiç de kolay olmayan bir sürece gönderme yapar.

Nitekim Köksal Alver'in "kent insanlık tarihinin önemli bir kavşağı ve dönüm noktasıdır. Keskin bir yönelim, başka bir hayat inşa etme, yeni argümanlarla düşünme pratiğidir. ... Ardında nice yıkım, yokluk, sefalet bırakan ama hep bir anıt, ihtişam, gurur, kibir, zenginlik abidesi olarak yükselen bir alan" (Alver, 2017, s. 11-35) cümleleriyle ifade ettiği kentlerin gelişim sürecinin çelişkileri adeta Peterburg'un gelişim tarihinin panoramasını sunar.

Pek çok insanın alın teri ve kanı üzerine kurulan Peterburg kenti tıpkı Alver'in sözünü ettiği gibi Rusya için bir anıt, ihtişam ve zenginlik abidesi olarak yeni Rusya idealini simgelese de diğer taraftan da modernleşmenin sembolü olarak toplumsal çelişkilerin de ana vatanı haline gelir. Modernleşme sürecinin yarattığı toplumsal çelişkiler bağlamında Peterburg, çalışmamızın devamında inceleneceği üzere dönemin Rus edebiyatının başlıca konularından biridir. Edebiyatta kent imgesi üzerine pek çok çalışması bulunan Rus yazar Nikolay Antsiferov, Rus edebiyatında Peterburg imgesinin ele alınış tarihini üç döneme ayırır. Birinci dönem; 18.yüzyılda temelleri atılan hazırlık ve gelişim dönemidir. A. Kantemir, V. Trediakovski, M. Lomonosov, A. Sumarakov, G. Derjavin gibi yazarların şiirlerinde gelişen bu dönem, Puşkin'in *Bakır Atlı (Медный всадник)* adlı eserinde sunulan Peterburg imgesi ile son bulur. İkinci dönem; 1830'lu yıllarda Peterburg'un Rus romantizmi ile bağlantılı olarak yeniden değerlendirildiği dönemdir. Bu yeniden değerlendirmenin temelinde Rus aydın sınıfı ile devlet arasındaki ayrılık düşüncesi yer alır. Olumsuz bir imgeye dönüşen Peterburg'un bu dönemdeki bir diğer özelliği, gerçek olmayan hayali yapısıdır. Burada vurgulanan düşünce, Peterburg'un halkın reel yaşamından kopukluğudur. Bu tema, kentin doğa özellikleri ile birleştirilerek işlenir. Üçüncü dönem; Peterburg'un kapitalist dönüşüm çerçevesinde ele alındığı dönemdir. Bu yaklaşımda ana tema, toplumsal çelişkiler ve bu çelişkilerle bağlantılı olarak büyük kentlerin sorunlarıdır. Antsiferov'a göre Peterburg'a yönelik bu tür yaklaşım Puşkin, Gogol, Lermontov gibi yazarların yaratıcılıklarında temellenirken, en derin ifadesini ise Dostoyevski'nin yaratıcılığında bulur (Antsiferov, 2014, s. 189-190).

Antsiferov'un Rus edebiyatında Peterburg imgesi üzerine yaptığı araştırmalarda üzerinde durduğu bir diğer önemli nokta; Peterburg'a dair iki tür söylemin varlığıdır. Bu söylemlerden ilkinde Peterburg, bireyselliğin hâkimiyet altına alındığı kapitalist sistemin büyük kenti olarak ele alınırken, ikinci söylemde özgün bireyselliği ile kuzey başkenti olarak ele alınır (Antsiferov, 2014, s. 75). Antsiferov ile benzer bir yaklaşım filolog Vladimir Toporov'dan gelir. Toporov, Peterburg'un bir taraftan Rusya'nın tek kültür, medeniyet ve Avrupa kenti olarak kabul edildiğini diğer taraftan ise insanın Peterburg'da olduğu kadar hiçbir yerde bu denli zor şartlara maruz kalmadığı bir kent olarak görüldüğünü belirtir

(Toporov, 2003, s. 9). Nitekim dönemin şairlerinden Nikolay Nekrasov, yoksul insanlar için Peterburg'un "açlıktan ölme" kenti olduğunu şu dizelerle aktarır:

Büyüldür başkentimiz  
 Ve en varsılı bölgelerin  
 Yaşayamaz burada fakirimiz  
 Cennetidir zenginlerin.  
 Zevktir buradaki her şey  
 Yürekler için, gözler için  
 Burada ayrımsız her şey  
 Bütün insanlar için:  
 Paran varsa yükselmek  
 Tıka basa yiyip içmek,  
 Paran yoksa üşümek  
 Ve açlıktan ölmek...  
 (Nekrasov, 2016, s. 12-13)

Toporov'un sözünü ettiği ve Nekrasov'un dizelerinde açıkça ifade bulan zor şartların kenti olarak Peterburg imgesi ele alacağımız yazarların yaratıcılıklarında açıkça gözlemlenecektir.

## Puşkin ve Peterburg

1799 yılında Moskova'da dünyaya gelen Aleksandr Puşkin'in yaşamında "gençliğimin deli dolu akıntısı" (Kuleşov, 2000, s. 42) sözleriyle ifade bulan Peterburg dönemi, henüz daha on iki yaşında bir çocukken ünlü Tsarskoye Selo lisesine girmesi ile başlar ve şairin 1820 yılında sürgüne gönderilmesine kadar devam eder. Bu dönem, şairin sürgüne gönderilmesinin de nedeni olan politik şiirleri ile karakterize olur. Puşkin'in Peterburg atmosferi altında, içinde yaşadığı Rus gerçekliğinin değişmesine yönelik tutkusu, en açık ifadesini *Çaadaye'ye (К Чаадаеву)* ve sürgüne gönderilmesinin başlıca nedeni olarak kabul edilen *Köy (Деревня)* şiirinde bulur:

Ey dostlar! Halkın ezilmediğini göreceğim miyim bir gün  
 Ve köleliğin düştüğünü çarın işaretleriyle,  
 Ve sonunda doğacak mı yurdumun üzerinde  
 Güzel şafağı bilginin ve özgürlüğün (Puşkin, 2006, s. 9)

Yukarıdaki dizeler, genç şairin modernlik kenti olarak adlandırılan Peterburg'da gördüğü tek gerçekliğin kölelik olduğunu gösterir. Şairin kısa yaşamının ikinci ve son Peterburg dönemi adeta denetimli serbestlik yasasına dayanır. 1826 yılında Moskova'ya dönüşüne izin verilen Puşkin'in Peterburg'a girişi ise izne tabi tutulur. Puşkin ancak 1831 yılında Natalya Gonçarova ile evlendikten sonra Dışişleri bakanlığında göreve başlaması ile resmi olarak Peterburg'a yerleşir. Puşkin'in 1833 yılında kaleme aldığı *Bakır Atlı* adlı eseri Peterburg teması bağlamında en dikkat çekici eserdir. Eser Çar I. Petro'nun Peterburg inşa edilirken düşündüklerinin betimi ile başlar ve bu betimde Peterburg aracılığıyla Rusya'nın evrensel tarihte oynayacağı role dair tasavvurlar duyumsanır:

Buradan İsveçliyi edeceğiz tehdit,  
Bir kent konuşlanacak burada  
Kibirli komşunun düşmanlığına inat.  
Burada yazgılamıştır açmaya bizi,  
Doğa, Avrupa'ya doğru penceremizi  
Ve sağlamca basmaya denizin eşğine.  
Buraya doğru yeni dalgaları aşacaklar  
Bize konuk olacaklar bütün bayraklar,  
Ve şölenler kuracağız enginler üzerinde (Puşkin, 1999, s. 79)

Eser Petro'nun yüce hayallerinin betiminden, taşan Neva nehri ile tüm hayalleri yıkılan Yevgeni'nin çaresizliğinin betimi ile devam eder. Çarın hayallerinin kenti Peterburg ise bir anda sular altında kalan bir yıkıntıya dönüşür:

Kulübe enkazları, kalaslar, damlar,  
Stoklanmış ticaret malları,  
Solgun yoksulluğun atıntıları,  
Fırtınayla sökülmüş köprüler,  
Sürüklenmiş sinliklerden tabutlar  
Yüzüyor caddelerin üzerinde (Puşkin, 1999, s. 86)

Peterburg'un görünmez, küçük insanı Yevgeni, sele direnemeyerek sular altında kalan zenginlik ve lüks kenti Peterburg'da dehşet içinde yıkılan hayallerinin mimarı olarak gördüğü Çar I. Petro heykeline bakmaktan başka çare bulamaz.

Ve Yevgeni büyülenmiş gibi,  
 Sanki mermerle çivilenmiş gibi,  
 Başaramıyor inmeyi! Çevresini kuşatmakta  
 Sular ve yok hiç bir şey sulardan başka!  
 Ve dönmüş sırtını ona,  
 Sarsılmayan yüksekliğinde,  
 Yücesinde başkaldıran Neva'nın  
 İleriye uzanmış eliyle duruyor  
 Bir put bronz atının üstünde. (Puşkin, 1999, s. 89)

Görüldüğü üzere Puşkin'in yaratıcılığında Peterburg imgesi, Antsiferov'un bu kente yönelik sözünü ettiği iki söylemin iç içe geçmesine dayanır. Puşkin, *Bakır Atlı*'da Peterburg'u bir taraftan Petro'nun kurduğu Avrupa şehri olarak yüceltirken, diğer taraftan küçük insanların yaşam mücadelesi verdiği çelişkili ve bu insanlara karşı son derece duyarsız bir kent imgesi çerçevesinde ele alır (Yerohina, 2019, s. 246-251). Araştırmacı Yuri Rakov'un sözleriyle "Petro'nun yüce iradesi ile kurduğu harika kent ile Bakır Atlı'nın Yevgeni'si, Menzil Bekçisi'nin Samson Vırın gibi küçük insanların kenti olarak Peterburg birbirine yabancıdır" (Rakov, 2002, s. 7).

Puşkin'in yaratıcılığında Peterburg, en güçlü ifadesini *Bakır Atlı*'da balsa da *Yevgeni Onegin* (*Евгений Онегин*) adlı eserinde de şairin Peterburg'a yönelik yaklaşımları önemli bir yer tutar. Eserin kahramanı Onegin, Peterburg'da büyümüş, bu kentin özellikleri, toplumsal kültürel yapısıyla harmanlanmış bir gençtir. Eserde Peterburg, kentin sosyete yaşamının temsilcisi Onegin'in gözünden ve Onegin'in zıttı olan taşralı Tatyana'nın gözünden değerlendirilerek yer alır. Onegin'in temsil ettiği Peterburg, çifte fenerli arabalarıyla balolar kentidir adeta. Kahraman birbiri ile zıtlık oluşturan bir biçimde lüks ve boşluk içinde yaşamaktadır bu kentte. Onegin, balodan çıkıp sabaha karşı uyumaya giderken şehir ayaklanmaktadır:

Balodan çıkıp yatağa giriyor o:  
 Peterburg şehriyse cıvılcıvılcı  
 Davulla uyanmış artık.  
 Kalkıyor tüccar, yola çıkmış satıcı,  
 Sıraya giriyor arabacı,  
 Güğümüyle koşuyor sütçü kadın  
 Ayaklarının altında sabah karı çitirdiyor.  
 Başladı sabahın tatlı gürültüsü (Puşkin, 2017, s. 45)

Yukarıdaki alıntıyı herhangi bir Dostoyevski kahramanının betimlediğini düşündüğümüzde bambaşka bir duyumsayış karşımıza çıkacaktır. Onların gördüğü Peterburg koşuşturması ile Onegin'in gördüğü koşuşturma çok farklıdır. Zira Onegin, "Eğlence ve şamatanın çocuğu/ Öğleden sonra uyanır ve yeniden/sabaha kadar hayatı hazırdır, tekdüze ama rengarenktir" (Puşkin, 2017, s. 46) yaşamı. Ne var ki bu rengârenk yaşam aslında Onegin'i mutlu etmemektedir. Körelmiş duygularla yarı uyku halinde yaşamaktadır Peterburg sosyetesinde. Neyse ki yazgı yardımına koşar ve amcasının ölümüyle bir anda bir köy sakini olarak sürdürmeye başlar yaşamını. Ancak başlangıçta yeni düzene kendini kaptıran Onegin, kısa süre sonra buradan da sıkılır. Sıkıntı "bir gölge gibi, sadık bir eş" gibi takip eder onu. Burada tanıştığı Tatyana'nın aşkına karşılık vermeyen Onegin eserin sonunda Tatyana ile sosyete yaşamında yeniden karşılaşır ve Peterburg'un yarattığı yeni Tatyana karşısında şaşkınlığa uğrayarak ona âşık olur. Oysa Tatyana sadece dışsal olarak değişmiştir, içsel olarak aynıdır ve Onegin'in aşk itirafına verdiği cevapta kent yaşamını rezil bir süsleme olarak şu sözlerle eleştirir:

Onegin, bu gösteriş benim için de  
Rezil bir hayatın süslemesi,  
Sosyetenin girdabındaki başarılarım,  
Moda evim ve akşam toplantılarım,  
Ne var bunlarda? Seve seve bırakırım  
Bu maskeli balo saçmalıklarını,  
Bütün bu ışıltıyı, güürültüyü, dumanı... (Puşkin, 2017, s. 407)

Tatyana'nın rezil bir hayatın süslemesi olarak tanımladığı gösterişli Peterburg sosyete yaşamının, Puşkin'in 1837 yılında düelloda öldürülmesinde payı olduğu da bilinmektedir. Bu anlamda Tatyana'nın sözleri bir anlamda Puşkin'in mücadele ettiği ancak yenildiği Peterburg sosyetesine yönelik kendi söylemleri olarak değerlendirilebilir. Peterburg, Puşkin ile aynı yazgıyı paylaşacak olan Mihail Lermontov'un yaratıcılığında da benzer bir düzlemde karşımıza çıkar.

## Lermontov'un Uzlaşmaz Kenti

1814 yılında Moskova'da dünyaya gelen Lermontov'un Peterburg ile etkileşimi bir anlamda zorunlulukla başlar. Moskova üniversitesinde eğitim gören Lermontov, 1832 yılında üniversite hocalarından biriyle yaşadığı sorun dolayısıyla Peterburg Üniversitesine geçiş yapmaya karar verir ve şairin yaşamının Peterburg dönemi böylece başlamış olur.

Genç şairin Üniversite eğitimi için başlayan Peterburg yolculuğu, yazgısının bambaşka bir yola girmesiyle sonuçlanır ve Lermontov Peterburg'da askeri hizmete girmeye karar verir. Lermontov Peterburg ve Peterburg toplumundan pek hoşlanmaz ve kendi içine kapanır. Nitekim şair Peterburg'da kaleme aldığı mektuplardan birinde şöyle der: "Moskova benim vatanım ve benim için her zaman böyle kalacak: orada doğdum, orada çok acı çektim ve orada çok da mutlu oldum!" (Lermontov, 2002, s. 37).

Tarihi, görkemli Moskova'nın ardından, düz sokakları ve tek tip sarı ve soğuk renklerle boyanmış resmi evleri, soluk yeşil bir gökyüzü ve sıkıcı resmi yaşamın monotonluğu ile bürokrasi kenti Peterburg, şairi memnun edemez. Lermontov'un tutkunu olduğu doğa, hayalini kurduğu deniz dahi ona ilham vermez (Viskovatıy, 2004, s. 159). Peterburg, Lermontov için uzlaşmadığı Rus imparatorluğunun bugününü, maneviyat eksikliğini, bürokratik çarkın acımasızlığını, ruhsuz otokratik gücün somutlaşmış halini ifade eder (Yuryeva, 2012, s. 38). Askeri eğitimin ardından subay olarak yaşamaya başladığı Peterburg, Lermontov için iki kez sürgüne gönderileceği derin bir kederin mekânı olur. Ancak toplumsal yaşam bağlamında Lermontov, tüm içsel kederine rağmen kente uyum sağlamaya çalışır. Toplumsal yaşamdaki Lermontov - neşeli bir adamdır, ama tek başına çevresindeki kalabalıktan bütünsel olarak yabancılaşmış, melankoliyle, kederle dolu biridir. Bu anlamda Lermontov'un Peterburg'da yaşadığı sosyal hayat ile şairin bu dönemdeki ruh halini karakterize etmek yanlış bir yaklaşım olacaktır. Şairin Peterburg'a olan yaklaşımı, buradaki yaşam duyumsayışı en açık ifadesini eserlerinde bulur. Lermontov'un yaratıcılığında Peterburg kentine olan yaklaşımını açıkça ifade eden eserlerinden biri 1835 yılında kaleme aldığı *Maskeli Balo*'dur (*Маскарад*). Bu eserde, Lermontov tamamen gerçekçi bir yaratıcılık yolunu izleyerek Peterburg sosyetesinin boşluğunu, önemsiz ilgi alanlarını ve ruhsuzluğunu canlı bir şekilde tasvir eder. Genç yazar yüksek sosyete, toplumun asalak tabakasının tüm ahlaksızlıklarının dış edim ve parlaklık maskesi altında gizlendiği bir maskeli balo olarak görür (Nikoleva, 1956, s. 109-110). Lermontov'un *Maskeli Balo* ile aynı yıl üzerinde çalıştığı bir diğer eseri olan *Saşka'da* (*Саука*) olaylar Moskova'da geçer ancak şairin Peterburg'a yönelik tutumu aşığıdaki dizelerde görüldüğü üzere açıkça hissedilir:

Kahramanımız Moskovalı, Neva'ya  
Düşman olduğum için ve dumanına.  
(Başvuruyorum dünyanın tanıklığına)  
Eğlence zarardır Rus cebine orada.  
Hasar verir uğraşlar Rus'un aklına.

Orada yaşam sığdır, suskun ve kirli,  
Fin körfezinin düz kıyıları gibi. (Lermontov, 2020, s. 341)

Lermontov'un *Knyaginya Ligovskaya* (Княгиня Лиговская) adlı tamamlanmamış romanı, olay örgüsünün Peterburg'da geçtiği eserlerinden biri olarak yazarın kente olan yaklaşımı bağlamında önemli eserleri arasında yer alır. Romanda Peterburg, sosyete yaşamının temsilcisi olan Peçorin ile Peterburg'un arka sokaklarının küçük insanlarından biri olan memur Krasinski çatışmasında ilgi çekici bir biçimde yer alır. Krasinski, Peterburg'un kenar mahallerinden birinde yoksul bir evde oturmaktadır: "Önünde eski bir kanepeler ile üç tane sandalye duran muşambalı bir tek masanın süslediği dört köşe odaya misafir odası demek caizse" (Lermontov, 1945, s. 87). Oysa Peçorin, Peterburg sosyetesinin tekdüze görkemli solanlarına alışkındır. Klasik kurguda tesadüfi hiç bir şey yoktur. Fontanka kahramanları birbirine bağlar ve ayırır. Peçorin ve Krasinski'nin evleri birbirinden çok uzaktır. Evlerden biri Peterburg'un merkezinde, diğeri ise fabrika bacalarının tüttüğü kenar semtlerdedir. İki kahraman, toplumsal merdivenin farklı basamaklarında durur (Rakov, 2002, s. 69). Böylece Lermontov'un *Knyaginya Ligovskaya* adlı eserinde Peterburg, toplumsal çelişkilerin kenti olarak karşımıza çıkar ve bu çelişkiler kentinde Krasinski gibi küçük insanların ayağa kalkma şansı olmadığı vurgulanır. Zira Krasinski'nin katıldığı baloda etrafındaki zenginliğe kıskançlıkla bakarak "muhakkak ne yapıp yapıp zengin olacağım, o zaman da bu cemiyeti bana hakkım olan payı vermeye mecbur edeceğim" sözlerine karşılık anlatıcı şöyle yanıt verir:

Zavallı masum memur! Bilmiyordu ki, bu cemiyete bir yığın altından bir de tarihi hatıralarla süslenmiş, kapıcının yanlış telaffuz etmeyeceği kadar uşak odalarında tanınmış, telaffuz edildiği zaman misafir salonlarının dediği dedik hâkimi olan muteber bir hanımefendinin: - Bu hangisi? Prens V. yahut Kont K.ın akrabası olan mı? diye sorması icap eden bir soyadına da lüzum vardır. (Lermontov, 1945, s. 106)

Lermontov'un Peterburg'a olan yaklaşımı 1840 yılı yeni yıl gecesi katıldığı balonun sabahında kaleme aldığı *Çok Kez Karmakarışık ve Kalabalıkla Çevrili* (1-е Января Как часто, нестрою толпою окружен...) şiirinde açıkça yansıma bulur. Onun için Peterburg boş uğraşların, gösterişin, maskelerin hâkimiyetindeki sosyetenin simgesidir adeta:

Çok kez karmakarışık bir kalabalıkla çevrili;  
Yükselen gürültüde-müzikten, danstan,



Ve tekdüze sözlerden- sanki  
 Bir düş içindenmiş gibi geçtiği zaman  
 Önümden cansız insan görüntüleri  
 Ve maskeler nezaketle tutturulan (Lermontov, 2019, s. 43)

Genç şair, nezaketle tutturulan maskelerden oluşan bu topluma ne kadar ayak uydurmaya çalışsa da başarılı olamaz. Yaşanan mekân ile etkileşim bireyseldir. Bu nedenle mekâna yüklenen anlam; zamana, duruma ve kişilere göre değişir (Solak, 2017, s. 13-37). Lermontov'un Peterburg ile olan bireysel etkileşimi ise oldukça dramatiktir. Bir aldanişta olduğunun farkındadır ve bu kent yaşamı içinde kendine geldiğinde *Çok Kez Karmakarışık ve Kalabalıkla Çevrili* şiirinde acı ve öfkeye bulanmış dizeler kaleme alır:

Uyanıp aldaniştan, kendime geldiğimde  
 Ve gürültüsü kalabalığın ürkütüp öteye  
 Kaçırduğunda benim çağrısız konuk hayalimi;  
 Ah! Nasıl bozmak istiyorum onların şenliğini!  
 Ve küstahça fırlatmak yüzlerine  
 Acıya ve öfkeye bulanmış demirden bir şiiri.  
 (Lermontov, 2019, s. 43-44)

## Peterburg Öyküleri ile Gogol

1809 yılında Ukrayna'da dünyaya gelen Nikolay Gogol'un Peterburg yolculuğu, 1828 yılında liseden mezun olduktan sonra başkentte hayata atılma arzusu ile başlar. Başlangıçta büyük hayallerle geldiği görkemli başkent, kısa süre sonra Gogol'de derin bir hayal kırıklığı yaratır. Peterburg sokaklarında dolaşan Gogol, kentten Moskova'ya ve diğer Avrupa başkentlerine benzemediğini, ulusal bir karaktere sahip olmadığını düşünür. Ona göre kentte yaşayan yabancılar, yabancıya benzemezler, yabancılaşmış Ruslar ise ne kendilerine ne de yabancılarla benzerler (Stepanov, 1961, s. 82). Gogol hayallerini süsleyen Peterburg'u tüm hayallerinin aksine sessizliğin hükmündeki bir kent olarak görür. Peterburg, genç Gogol'un hayallerini sadece görkemli yaşantısı ile değil geleceğinin biçimleneceği mekân olarak da heyecanlandırır. Nüfuzlu bir iş bulacağını umarak geldiği bu kentte ancak sıradan bir memur olarak iş bulabilir ve kısa süre sonra hayallerinin yıkıntıları arasında yeni bir hayale tutunarak edebiyat dünyasına adım atmaya karar verir. Gogol'un Peterburg'a geliş amacı ve memurluk yılları daha

sonra kaleme alacağı Peterburg öykülerinin biçimlenmesinde önemli rol oynar. Yazarın Peterburg öykülerinde çalışmamızın başında açıkladığımız araştırmacı Antsiferov'un sözünü ettiği Peterburg'a dair edebi söylemlerden, birinci söylem baskın bir biçimde karşımıza çıkar. Bürokratik bir kent olarak Peterburg, Gogol'un yaratıcılığında tıpkı Puşkin'in *Bakır Atlı*'sında olduğu gibi küçük, sıradan insanların varoluş mücadelesinin karanlık, duyarsız mekânı olur. Ancak yazarın bu küçük insanlara olan yaklaşımı Puşkin'den farklılık gösterir.

Gogol, Peterburg'un adeta sembollerinden biri olan *Neva Bulvarı'nda* (*Невский проспект*) başlayan ve aynı adı taşıyan öyküsüne "Neva Bulvarı'ndan güzel bir yer yoktur" cümleleriyle başlar ve Dostoyevski'nin Peterburg'da geçen öykülerinin de önemli mekânlarından biri olan bulvarı betimlemeye "Nasıl da pırlıl pırlıl parlar, başkentimizin bu alımlı, fettan dilberi" sözleriyle devam eder. Öykünün sonunda yazarın Neva Bulvarı'nı neden fettan bir dilbere benzettiği anlaşılır. Neva Bulvarı, tüm gösterişi ve parıldayan ışıkları ile sadece bir aldatmacadır. Her şeyin parlak ışıklarla aydınlatıldığı bu bulvar, aslında bambaşka dünyaların, arzuların, hayallerin saklandığı bir perde, aslın suretle, hayalin gerçekle birbirine karıştığı ve genç ressam Piskarev'i yutan sahte bir dünyadır. Öykünün bir diğer kanadında ise teğmen Pirogov ile temsil edilen gerçeklik vardır. Pirogov, Piskarev'den farklı olarak tıpkı Neva Bulvarının ışıltılı ama sahte yaşamı gibi kendini dünyevi hazlara kaptırılmış bir yaşam sürdürmektedir ve hayatta kalan, günlük hazlarla yaşamına devam eden odur. Tıpkı içinde yüzlerce insanın acısını, sevincini, hayallerini, arzularını barındıran Peterburg'un Neva Bulvarı gibi. Yazarın *Burun* (*Нос*) adlı öyküsünde Piskarev'in yaşamına son verdiği Peterburg kentinin ışıklı bulvarı yerini binbaşı ve 8.dereceden memur Kovalev'in kaybolan burnunun 3.dereceden bir memur olarak Peterburg sokaklarında dolaşması gibi komik öğeler içeren yeni bir hikâyenin mekânı olarak Peterburg sokaklarına bırakır. Bu öyküde memur Kovalev'in burunsuz sosyete içine çıkamayacağı için derin bir üzüntüye kapılması temasıyla Gogol, unvanların, dış görünüşün, nesnelere hâkimiyetindeki Peterburg yaşamına yönelik hicvini güldürü biçiminde ortaya koyar.

Yazarın nesnelere, unvanların hâkimiyetindeki Peterburg yaşamına yönelik eleştirel eserleri arasında en trajik yeri *Bir Delinin Anı Defteri* (*Записки сумасшедшего*) adlı eser tutar. Bu öykü, düşük rütbeli bir memur olan Poprişçin'in gerçek yaşamdan kopmuş, hayal ve sanrılarla dolu, kendi yazdığı kaderinin öyküsüdür. Kahraman, Peterburg bürokrasinin ona sunduğu yaşamda âşık olduğu Sofi'ye kavuşamayacağını, yüksek bir rütbeye sahip olmadan insan yerine konulmayacağını bildiğinden, kendisini İspanya

kralı olarak ilan ederek, farklı bir gerçeklikte yaşamaya başlar. Ancak Poprişçin'in bu farklı dünya arayışı, onun için çok daha trajik bir sonu beraberinde getirir ve yaşamı akıl hastanesinde "Anacığım kurtar bu perişan oğlunu! ... Ona bu dünyada yer yok! Her yerden kovup kovuyorlar onu" (Gogol, 2010, s. 208) yakarılarıyla son bulur. Poprişçin'in ait olmadığı Peterburg yaşamından daha doğru bir ifade ile dünyadan kaçma isteğinin en dramatik ifadesi ise "*bana şimşek gibi hızlı atlar koşulu bir troyka verin*" sözlerinde hissedilir. Gitmek istemektedir Poprişçin, hiçbir atlasta yeri olmayan başka bir âleme gitmek! Ne var ki Poprişçin'in gitmek istediği o başka âleme Gogol'ün *Palto (Шинель)* adlı öyküsünün kahramanı Akaki Akakiyeviç Başmaçkin gidecektir. Bu eserde Peterburg, yine kahramanın sesini duymayan, donuk ve duyarsız bir nesne biçiminde karşımıza çıkar. Başmaçkin, toplumsal çelişkiler kenti Peterburg'da evrak temize çeken ve yaptığı işten başka hiçbir amacı olmayan bir memur olarak yaşamaktadır. Yaşamı ancak tüm bakışların üzerine dikilmesine neden olan eski paltosunun yerine yenisini almak zorunda kalmasıyla yeni bir anlam kazanır. Ne var ki Başmaçkin, elde etmek için açlığa dahi katlandığı paltosunu çaldırır, böylece yaşamına anlam veren ülküsünü de yitirir. Donuk ve duyarsız Peterburg'un bürokratik zincirinde sesini duyuramayan Başmaçkin, bir hayalet olarak kavuşabilir ülküsüne.

Yüzyılın ilk yarısında Peterburg kentinin edebi eserlerin başlıca konularından biri haline gelmesinde Gogol'ün Peterburg öyküleri önemli bir yer tutar. Zira yazar kentin çelişkilerini sıra dışı bir güçle yansıtır. Nitekim Türkan Olcay, *Doğalcı Okul* adlı eserinde Peterburg'un çelişkili yapısını ve yarattığı hayal kırıklığını şu sözlerle açıklar: "Tarihsel gelişmenin simgesi sayılan Peterburg, yapısı itibariyle çağın toplumsal çelişkilerini kucaklamış, hızlı gelişmesiyle ve nüfusunun yaşam biçimiyle ülkenin geleceği konusunun açıkça ortaya konulmasını, bu geleceğe yönelik romantik ve iyimser hayallerin dağılmasını sağlamıştır" (Olcay, 2003, s. 128).

Peterburg'a yönelik iyimser hayallerin dağıldığı bu dönemde Peterburg'a özgü kentsel yaşam, *Peterburg Fizyolojisi (Физиология Петербурга)* başlıklı almanakta kaleme alınan çeşitli eserlerle irdelenir. Bu eserlerden Yakov Butkov'un *Peterburg Tepeleri (Петербургские вершины)* başlıklı çalışması Peterburg'a özgü toplumsal yaşamın dikey kesitini vermesi bakımından önemlidir. Butkov, yaşanan katlara göre Peterburg'u ve nüfusunu üçe ayırır. Binaların üst katları ve çatı arası, tepeler olarak adlandırılır. Burada yoksul memurlar, üniversite öğrencileri ve proletarya yaşamaktadır. Sosyete sınıfının yaşadığı yer ise orta katlardır. Butkov'un giriş ve ilk katları ifade etmek için kullandığı aşağı katlarda iş sahibi ya da girişimciler yaşar (Olcay, 2003, s. 134). Butkov'un sunduğu bu Peterburg dikey kesiti, Dostoyevski'de yerini bambaşka bir kesite bırakacaktır.

## Dostoyevski'nin Vazgeçilmezi

1821 yılında Moskova'da dünyaya gelen Fyodor Dostoyevski 1837 yılında henüz 16 yaşında bir delikanlı iken ayak basar Peterburg'a ve bu kente yüklediği anlam, yeni yaşamına dair hayallerinin mekânı olarak derinleşir. Bu bağlamda Dostoyevski'nin 1837 yılında Peterburg'a gelişi, yaşamında bir kırılma anı olarak kabul edilmelidir. Annesini yitirmiş, çok sevdiği şair Puşkin'in ölüm haberini almış, babasının isteği ile askeri mühendislik okuluna yazılmak üzere yola çıkmıştır Dostoyevski. Bu anlamda Peterburg, ruhunda değişimin heyecanını, içinde gizli tutkuların sarsıntısını duyumsayan genç Dostoyevski'nin yeni yaşamının eşiğidir. Dostoyevski'nin yeni yaşamının eşiği olan Peterburg'a gelmesini sağlayan askeri mühendislik okulu ise yaşamının ilk hapishanesi olur. Abisi ile askeri mühendislik okuluna girmek için geldiği bu kentte abisinin okula alınmaması ile yalnız kalır. Yabancı bir şehirde tek başına dolaşan genç bir hayalperesttir Dostoyevski Peterburg'da. Mühendislik okulu bu genç hayalperestin fiziki kafesi olur, oysa ruhu; hayallerinin peşinde başka bir dünyada yaşamaktadır. Ancak bu başka dünyanın mekânı da yine vazgeçilmezi olan Peterburg'dur. Hayallerinin peşinden koşmak için ilk hapishanesi olan askeri mühendislik görevinden istifa etmek istediğinde en güçlü bahanesi de Peterburg'dan başka bir yere gönderilmesi olur. Nitekim Dostoyevski abisine yazdığı 30 Eylül 1844 tarihli mektubunda "En önemlisi de beni başka bir yere görevlendirmek istediler, lütfen sen söyle Peterburg olmadan ben nasıl yaşarım? Neresi bana uygun bir yer olur? Beni anlıyor musun?" (Dostoyevski, 2014, s. 28) sözleriyle Peterburg'dan başka bir yerde yaşayamayacağını tutkulu bir biçimde ifade eder.

Dostoyevski için Peterburg, yaşadığı, düşündüğü ve düşlediği yer olarak bir kent olmanın çok ötesindedir. Peterburg, Dostoyevski'nin gençliğinin, bir yazar olarak doğuşunun kenti, baş döndürücü başarılarının, trajik deneyimlerinin ve kayıplarının mekânı (Biron, 1995, s. 5) ülkesinin gelişiminin simgesidir. Dostoyevski *Peterburg Yıllıkları* (*Peterburskaya letopis*) başlıklı çalışmasında Peterburg'u dönemin düşünce hareketleri içinde tartışılan modernleşme ve yozlaşma olguları ekseninde ele alır ve Peterburg'u her adımda çağdaşlığın hissedildiği, karmaşık gibi görünse de yaşam ve hareketin hâkim olduğu bir kent olarak tanımlar. Ona göre Peterburg, Rusya'nın hem kalbi hem aklıdır. Dostoyevski, Peterburg'un kuruluşundan beri kuruluş sürecinin tozu içinde olduğunu belirterek, kentin hala kurulmakta, tamamlanmakta olduğunu söyler ve Peterburg'un tozları olarak sembolleştirdiği kuruluş süreci ile Petro düşüncelerini özdeşleştirir. Bu bağlamda Dostoyevski için Petro, Rusya'yı çağdaşlık yoluna sokmuş ve onun açtığı yoldan Rusya tozları içinde de olsa gelişimini sürdürmektedir. Böylece

Dostoyevski; sanayi, bilim, teknik, edebiyat gibi toplumsal yaşamın temelini oluşturan tüm olguların başlangıcını Peterburg ile özdeşleştirir ve bu yeni yaşam hakkında düşünmek istemeyenlerin bile onun büyüüne kapıldığını savunur (Dostoyevski, 1983, s. 61-62). Ne var ki Dostoyevski, çağdaşlığın simgesi olarak tanımladığı Peterburg'u bütünsel bir ülküleştirmeye gitmez, aksine kentsel yaşamın yarattığı toplumsal çelişkiler ve eşitsizlik, çalışmamızın ilerleyen kısımlarında açıklayacağımız üzere Dostoyevski'nin Peterburg'a yaklaşımının ve eserlerinin ana izleklerinden biri olarak varlığını sürdürecektir.

Dostoyevski'nin yaratıcılığı Peterburg'la ayrılmaz bir bağa sahiptir, Peterburg sadece Dostoyevski eserlerinin olay örgülerini oluşturan bir fon değil, yazarın pek çok düşüncesi ile doğrudan bağlantılı derin anlamlar da içeren bir kenttir. Yazarın özellikle erken dönem yaratıcılığı Peterburg dışında, Peterburg'un fantastik, saydam atmosferi olmadan düşünülemez. Ancak tüm bunların dışında Peterburg'un Dostoyevski için çok daha önemli bir anlamı vardır. Akademisyen İgor Yevlampiyev'e göre Dostoyevski'yi Peterburg'un yarattığını söylemek mümkündür. Zira Peterburg, Dostoyevski'nin dünya görüşünün oluşmasında en etkin faktörlerden biridir ve yazarın bundan sonraki tüm yaratıcılığında bu dünya görüşü ifade bulur (Yevlampiyev, 2010, s. 225-233). Yazar Yuri Rakov da Yevlampiyev ile benzer bakış açısına sahiptir ve Dostoyevski'nin eserlerinde Peterburg'un sadece olayların cereyan ettiği bir fon olmadığını, kahramanların yazgısına müdahil olan bir üst kahraman olarak işlev gördüğünü belirtir (Rakov, 2002, s. 81).

Rakov'un üst kahraman olarak tanımladığı Peterburg, Dostoyevski'nin 1846 yılında yayınlanan ilk eseri olan *İnsancıklar*'da (*Бедные люди*) serçelerin yaşamadığı evlerin, bir ayakkabı fırçası kadar değer verilmeyen küçük insanların trajik yaşamlarının mekânı olarak karşımıza çıkar. Butkov'un Peterburg kesitleri Dostoyevski'nin *İnsancıklar*'da yer alan Peterburg'unda yerini sadece yoksulların oturduğu bir binanın betimine bırakır.

Üst katlara orta halli, geniş, oldukça temiz, maun taklidi tırabzanlı, demir bir merdivenle çıkılıyor. Hizmetçilerin kullandığı kapının durumunu ne siz sorun, ne de ben söyleyeyim... döne döne çıkan, rutubetli, pis, basamakları kırık dökük bir merdiveni var. Duvarları o kadar yağlı ki, dokununca insanın eli yapışıyor. Merdiven başlarında sandıklar, sandalyeler, kırık dökük dolaplar. Eski püskü bez parçaları asılıdır çivilere, pencerelerde cam yoktur. Her katta kapıların önünde içi pis su, çöp dolu leğenler vardır. Anlayacağınız pislikten geçilmez. (Dostoyevski, 2010, s. 24)

Butkov'un sınıflara göre ayırdığı kesitler, Dostoyevski'de alt sınıfın altları olarak derinleşir. Memur Gorşkov ailesi en alt sınıfın temsilcisi olarak en dikkat çekici ögedir. "Öteki odalardan ayrı bir yerde, ta uçtaki odada" otururlar. "Bölmeyle ayrılmış küçük bir odaları vardır". Bu aile aracılığıyla çocukların dahi gülmediği, konuşmadığı Peterburg yoksulluğunun en trajik biçimi betimlenir. Eserin küçük insanı, memur Devuşkin, Peterburg'un toplumsal adaletsizlikle simgelenen düalist yapısını Fontanka kanalı ve Gorohovaya sokağına yaptığı gezi ile betimler. Fontanka kanalında Peterburg kara bulutlarla kaplı bir gökyüzü altında koşuşturmakta olan bir kalabalıkla betimlenir. Yoksulluğun Peterburg'unda kara bulutlar, ıslaklık, kir, is ve sis imgeleri göze çarpar. Peterburg'un Gorohova Sokağı ise bu çelişkiler kentinin tek tarafını aydınlatan bir simge gibi ışıl ışıl vitrinleri ile bir hayal dünyası buğusunda aktarılır.

Ancak tüm adaletsizliğine, toplumsal çelişkilerine rağmen Devuşkin'in ekselanslarının önünde düşmesinin düştüğü sahnede ekselanslarının elini sıkmasından sonra yeniden hayat bulduğunda "yaşamak ne güzel şey Varvaracığım! Hele Peterburg'da daha bir başka" (Dostoyevski, 2010, s.138) sözlerinde tıpkı Dostoyevski gibi kahramanının da her şeye rağmen Peterburg'dan vazgeçemez oluşu görülür. Peterburg, Dostoyevski için olduğu gibidir Devuşkin için de: her şeye rağmen yaşamaya değer mekânıdır. Bu eserde Peterburg; bir tarafta yoksulluğun, adaletsizliğin ve toplumsal eşitsizliğin hükmündeki karanlık, diğer taraftan bu karanlıkla mücadeledeki varoluş ışığıdır. "Yaşamın kabalığına karşı duyguların şiirselliği" (Fridlender, 1964, s.59) maneviyat mücadelesinin aydınlığıdır. Zira Devuşkin için önemli olan insandır, Peterburg'un insanları nesnelere dünyasına mahkûm eden, insanı nesnelere, unvanlarla var kılan yaşamı değildir. Bu çerçevede kahramanın tek dostu, kızı, sevgilisi, yaşam amacı Varenka'nın tüccar Bıkov'la giderken duyduğu hüznü ve "Bay Bıkov neyinize gerekli sizin anacığım? Birdenbire nasıl kapılıverdiniz ona böyle? Fistolar aldı diye mi! Fistonun değeri nedir ki? ... Değersiz şeydir fisto anacığım! Burada söz konusu olan bir insanın hayatıdır yavrum, bez parçaları değil" (Dostoyevski, 2010, s.156) sözleri nesnelere dünyasının hükmüne karşı bir başkaldırıdır adeta.

Yazarın ikinci eseri olan *Öteki*'nde (*Двойник*) ise Peterburg, Golyadkin'in kupa arabası ile dolaştığı Neva caddesinin görkeminden karlı, puslu Kasım günlerinin solukluğu ile kahramanın bölünme sürecinin yaşandığı mekân haline gelir. Peterburg Kasımlarının her çeşit özelliğini taşıyan korkunç bir gecede, Klara Olsufyevna'nın doğum günü partisi için gittiği davete alınmadığında başlayan bölünme sürecinde Peterburg adeta Golyadkin'in yarattığı düşmanlarından biri olarak bu sürecin başlıca aktörlerinden biri olur:

Her ne kadar karlı, yağmurlu, adı bilinmedik daha bir sürü belasıyla kasım gecelerinin Peterburg fırtınası, karşılaştığı şanslılıklar yüzünden zaten ölmüş olan Bay Golyadkin'in üzerine saldırıp soluk almasına izin vermezken, önünü görmesine engel olurken, iliklerine kadar işlerken, koşmasını zorlaştırırken, son umutlarını da yok ederken, inadına, onun düşmanlarıyla birlik olduğunu belli ederken, onun bu gününü ve gecesini zehir etmek niyetinde olduğunu anlatırken, her yandan acımasızca üzerine saldırırken... Bütün bunlara karşın Bay Golyadkin kaderin bu darbesini umursamıyordu. (Dostoyevski, 2009, s. 55)

Yukarıdaki alıntıdan da anlaşıldığı üzere Dostoyevski için kent, bireyüstü bir varlık işlevi görür. İnsana özgü çeşitli davranış ve sıfatlar Peterburg için kullanılan metaforlarda açıkça hissedilir. Ne var ki *Öteki*'nin kahramanı Golyadkin, ne bireyüstü Peterburg ile ne de onun sakinleri ile uzlaşamaz. *İnsancıklar*'daki manevi öğelerin gücüne rağmen *Öteki*'nde maneviyatın yitirildiği göze çarpar. Golyadkin, Peterburg'un karşı yakasına, zenginlik ve lüks kenti olan, para ve unvanların hâkimiyetindeki yakasına geçmek ister. Sosyolog Georg Simmel'in vurguladığı üzere kentsel yaşam para ekonomisinin yuvasıdır. İnsanlar arasındaki bütün samimi, duygusal ilişkilerin bireyselliklerinden kaynaklanması gerekirken kentsel yaşamın rasyonel ilişkilerinde insan hesaba bir sayı gibi, kendi içinde birbirinden farksız bir unsur gibi katılır. Zira burada ilgilenilen yalnızca nesnel, ölçülebilir başarıdır (Simmel, 1996, s. 81-89). Nitekim Golyadkin bu başarı yoluna cüzdanındaki banknotları fazla görünmeleri için bozdurarak ve Peterburg zenginliğinin simgelerinden biri olan şık bir kupa arabasına binerek başlar ancak başarısız olur. Dostoyevski'nin erken dönem yaratıcılığında Peterburg'da geçen bir diğer öyküsü *Beyaz Geceler*'de (*Белые ночи*) Peterburg, genç yazarın kahramanlarının varoluş mücadelesinde yeni bir aşama olarak yalnızlık ve yabancılaşma ile karakterize olan hayalperestliğin kenti olarak karşımıza çıkar. Uzunca bir süredir Peterburg'da yaşayan ancak tek bir dost bile edinememiş yalnız hayalperestinin yaşamının dört günlük bir kesiti anlatılır öyküde. Bu dört güne eşlik edenlerden biri beyaz geceleri ile Peterburg, diğeri ise Nastenka olur. Bu anlamda hayalperest kahramanın Nastenka'ya kadar tek arkadaşı, canlı kılıp sohbet ettiği, içini açtığı Peterburg'dur. "Mekân salt meta olarak değerlendirildiğinde donuk ve ruhsuzdur. Mekâna insani ruhun sinmesi ancak karşılıklı etkileşimin bir sonucu olarak gerçekleşebilir. Dolayısıyla insani olandan yalıtılmış bir mekân tasavvur etmek mümkün değildir" (Karaş, 2019, s.15-40). Karaş'ın bu açıklamalarından yola çıkıldığında *Beyaz Geceler*'de Peterburg, hayalperestinin tüm arzusuna rağmen ona cevap vermeyen donuk ve ruhsuz bir kenttir. Bu donuk ve ruhsuz kent karşısında *Beyaz Geceler*'in kahramanına

da hayalperestliğin teorisini yazmak düşer. Kaplumbağaya benzeyen hayalperestlerin Peterburg'daki mekânı ise köşelerdir.

Peterburg'da oldukça tuhaf köşeler vardır. Bu yerleri sanki bütün Peterburg insanlarını aydınlatan güneş değil de, özellikle bu köşeler için ısmarlanmış ve her şeyi farklı, kendine özgü bir ışıkla aydınlatan başka, yeni bir güneş aydınlatmaktadır. Bu köşelerde sanki bambaşka bir hayat yaşanır, yakınımızda kaynaşana benzemeyen, bizde, bizim ciddi, çok ciddi zamanımızda değil de, bir varmış bir yokmuşlar da olabilecek türden bir yaşam... (Dostoyevski, 2009b, s. 44)

*Beyaz Geceler*'in hayalperest kahramanının yalnızlık mekânı olan Peterburg, Dostoyevski'nin *Ev Sahibesi (Хозяйка)* adlı eserinin kahramanı Ordinov için de aynı işlevi görür. Ancak Ordinov'u hayalperest kahramandan ayıran çok önemli bir fark vardır. Hayalperest kahraman Ordinov'dan farklı olarak Peterburg ile Peterburg'u oluşturan sokaklar, caddeler hatta evlerle platonik bir ilişki içerisinde. Her ne kadar çevresini kuşatanlar onun farkında olmasa da o, kenti oluşturan canlı cansız tüm varlıklarla bir bütün olmaya çalışmakta, yalnızlığını paylaşmaya çabalamaktadır. Oysa Ordinov, kendisini bilim tutkusuna kaptırmış biri olarak Peterburg'la bir ilişki içerisinde değildir. Tüm dünyadan kopmuş olduğu gibi içinde yaşadığı kentle de organik bir ilişki kurmamaktadır. Ordinov'un Peterburg ve sakinleri ile olan bu iletişimsizliği, ev aramak için yola çıktığı bir günde tıpkı yazgısı gibi değişir. Bir anda kenti farklı duyumsamaya, duyarsızlaştığı ancak onu çevreleyen her şeyin fizyolojisini incelemeye başlar. Ordinov, bu gece ilk defa kendisini bir hücreye hapsederek yaşadığı için yazıklanır. Ancak Ordinov'un değişen duyguları ve Peterburg'la olan yoğun, ani etkileşimi onu yorgun düşürür:

O vakte dek bilmediği yeni izlenimlerin akınından, hastalıklı halinden ilk kez kurtulmaktan mutlu olup hayatın ışığı, parıltısı, koşuşturmasıyla, yanından uçup geçen kalabalığın alaca bulacası ve gürültüsüyle, hareketlilikten sersemleyip başı dönerek düşüveren bir hasta gibi yorgun düştü. (Dostoyevski, 2011, s. 89)

Oysa Peterburg da tıpkı Ordinov gibi değişkendir hatta Vera Biron'un sözleriyle tüm özgünlüğü de değişkenliğindedir:



Peterburg'un özgünlüğü, canlılığı değişkenliğindedir; kâh tanıdık, yakın, kâh yabancı, sıra dışıdır. Kaprislidir Peterburg; anında değiştirir ruh halini. Güneşe bağlı bir gündöndü gibi aydınlık, bulutsuz, parlak veya karanlık, asık suratlı ve yabancılaşmıştır. Tüm canlılar gibi Peterburg da zamanın ilerleyişinin yaşlanma, yorgunluk ve halsizlik gibi belirtilerine maruz kalır. (Biron, 1991, s. 5)

Ordinov, tıpkı Peterburg gibi değişen duygu ve düşünceleri arasında kalabalığın zihninde yarattığı yorgunlukla farkında olmadan kentin merkezden uzak bir köşesine gelir ve artık Peterburg; koşuşturan, yorgun, asık yüzlü ve Ordinov'a göre "yabancı, kaygılı ve düşünceli" insanların dünyasından fantastik bir dünyanın mekânı haline gelir. Ne var ki Ordinov, bu fantastik dünyadan da atılacak, Peterburg'un arka sokaklarındaki yalnızlığına geri dönecektir.

Dostoyevski'nin erken dönem yaratıcılığında kahramanların yazgılarının Peterburg'da biçimlendiği eserleri arasında en trajik öyküsü *Yufka Yürekli*'dir (*Слабое сердце*). Bu öyküyü trajik kılan başlıca özellik; eserin ana kahramanı Vasya Şumkov'un hem Peterburg'un küçük insanlarından olması hem de Dostoyevski'nin Peterburg'a özgü bir karabasan olarak tanımladığı hayalperestliğin radikal bir biçimde hâkimiyetine girmiş olmasıdır. Öyle ki bu iki özelliğin birlikteliği Vasya Şumkov'un yaşamını minnettarlıktan yok olmasına dek varacak bir trajediye dönüştürürken, Peterburg, sevdiği kıza şapka aldığı ışıltılı dükkânları ile tüm varlığıyla bu yok oluşa sahne olur. Zira Peterburg'un duyarsızlığında bozkırda yetişmeyen çiçek gibidir hayal. Oysa Vasya Şumkov sadece kendisinin değil, tüm insanlığın mutluluğu hayaline kaptırmıştır kendisini, böylece de yok oluş kaçınılmaz sonudur.

## Sonuç

Varoluşu anlamlandıran mekânın boyutlarından biri olarak Peterburg kenti, Çar I.Petro'nun Rusya'nın modernleşmesi yolunda attığı önemli adımlardan birini simgeler. Ne var ki bu modernlik simgesi kent, 19.yüzyılın ilk yarısında modernleşme sürecinin yarattığı toplumsal ekonomik çelişkilerin aynası haline gelir ve toplumsal yaşamla ayrılmaz bir bağa sahip olan Rus edebiyatında da geniş yer bulur. Çalışmamız kapsamında ilk olarak Puşkin'in *Bakır Atlı* adlı eserinin kahramanı Yevgeni'nin hayallerini yıkan sel felaketi ile karşımıza çıkan Peterburg, Onegin'in sosyete yaşamının mekânı olarak bambaşka bir yüzü ile gözler önüne serilir. Lermontov için Peterburg uzlaşmadığı Rus

gerçekliğini ifade eder. Genç şair için Peterburg bir tarafta küçük, zavallı insanların yaşam mücadelesinin mekânı, diğer taraftan yüksek sosyetenin, toplumun asalak tabakasının tüm ahlaksızlıklarının dış edim ve parlaklık maskesi altında gizlendiği bir maskeli balo kentidir. Gogol'un eserlerinde Peterburg, küçük, sıradan insanların varoluş mücadelesinin karanlık, duyarsız mekânı olur. *Neva Bulvarı, Burun, Bir Delinin Anı Defteri, Palto* gibi öykülerinin kahramanları çelişkiler kenti Peterburg'da hayata tutunmaya çalışan küçük insanlar olarak karşımıza çıkarlar. Ne var ki bu kentte ideallerine kavuşmalarına olanak yoktur. Nitekim *Palto*'nun kahramanı Başmaçkin, donuk ve duyarsız Peterburg'un bürokratik zincirinde ancak bir hayalet olarak ilgi çekebilir

Dostoyevski'nin erken dönem yaşamı ve yaratıcılığı bağlamında Peterburg, hem yazarın hem de kahramanlarının varoluş mücadelesinin mekânı olarak varlık gösterir. Dostoyevski'nin Peterburg dışında yaşayamayacağını düşündüğü bu kentte kendi hayallerini gerçekleştirmeye çalışırken verdiği varoluş mücadelesini kahramanları da verir. Devuşkin, bu varoluş mücadelesinin ilk kahramanı olarak kentin tüm adaletsizliğine, toplumsal çelişkilerine rağmen manevi işığa tutunur. Golyadkin zıtlıklar kentinde karşı yakaya geçmek isterken aklını yitirir, *Beyaz Gece*'in hayalperest kahramanı tüm çabasına rağmen ne Peterburg'la ne de Peterburg yaşamıyla bütünleşebilir, Ev Sahibesi'nin Ordinov'u hayalperest kahramanın bir sonraki evresi olarak zaten bir bağ kuramamaktadır ne kentle ne de sakinleriyle. Yufka Yürekli Vasya Şumkov ise Dostoyevski'nin erken dönem yaratıcılığının donuk, duyarsız Peterburg'unun en trajik kahramanı olarak yitip gider bu kentte. Sonuç olarak kent ve insan etkileşimi bağlamında 19.yüzyılın ilk yarısı çerçevesinde Rus edebiyatında Peterburg görüldüğü üzere bürokratik, soğuk, duyarsız bir kent olarak küçük insanların yaşam mücadelesinin mekânı, hayalperestlerin sığındığı köşeler ve bunların tam karşısında yer alan unvanların, rütbelerin, paranın, nesnelere hükümünde olan sosyete yaşamı ile karakterize olan çelişkiler kentidir.

---

**Hakem Değerlendirmesi:** Dış bağımsız.

**Çıkar Çatışması:** Yazar çıkar çatışması bildirmemiştir.

**Finansal Destek:** Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

**Peer-review:** Externally peer-reviewed.

**Conflict of Interest:** The author has no conflict of interest to declare.

**Grant Support:** The author declared that this study has received no financial support.

---

## Kaynakça

- Alver, K. (2008). *Mekân Tartışmaları ve Değişen Mekân Algısı*. Düşüncede, Edebiyatta, Sanatta Modernizmden Postmodernizme Hece Dergisi, s. 557-571.
- Alver, K. (2017). *Kent imgesi*, Kent Sosyolojisi, İstanbul: Çizgi Kitabevi, s. 11-35.
- Antsiferov, N. P. (2014). Radost jizni bıyloy. Problemy urbanizma v russkoy hudojestvennoy literature, Novosibirsk: İzdatelstvo Svinin i sıynovya.
- Biron, V. (1991). *Peterburg Dostoyevskogo gravürü nadereve Nikolaya Kofanova*, Leningrad: Tovarişestvosveça.
- Dostoyevski, F. (2011). Sürgün Öncesi Öyküler, Ev Sahibesi, (Sabri Gürses Çev.) İstanbul: Can Yayınları.
- Dostoyevski, F. (1983). *Peterburgskaya letopis*. F.Dostoyevski. İskaniya i razmıışleniya, Moskva: İzd. Sovetskaya Rossiya.
- Dostoyevski, F. (2009a) Öteki, (Ergin Altay Çev.), İstanbul: İletişim Yayınları.
- Dostoyevski, F. (2009b). Beyaz Geceler, (Sabri Gürses Çev.), İstanbul: Can Yayınları.
- Dostoyevski, F. (2010). İnsancıklar, (Ergin Altay Çev.), İstanbul: İletişim Yayınları.
- Dostoyevski, F. (2014). Dostoyevski Mektuplar, (Hüseyin Kandemir Haz. ve Çev.), Konya, Çizgi Kitabevi.
- Fridlender, G. (1964). Realizm Dostoyevskogo, Moskva, İzdatelstvo nauka.
- Gogol, N. (2010). Bir Delinin Anı Defteri Palto-Burun- Petersburg Öyküleri ve Fayton, (Mazlum Beyhan Çev.), İstanbul: İş Bankası Kültür Yayınları.
- Karakaş, M. (2019). "Kent, Mekân ve Toplum: Mekân Sosyolojisine Giriş", Kent, Mekân ve Toplum, İstanbul, Tezkire Yayıncılık, s. 15-40.
- Kuleşov, V. (2000). Puşkin Yaşamı ve Sanatı, (Birsen Karaca Çev.), İstanbul: Multilinguel Yayınları.
- Lermontov, M. Y. (2002). Polnoye sobraniye soçineni v desyati tomah, Tom Sedmoy, Pisma, Moskva: İzd. Voskresenya.
- Lermontov, M. Y. (2020). Özgürlüğün Son Oğlu Poemalar, (Kayhan Yükseler Çev.), İstanbul: YKY Yayınları.
- Lermontov, M. Y. (1945). Prenses Ligovskaya, (Servet Lunel Çev.), Ankara: MEB.
- Lermontov, M. Y. (2019). Hançer- Seçme Şiir ve Manzumeler, (Ataol Behramoğlu Çev.), İstanbul: Türkiye İş Bankası Kültür Yayınları.
- Nekrasov N. (2016). Yüzyıllık sessizlik, (Uğur Büke Çev.), İstanbul: Çeviribilim.
- Nikoleva, M. F. (1956). Mihail Yuryeviç Lermontov Jizn i tvorçestvo, Moskva: Gosudarstv. İzd.
- Olçay, T. (2003). Rus Edebiyatında Doğalci Okul, İstanbul: İ.Ü. Basım ve Yayın Evi.
- Puşkin, A. (1999). Bakır Atlı, (Azer Yaran Çev.), İstanbul: İyi Şeyler Yayıncılık.
- Puşkin, A. (2006). Seviyordum Sizi Seçme Şiirler, (Ataol Behramoğlu Çev.), İstanbul: Türkiye İş Bankası Kültür Yayınları.
- Puşkin, A. (2017). Yevgeni Onegin, (Sabri Gürses Çev.), İstanbul: Alfa Basım Yayım.
- Rakov, Y. (2002). Peterburg- gorod literaturniyh geroyev, S. Peterburg: Himizdat.
- Simmel, G. (1996). Metropol ve Zihinsel Yaşam. *Kent ve Kültürü Cogito Düşünce Dergisi*, 8, 81-89.
- Solak, S. (2017). Mekân-Kimlik Etkileşimi: Kavramsal ve Kuramsal Bir Bakış. *MANAS Sosyal Araştırmalar Dergisi*, 6(1), 13-37.

- Stepanov, N. (1961). Gogol. Jizn zameçatelnihy lyudey, Moskva: İzd. Molodaya gvardiya.
- Toporov, V. (2003). Peterburgski tekst russkoy literaturiy izbranniye trudiy, Peterburg: İzd. İskusstvo.
- Vetlovskaya, V. (2005). "*Peterburg v klassičeskoj russkoy literature*", Peterburg v mirovoykulture, Peterburg: İzd. SPBGU, 64-71.
- Viskovatıy, P. A. (2004). Jizn i tvorçestva M.YU. Lermontova, Moskva: İzdatelstvo Gelios ARV.
- Yerohina, A. A. (2019). *Obraz Peterburga v russkoy literature XIX veka*. Materialıy III Mejdunarodnoy nauçnoy konferentsii, Moskva, İzd. Moskovski hudojestvenno- promışlenny institut, s. 246-251.
- Yevlampiyev, İ. (2010). *Peterburg belyh noçey v tvorçestve F. Dostoyevskogo*. Vestnik Leningradskogo universiteta imeni A.S. Puşkina, s. 225-233.
- Yuryeva, O. Y. U. (2012). Tvorçeski put M.YU. Lermontova 1814-1841, İrkutsk: İzd. FGBOU.

### TANIM

İstanbul Üniversitesi, Edebiyat Fakültesi, Batı Dilleri Bölümü'nün yayını olan Litera: Dil, Edebiyat ve Kültür Araştırmaları Dergisi – Journal of Language, Literature and Culture Studies, açık erişimli, hakemli, yılda iki kere Haziran ve Aralık aylarında yayınlanan, çok dilli bilimsel bir dergidir. 1954 yılında kurulmuştur.

### AMAÇ VE KAPSAM

Litera: Dil, Edebiyat ve Kültür Araştırmaları Dergisi– Journal of Language, Literature and Culture Studies'in amacı Batı dilleri ve edebiyatlarına odaklanılarak yapılan edebiyat bilimi, dilbilim, kültürbilimi, medyabilimi, çeviribilim ve dil öğretimi alanlarındaki disiplinler ve/veya disiplinlerarası, kuramsal ve/veya uygulamalı çalışmaları yayımlamaktır.

Batı dilleri ve edebiyatlarına odaklanılarak yapılan çalışmalar derginin kapsamının ana alanı olmakla birlikte diğer dil ve edebiyat alanlarını batı dilleri ve edebiyatları kapsamında karşılaştırmalı olarak inceleyen çalışmalara da yer verilmektedir. Derginin hedef kitesini akademisyenler, araştırmacılar, profesyoneller, öğrenciler ve ilgili mesleki, akademik kurum ve kuruluşlar oluşturur. Derginin yayın dilleri Almanca, Fransızca, İngilizce, İspanyolca, İtalyanca ve Türkçedir.

### EDİTORYAL POLİTİKALAR VE HAKEM SÜRECİ

#### Yayın Politikası

Dergi yayın etiğinde en yüksek standartlara bağlıdır ve Committee on Publication Ethics (COPE), Directory of Open Access Journals (DOAJ), Open Access Scholarly Publishers Association (OASPA) ve World Association of Medical Editors (WAME) tarafından yayınlanan etik yayıncılık ilkelerini benimser; Principles of Transparency and Best Practice in Scholarly Publishing başlığı altında ifade edilen ilkeler için: <https://publicationethics.org/resources/guidelines-new/principles-transparency-and-best-practice-scholarly-publishing>

Gönderilen makaleler derginin amaç ve kapsamına uygun olmalıdır. Orijinal, yayınlanmamış ve başka bir dergide değerlendirme sürecinde olmayan, her bir yazar tarafından içeriği ve gönderimi onaylanmış yazılar değerlendirmeye kabul edilir.

Makale yayınlanmak üzere Dergiye gönderildikten sonra yazarlardan hiçbirinin ismi, tüm yazarların yazılı izni olmadan yazar listesinden silinemez ve yeni bir isim yazar olarak eklenemez ve yazar sırası değiştirilemez.

İntihal, duplikasyon, sahte yazarlık/inkar edilen yazarlık, araştırma/veri fabrikasyonu, makale dilimleme, dilimleyerek yayın, telif hakları ihlali ve çıkar çatışmasının gizlenmesi, etik dışı davranışlar olarak kabul edilir. Kabul edilen etik standartlara uygun olmayan tüm makaleler yayından çıkarılır. Buna yayından sonra tespit edilen olası kuraldışı, uygunsuzluklar içeren makaleler de dahildir.

### İntihal

Ön kontrolden geçirilen makaleler, iThenticate yazılımı kullanılarak intihal için taranır. İntihal/kendi kendine intihal tespit edilirse yazarlar bilgilendirilir. Editörler, gerekli olması halinde makaleyi değerlendirme ya da üretim sürecinin çeşitli aşamalarında intihal kontrolüne tabi tutabilirler. Yüksek benzerlik oranları, bir makalenin kabul edilmeden önce ve hatta kabul edildikten sonra reddedilmesine neden olabilir. Makalenin türüne bağlı olarak, bunun oranın %15 veya %20'den az olması beklenir.

### Çift Kör Hakemlik

İntihal kontrolünden sonra, uygun olan makaleler baş editör tarafından orijinallik, metodoloji, işlenen konunun önemi ve dergi kapsamı ile uyumluluğu açısından değerlendirilir. Editör, makalelerin adil bir şekilde çift taraflı kör hakemlikten geçmesini sağlar ve makale biçimsel esaslara uygun ise, gelen yazıyı yurtiçinden ve /veya yurtdışından en az iki hakemin değerlendirmesine sunar, hakemler gerek gördüğü takdirde yazıda istenen değişiklikler yazarlar tarafından yapıldıktan sonra yayınlanmasına onay verir.

### Açık Erişim İlkesi

Dergi açık erişimlidir ve derginin tüm içeriği okura ya da okurun dahil olduğu kuruma ücretsiz olarak sunulur. Okurlar, ticari amaç haricinde, yayıncı ya da yazardan izin almadan dergi makalelerinin tam metnini okuyabilir, indirebilir, kopyalayabilir, arayabilir ve link sağlayabilir. Bu "<https://www.budapestopenaccessinitiative.org/translations/turkish-translation>" BOAI açık erişim tanımıyla uyumludur.

Derginin açık erişimli makaleleri Creative Commons Atıf-GayrıTicari 4.0 Uluslararası ("<https://creativecommons.org/licenses/by-nc/4.0/deed.tr>" CC BY-NC 4.0) (<https://creativecommons.org/licenses/by-nc/4.0/deed.tr>) olarak lisanslıdır.

### İşleme Ücreti

Derginin tüm giderleri İstanbul Üniversitesi tarafından karşılanmaktadır. Dergide makale yayını ve makale süreçlerinin yürütülmesi ücrete tabi değildir. Dergiye gönderilen ya da yayın için kabul edilen makaleler için işleme ücreti ya da gönderim ücreti alınmaz.

### Telif Hakkında

azarlar dergide yayınlanan çalışmalarının telif hakkına sahiptirler ve çalışmaları Creative Commons Atıf-GayrıTicari 4.0 Uluslararası ("<https://creativecommons.org/licenses/by-nc/4.0/deed.tr>" CC BY-NC 4.0) <https://creativecommons.org/licenses/by-nc/4.0/deed.tr> olarak lisanslıdır. CC BY-NC 4.0 lisansı, eserin ticari kullanım dışında her boyut ve formatta paylaşılmasına, kopyalanmasına, çoğaltılmasına ve orijinal esere uygun şekilde atıfta bulunmak kaydıyla yeniden düzenleme, dönüştürme ve eserin üzerine inşa etme dâhil adapte edilmesine izin verir.

### Hakem Süreci

Daha önce yayınlanmamış ya da yayınlanmak üzere başka bir dergide halen değerlendirilmediği olmayan ve her bir yazar tarafından onaylanan makaleler değerlendirilmek üzere kabul edilir. Gönderilen ve ön kontrolü geçen makaleler iThenticate yazılımı kullanılarak intihal için taranır. İntihal kontrolünden sonra, uygun olan makaleler baş editör tarafından orijinallik, metodoloji, işlenen konunun önemi ve dergi kapsamı ile uyumluluğu açısından değerlendirilir. Baş editör, makaleleri, yazarların etnik kökeninden, cinsiyetinden, cinsel yöneliminden, uyruğundan, dini inancından ve siyasi felsefesinden bağımsız olarak değerlendirir. Yayına gönderilen makalelerin adil bir şekilde çift taraflı kör hakem değerlendirmesinden geçmelerini sağlar.

Seçilen makaleler en az iki ulusal/uluslararası hakeme değerlendirmeye gönderilir; yayın kararı, hakemlerin talepleri doğrultusunda yazarların gerçekleştirdiği düzenlemelerin ve hakem sürecinin sonrasında baş editör tarafından verilir.

Hakemlerin değerlendirmeleri objektif olmalıdır. Hakem süreci sırasında hakemlerin aşağıdaki hususları dikkate alarak değerlendirmelerini yapmaları beklenir.

- Makale yeni ve önemli bir bilgi içeriyor mu?
- Öz, makalenin içeriğini net ve düzgün bir şekilde tanımlıyor mu?
- Yöntem bütünlüklü ve anlaşılır şekilde tanımlanmış mı?
- Yapılan yorum ve varılan sonuçlar bulgularla kanıtlanıyor mu?
- Alandaki diğer çalışmalara yeterli referans verilmiş mi?
- Dil kalitesi yeterli mi?

Hakemler, gönderilen makalelere ilişkin tüm bilginin, makale yayınlanana kadar gizli kalmasını sağlamalı ve yazar tarafında herhangi bir telif hakkı ihlali ve intihal fark ederlerse editöre raporlamalıdır. Hakem, makale konusu hakkında kendini vasıflı hissetmiyor ya da zamanında geri dönüş sağlaması mümkün görünmüyorsa, editöre bu durumu bildirmeli ve hakem sürecine kendisini dahil etmemesini istemelidir.

Değerlendirme sürecinde editör hakemlere gözden geçirme için gönderilen makalelerin, yazarların özel mülkü olduğunu ve bunun imtiyazlı bir iletişim olduğunu açıkça belirtir. Hakemler ve yayın kurulu üyeleri başka kişilerle makaleleri tartışamazlar. Hakemlerin kimliğinin gizli kalmasına özen gösterilmelidir.

### YAYIN ETİĞİ VE İLKELER

Litera: Dil, Edebiyat ve Kültür Araştırmaları Dergisi– Journal of Language, Literature and Culture Studies, yayın etiğinde en yüksek standartlara bağlıdır ve Committee on Publication Ethics (COPE), Directory of Open Access Journals (DOAJ), Open Access Scholarly Publishers Association (OASPA) ve World Association of Medical Editors (WAME) tarafından yayınlanan etik yayıncılık ilkelerini benimser; Principles of Transparency and Best Practice in Scholarly Publishing başlığı altında

ifade edilen ilkeler için adres: <https://publicationethics.org/resources/guidelines-new/principles-transparency-and-best-practice-scholarly-publishing>

Gönderilen tüm makaleler orijinal, yayınlanmamış ve başka bir dergide değerlendirme sürecinde olmamalıdır. Her bir makale editörlerden biri ve en az iki hakem tarafından çift kör değerlendirmeden geçirilir. İntihal, duplikasyon, sahte yazarlık/inkar edilen yazarlık, araştırma/veri fabrikasyonu, makale dilimleme, dilimleyerek yayın, telif hakları ihlali ve çıkar çatışmasının gizlenmesi, etik dışı davranışlar olarak kabul edilir.

Kabul edilen etik standartlara uygun olmayan tüm makaleler yayından çıkarılır. Buna yayından sonra tespit edilen olası kuraldışı, uygunsuzluklar içeren makaleler de dahildir.

### Araştırma Etiği

Dergi araştırma etiğinde en yüksek standartları gözetir ve aşağıda tanımlanan uluslararası araştırma etiği ilkelerini benimser. Makalelerin etik kurallara uygunluğu yazarların sorumluluğundadır.

- Araştırmanın tasarlanması, tasarımın gözden geçirilmesi ve araştırmanın yürütülmesinde, bütünlük, kalite ve şeffaflık ilkeleri sağlanmalıdır.
- Araştırma ekibi ve katılımcılar, araştırmanın amacı, yöntemleri ve öngörülen olası kullanımları; araştırmaya katılımın gerektirdikleri ve varsa riskleri hakkında tam olarak bilgilendirilmelidir.
- Araştırma katılımcılarının sağladığı bilgilerin gizliliği ve yanıt verenlerin gizliliği sağlanmalıdır. Araştırma katılımcıların özerkliğini ve saygınlığını koruyacak şekilde tasarlanmalıdır.
- Araştırma katılımcıları gönüllü olarak araştırmada yer almalı, herhangi bir zorlama altında olmamalıdır.
- Katılımcıların zarar görmesinden kaçınılmalıdır. Araştırma, katılımcıları riske sokmayacak şekilde planlanmalıdır.
- Araştırma bağımsızlığıyla ilgili açık ve net olunmalı; çıkar çatışması varsa belirtilmelidir.
- Deneysel çalışmalarda, araştırmaya katılmaya karar veren katılımcıların yazılı bilgilendirilmiş onayı alınmalıdır. Çocukların ve vesayet altındakilerin veya tasdiklenmiş akıl hastalığı bulunanların yasal vasisinin onayı alınmalıdır.
- Çalışma herhangi bir kurum ya da kuruluşta gerçekleştirilecekse bu kurum ya da kuruluştan çalışma yapılacağına dair onay alınmalıdır.
- İnsan ögesi bulunan çalışmalarda, "yöntem" bölümünde katılımcılardan "bilgilendirilmiş onam" alındığının ve çalışmanın yapıldığı kurumdan etik kurul onayı alındığı belirtilmesi gerekir.

### Yazarların Sorumluluğu

Makalelerin bilimsel ve etik kurallara uygunluğu yazarların sorumluluğundadır. Yazar makalenin orijinal olduğu, daha önce başka bir yerde yayınlanmadığı ve başka bir yerde, başka bir dilde yayınlanmak üzere değerlendirmede olmadığı konusunda teminat sağlamalıdır. Uygulamadaki telif kanunları ve anlaşmaları gözetilmelidir. Telifle bağlı materyaller (örneğin tablolar, şekiller veya büyük alıntılar) gerekli izin ve teşekkürle kullanılmalıdır. Başka yazarların, katkıda bulunanların çalışmaları ya da yararlanan kaynaklar uygun biçimde kullanılmalı ve referanslarda belirtilmelidir.



## YAZARLARA BİLGİ

Gönderilen makalede tüm yazarların akademik ve bilimsel olarak doğrudan katkısı olmalıdır, bu bağlamda “yazar” yayınlanan bir araştırmının kavramsallaştırılmasına ve dizaynına, verilerin elde edilmesine, analizine ya da yorumlanmasına belirgin katkı yapan, yazının yazılması ya da bunun içerik açısından eleştirel biçimde gözden geçirilmesinde görev yapan birisi olarak görülür. Yazar olabilmenin diğer koşulları ise, makaledeki çalışmayı planlamak veya icra etmek ve / veya revize etmektir. Fon sağlanması, veri toplanması ya da araştırma grubunun genel süpervizyonu tek başına yazarlık hakkı kazandırmaz. Yazar olarak gösterilen tüm bireyler sayılan tüm ölçütleri karşılamalıdır ve yukarıdaki ölçütleri karşılayan her birey yazar olarak gösterilebilir. Yazarların isim sıralaması ortak verilen bir karar olmalıdır. Tüm yazarlar yazar sıralamasını [Telif Hakkı Anlaşması Formunda](#) imzalı olarak belirtmek zorundadırlar.

Yazarlık için yeterli ölçütleri karşılamayan ancak çalışmaya katkısı olan tüm bireyler “teşekkür / bilgiler” kısmında sıralanmalıdır. Bunlara örnek olarak ise sadece teknik destek sağlayan, yazıma yardımcı olan ya da sadece genel bir destek sağlayan, finansal ve materyal desteği sunan kişiler verilebilir.

Bütün yazarlar, araştırmının sonuçlarını ya da bilimsel değerlendirmeyi etkileyebilme potansiyeli olan finansal ilişkiler, çıkar çatışması ve çıkar rekabetini beyan etmelidirler. Bir yazar kendi yayınlanmış yazısında belirgin bir hata ya da yanlışlık tespit ederse, bu yanlışlıklara ilişkin düzeltme ya da geri çekme için editör ile hemen temasa geçme ve işbirliği yapma sorumluluğunu taşır.

### Editör ve Hakem Sorumlulukları

Baş editör, makaleleri, yazarların etnik kökeninden, cinsiyetinden, cinsel yöneliminden, uyuğundan, dini inancından ve siyasi felsefesinden bağımsız olarak değerlendirir. Yayına gönderilen makalelerin adil bir şekilde çift taraflı kör hakem değerlendirmesinden geçmelerini sağlar. Gönderilen makalelere ilişkin tüm bilginin, makale yayınlanana kadar gizli kalacağını garanti eder. Baş editör içerik ve yayının toplam kalitesinden sorumludur. Gereğinde hata sayfası yayınlamalı ya da düzeltme yapmalıdır.

Baş editör; yazarlar, editörler ve hakemler arasında çıkar çatışmasına izin vermez. Hakem atama konusunda tam yetkiye sahiptir ve Dergide yayınlanacak makalelerle ilgili nihai kararı vermekle yükümlüdür.

Hakemlerin araştırmayla ilgili, yazarlarla ve/veya araştırmının finansal destekçileriyle çıkar çatışmaları olmamalıdır. Değerlendirmelerinin sonucunda tarafsız bir yargıya varmalıdırlar. Gönderilmiş yazılara ilişkin tüm bilginin gizli tutulmasını sağlamalı ve yazar tarafında herhangi bir telif hakkı ihlali ve intihal fark ederlerse editöre raporlamalıdırlar. Hakem, makale konusu hakkında kendini vasıflı hissetmiyor ya da zamanında geri dönüş sağlaması mümkün görünmüyorsa, editöre bu durumu bildirmeli ve hakem sürecine kendisini dahil etmemesini istemelidir.

Değerlendirme sürecinde editör hakemlere gözden geçirme için gönderilen makalelerin, yazarların özel mülkü olduğunu ve bunun imtiyazlı bir iletişim olduğunu açıkça belirtir. Hakemler ve yayın kurulu üyeleri başka kişilerle makaleleri tartışamazlar. Hakemlerin kimliğinin gizli kalmasına özen gösterilmelidir. Bazı durumlarda editörün kararıyla, ilgili hakemlerin makaleye ait yorumları aynı makaleyi yorumlayan diğer hakemlere gönderilerek hakemlerin bu süreçte aydınlatılması sağlanabilir.

### YAZILARIN HAZIRLANMASI VE YAZIM KURALLARI

#### Dil

Dergide Türkçe, İngilizce, Almanca, Fransızca, İtalyanca ve İspanyolca makaleler yayınlanır. Makalede, makale dilinde öz ve yanısıra İngilizce öz olmalıdır. Ancak İngilizce yazılmış makalelerde geniş özet istenmez.

#### Yazıların Hazırlanması ve Gönderimi

Aksi belirtilmedikçe gönderilen yazılarla ilgili tüm yazışmalar ilk yazarla yapılacaktır. Makale gönderimi online olarak ve [https://litera.istanbul.edu.tr/tr/\\_](https://litera.istanbul.edu.tr/tr/_) üzerinden yapılmalıdır. Gönderilen yazılar, yazının yayınlanmak üzere gönderildiğini ifade eden, makale türünü belirten ve makaleyle ilgili bilgileri içeren (bkz: Son Kontrol Listesi) bir mektup; yazının elektronik formunu içeren Microsoft Word 2003 ve üzerindeki versiyonları ile yazılmış elektronik dosya ve tüm yazarların imzaladığı [Telif Hakkı Anlaşması Formu](#) eklenerek gönderilmelidir.

1. Çalışmalar, A4 boyutundaki kağıdın bir yüzüne, üst, alt, sağ ve sol taraftan 2,5 cm. boşluk bırakılarak, 12 punto Times New Roman harf karakterleriyle ve 1,5 satır aralık ölçüsü ile ve iki yana yaslı olarak hazırlanmalıdır. Paragraf başlarında tab tuşu kullanılmalıdır. Metin içinde yer alan tablo ve şemalarda ise tek satır aralığı kullanılmalıdır.
2. Metnin başlığı küçük harf, koyu renk, Times New Roman yazı tipi, 14 punto olarak sayfanın ortasında yer almalıdır.
3. Metin yazarına ait bilgiler başlıktan sonra bir satır atlanarak, Times New Roman yazı tipi, 10 punto ve tek satır aralığı kullanılarak sayfanın soluna yazılacaktır. Yazarın adı küçük harfle, soyadı büyük harfle belirtildikten sonra bir alt satıra unvanı, çalıştığı kurum ve e-posta adresi yazılacaktır.
4. Giriş bölümünden önce 200-250 kelimelik çalışmanın kapsamını, amacını, ulaşılan sonuçları ve kullanılan yöntemi kaydeden makale dilinde ve İngilizce öz ile 600-800 kelimelik İngilizce genişletilmiş özet yer almalıdır. Çalışmanın İngilizce başlığı İngilizce özün üzerinde yer almalıdır. İngilizce ve makale dilinde özerin altında çalışmanın içeriğini temsil eden, makale dilinde 5 adet, İngilizce 5 adet anahtar kelime yer almalıdır. Makale İngilizce ise İngilizce genişletilmiş özet istenmez.
5. Çalışmaların başlıca şu unsurları içermesi gerekmektedir: Makale dilinde başlık, öz ve anahtar kelimeler; İngilizce başlık öz ve anahtar kelimeler; İngilizce genişletilmiş özet (makale İngilizce ise İngilizce genişletilmiş özet istenmez), ana metin bölümleri, son notlar ve kaynaklar.
6. Araştırma makalesi bölümleri şu şekilde sıralanmalıdır: "Giriş", "Amaç ve Yöntem", "Bulgular", "Tartışma ve Sonuç", "Son Notlar", "Kaynaklar", "Tablolar ve Şekiller". Derleme ve yorum yazıları için ise, çalışmanın öneminin belirtildiği, sorunsal ve amacın somutlaştırıldığı "Giriş" bölümünün ardından diğer bölümler gelmeli ve çalışma "Tartışma ve Sonuç", "Son Notlar", "Kaynaklar" ve "Tablolar ve Şekiller" şeklinde bitirilmelidir.

7. Çalışmalarda tablo, grafik ve şekil gibi göstergeler ancak çalışmanın takip edilebilmesi açısından gereklilik arz ettiği durumlarda, numaralandırılarak, tanımlayıcı bir başlık ile birlikte verilmelidir. Demografik özellikler gibi metin içinde verilebilecek veriler, ayrıca tablolar ile ifade edilmemelidir.
8. Yayınlanmak üzere gönderilen makale ile birlikte yazar bilgilerini içeren kapak sayfası gönderilmelidir. Kapak sayfasında, makalenin başlığı, yazar veya yazarların bağlı oldukları kurum ve unvanları, kendilerine ulaşılacak adresler, cep, iş ve faks numaraları, ORCID ve e-posta adresleri yer almalıdır (bkz. Son Kontrol Listesi).
9. Kurallar dâhilinde dergimize yayınlanmak üzere gönderilen çalışmaların her türlü sorumluluğu yazar/yazarlarına aittir.
10. Yayın kurulu ve hakem raporları doğrultusunda yazarlardan, metin üzerinde bazı düzeltmeler yapmaları istenebilir.
11. Yayınlanmasına karar verilen çalışmaların, yazar/yazarlarının her birine istekleri halinde dergi gönderilir.
12. Dergiye gönderilen çalışmalar yayınlansın veya yayınlanmasın geri gönderilmez.

### Kaynaklar

Kabul edilmiş ancak henüz sayıya dahil edilmemiş makaleler Early View olarak yayınlanır ve bu makalelere atıflar "advance online publication" şeklinde verilmelidir. Genel bir kaynaktan elde edilemeyecek temel bir konu olmadıkça "kişisel iletişimlere" atıfta bulunulmamalıdır. Eğer atıfta bulunulursa parantez içinde iletişim kurulan kişinin adı ve iletişimin tarihi belirtilmelidir. Bilimsel makaleler için yazarlar bu kaynaktan yazılı izin ve iletişimin doğruluğunu gösterir belge almalıdır. Kaynakların doğruluğundan yazar(lar) sorumludur. Tüm kaynaklar metinde belirtilmelidir. Kaynaklar alfabetik olarak sıralanmalıdır.

### Referans Stili ve Formatı

Litera: Dil, Edebiyat ve Kültür Araştırmaları Dergisi-Journal of Language, Literature and Culture Studies, metin içi alıntılama ve kaynak gösterme için APA (American Psychological Association) kaynak sitilinin 6. edisyonunu benimser. APA 6. Edisyon hakkında bilgi için:

- American Psychological Association. (2010). Publication manual of the American Psychological Association (6<sup>th</sup> ed.). Washington, DC: APA.
- <http://www.apastyle.org/>

Kaynakların doğruluğundan yazar(lar) sorumludur. Tüm kaynaklar metinde belirtilmelidir. Kaynaklar aşağıdaki örneklerdeki gibi gösterilmelidir.

### Metin İçinde Kaynak Gösterme

Kaynaklar metinde parantez içinde yazarların soyadı ve yayın tarihi yazılarak belirtilmelidir. Birden fazla kaynak gösterilecekse kaynaklar arasında (;) işareti kullanılmalıdır. Kaynaklar alfabetik olarak sıralanmalıdır.

### Örnekler:

#### **Birden fazla kaynak;**

(Esin ve ark., 2002; Karasar 1995)

#### **Tek yazarlı kaynak;**

(Akyolcu, 2007)

#### **İki yazarlı kaynak;**

(Sayiner ve Demirci 2007, s. 72)

#### **Üç, dört ve beş yazarlı kaynak;**

Metin içinde ilk kullanımda: (Ailen, Ciambriune ve Welch 2000, s. 12–13) Metin içinde tekrarlayan kullanımlarda: (Ailen ve ark., 2000)

#### **Altı ve daha çok yazarlı kaynak;**

(Çavdar ve ark., 2003)

### Kaynaklar Bölümünde Kaynak Gösterme

Kullanılan tüm kaynaklar metnin sonunda ayrı bir bölüm halinde yazar soyadlarına göre alfabetik olarak numaralandırılmadan verilmelidir.

### Kaynak yazımı ile ilgili örnekler aşağıda verilmiştir.

#### Kitap

##### **a) Türkçe Kitap**

Karasar, N. (1995). *Araştırmalarda rapor hazırlama* (8.bs). Ankara: 3A Eğitim Danışmanlık Ltd.

##### **b) Türkçeye Çevrilmiş Kitap**

Mucchielli, A. (1991). *Zihniyetler* (A. Kotil, Çev.). İstanbul: İletişim Yayınları.

##### **c) Editörlü Kitap**

Ören, T., Üney, T. ve Çölkesen, R. (Ed.). (2006). *Türkiye bilişim ansiklopedisi*. İstanbul: Papatya Yayıncılık.

##### **d) Çok Yazarlı Türkçe Kitap**

Tonta, Y., Bitirim, Y. ve Sever, H. (2002). *Türkçe arama motorlarında performans değerlendirme*. Ankara: Total Bilişim.

##### **e) İngilizce Kitap**

Kamien R., & Kamien A. (2014). *Music: An appreciation*. New York, NY: McGraw-Hill Education.

##### **f) İngilizce Kitap İçerisinde Bölüm**

Bassett, C. (2006). Cultural studies and new media. In G. Hall & C. Birchall (Eds.), *New cultural studies: Adventures in theory* (pp. 220–237). Edinburgh, UK: Edinburgh University Press.

##### **g) Türkçe Kitap İçerisinde Bölüm**

Erkmen, T. (2012). Örgüt kültürü: Fonksiyonları, öğeleri, işletme yönetimi ve liderlikteki önemi. M. Zencirkıran (Ed.), *Örgüt sosyolojisi kitabı* içinde (s. 233–263). Bursa: Dora Basım Yayın.

##### **h) Yayımcının ve Yazarın Kurum Olduğu Yayın**

Türk Standartları Enstitüsü. (1974). *Adlandırma ilkeleri*. Ankara: Yazar.

**Makale****a) Türkçe Makale**

Mutlu, B. ve Savaşer, S. (2007). Çocuğu ameliyat sonrası yoğun bakımda olan ebeveynlerde stres nedenleri ve azaltma girişimleri. *İstanbul Üniversitesi Florence Nightingale Hemşirelik Dergisi*, 15(60), 179–182.

**b) İngilizce Makale**

de Cillia, R., Reisigl, M., & Wodak, R. (1999). The discursive construction of national identity. *Discourse and Society*, 10(2), 149–173. <http://dx.doi.org/10.1177/0957926599010002002>

**c) Yediden Fazla Yazarlı Makale**

Lal, H., Cunningham, A. L., Godeaux, O., Chlibek, R., Diez-Domingo, J., Hwang, S.-J. ... Heineman, T. C. (2015). Efficacy of an adjuvanted herpes zoster subunit vaccine in older adults. *New England Journal of Medicine*, 372, 2087–2096. <http://dx.doi.org/10.1056/NEJMoa1501184>

**d) DOI'si Olmayan Online Edinilmiş Makale**

Al, U. ve Doğan, G. (2012). Hacettepe Üniversitesi Bilgi ve Belge Yönetimi Bölümü tezlerinin atf analizi. *Türk Kütüphaneciliği*, 26, 349–369. Erişim adresi: <http://www.tk.org.tr/>

**e) DOI'si Olan Makale**

Turner, S.J. (2010). Websitestatistics2.0: Using GoogleAnalyticstomeasurelibrarywebsiteeffectiveness. *Technical Services Quarterly*, 27, 261–278. <http://dx.doi.org/10.1080/07317131003765910>

**f) Advance Online Olarak Yayımlanmış Makale**

Smith, J. A. (2010). Citing advance online publication: A review. *Journal of Psychology*. Advance online publication. <http://dx.doi.org/10.1037/a45d7867>

**g) Popüler Dergi Makalesi**

Semerçioğlu, C. (2015, Haziran). Sıradanlığın rayihası. *Sabit Fikir*, 52, 38–39.

**Tez, Sunum, Bildiri****a) Türkçe Tezler**

Sarı, E. (2008). *Kültür kimlik ve politika: Mardin'de kültürlerarasılık*. (Doktora Tezi). Ankara Üniversitesi Sosyal Bilimler Enstitüsü, Ankara.

**b) Ticari Veritabanında Yer Alan Yüksek Lisans Ya da Doktora Tezi**

Van Brunt, D. (1997). *Networked consumer health information systems* (Doctoral dissertation). Available from ProQuest Dissertations and Theses. (UMI No. 9943436)

**c) Kurumsal Veritabanında Yer Alan İngilizce Yüksek Lisans/Doktora Tezi**

Yaylalı-Yıldız, B. (2014). *University campuses as places of potential publicness: Exploring the political, social and cultural practices in Ege University* (Doctoral dissertation). Retrieved from Retrieved from: <http://library.iyte.edu.tr/tr/hizli-erisim/iyte-tez-portali>

**d) Web'de Yer Alan İngilizce Yüksek Lisans/Doktora Tezi**

Tonta, Y. A. (1992). *An analysis of search failures in online library catalogs* (Doctoral dissertation, University of California, Berkeley). Retrieved from <http://yunus.hacettepe.edu.tr/~tonta/yayinlar/phd/ickapak.html>

**e) Dissertations Abstracts International'da Yer Alan Yüksek Lisans/Doktora Tezi**

Appelbaum, L. G. (2005). Three studies of human information processing: Texture amplification, motion representation, and figure-ground segregation. *Dissertation Abstracts International: Section B. Sciences and Engineering*, 65(10), 5428.

**f) Sempozyum Katkısı**

Krinsky-McHale, S. J., Zigman, W. B. & Silverman, W. (2012, August). Are neuropsychiatric symptoms markers of prodromal Alzheimer's disease in adults with Down syndrome? In W. B. Zigman (Chair), *Predictors of mild cognitive impairment, dementia, and mortality in adults with Down syndrome*. Symposium conducted at American Psychological Association meeting, Orlando, FL.

**g) Online Olarak Erişilen Konferans Bildiri Özeti**

Çınar, M., Doğan, D. ve Seferoğlu, S. S. (2015, Şubat). *Eğitimde dijital araçlar: Google sınıf uygulaması üzerine bir değerlendirme*[Öz]. Akademik Bilişim Konferansında sunulan bildiri, Anadolu Üniversitesi, Eskişehir. Erişim adresi: <http://ab2015.anadolu.edu.tr/index.php?menu=5&submenu=27>

**h) Düzenli Olarak Online Yayınlanan Bildiriler**

Herculano-Houzel, S., Collins, C. E., Wong, P., Kaas, J. H., & Lent, R. (2008). The basic nonuniformity of the cerebral cortex. *Proceedings of the National Academy of Sciences*, 105, 12593–12598. <http://dx.doi.org/10.1073/pnas.0805417105>

**i) Kitap Şeklinde Yayınlanan Bildiriler**

Schneider, R. (2013). Research data literacy. S. Kurbanoglu ve ark. (Ed.), *Communications in Computer and Information Science: Vol. 397. Worldwide Communalities and Challenges in Information Literacy Research and Practice* içinde (s. 134–140) . Cham, İsviçre: Springer. <http://dx.doi.org/10.1007/978-3-319-03919-0>

**j) Kongre Bildirisi**

Çepni, S., Bacanak A. ve Özsevgeç T. (2001, Haziran). *Fen bilgisi öğretmen adaylarının fen branşlarına karşı tutumları ile fen branşlarındaki başarılarının ilişkisi*. X. Ulusal Eğitim Bilimleri Kongresi'nde sunulan bildiri, Abant İzzet Baysal Üniversitesi, Bolu

**Diğer Kaynaklar****a) Gazete Yazısı**

Toker, Ç. (2015, 26 Haziran). 'Unutma' notları. *Cumhuriyet*, s. 13.

**b) Online Gazete Yazısı**

Tamer, M. (2015, 26 Haziran). E-ticaret hamle yapmak için tüketiciyi bekliyor. *Milliyet*. Erişim adresi: <http://www.milliyet>

**c) Web Page/Blog Post**

Bordwell, D. (2013, June 18). David Koepp: Making the world movie-sized [Web log post]. Retrieved from <http://www.davidbordwell.net/blog/page/27/>

**d) Online Ansiklopedi/Sözlük**

Bilgi mimarisi. (2014, 20 Aralık). Vikipedi içinde. Erişim adresi: [http://tr.wikipedia.org/wiki/Bilgi\\_mimarisi](http://tr.wikipedia.org/wiki/Bilgi_mimarisi)  
Marcoux, A. (2008). Business ethics. In E. N. Zalta (Ed.), *The Stanford encyclopedia of philosophy*. Retrieved from <http://plato.stanford.edu/entries/ethics-business/>

### e) Podcast

Radyo ODTÜ (Yapımcı). (2015, 13 Nisan). *Modern sabahlar* [Podcast]. Erişim adresi: <http://www.radyoodtu.com.tr/>

### f) Bir Televizyon Dizisinden Tek Bir Bölüm

Shore, D. (Senarist), Jackson, M. (Senarist) ve Bookstaver, S. (Yönetmen). (2012). *Runaways* [Televizyon dizisi bölümü]. D. Shore (Baş yapımcı), *House M.D.* içinde. New York, NY: Fox Broadcasting.

### g) Müzik Kaydı

Say, F. (2009). Galata Kulesi. *İstanbul senfonisi* [CD] içinde. İstanbul: Ak Müzik.

## SON KONTROL LİSTESİ

Aşağıdaki listede eksik olmadığından emin olun:

- Editöre mektup
  - ✓ Makalenin türü
  - ✓ Başka bir dergiye gönderilmemiş olduğu bilgisi
  - ✓ Sponsor veya ticari bir firma ile ilişkisi (varsa belirtiniz)
  - ✓ İngilizce yönünden kontrolünün yapıldığı
  - ✓ Kaynakların APA6'ya göre belirtildiği
  - ✓ Yazarlara Bilgide detaylı olarak anlatılan dergi politikalarının gözden geçirildiği
- Telif Hakkı Anlaşması Formu
- Daha önce basılmış ve telifle bağlı materyal (yazı-resim-tablo) kullanılmış ise izin belgesi
- Kapak sayfası
  - ✓ Makalenin türü
  - ✓ Makale dilinde ve İngilizce başlık
  - ✓ Yazarların ismi soyadı, unvanları ve bağlı oldukları kurumlar (üniversite ve fakülte bilgisinden sonra şehir ve ülke bilgisi de yer almalıdır), e-posta adresleri
  - ✓ Sorumlu yazarın e-posta adresi, açık yazışma adresi, iş telefonu, GSM, faks nosu
  - ✓ Tüm yazarların ORCID'leri
- Makale ana metni
  - ✓ Makale dilinde ve İngilizce başlık
  - ✓ Özetler 200-250 kelime makale dilinde ve 200-250 kelime İngilizce
  - ✓ Anahtar Kelimeler: 5 adet makale dilinde ve 5 adet İngilizce
  - ✓ İngilizce olmayan makaleler için (Örn, Almanca, Fransızca vd dillerdeki makaleler) İngilizce genişletilmiş Özet (Extended Abstract) 600-800 kelime
  - ✓ Makale ana metin bölümleri
  - ✓ Finansal destek (varsa belirtiniz)
  - ✓ Çıkar çatışması (varsa belirtiniz)
  - ✓ Teşekkür (varsa belirtiniz)
  - ✓ Kaynaklar
  - ✓ Tablolar-Resimler, Şekiller (başlık, tanım ve alt yazılarıyla)

**İLETİŞİM İÇİN:**

Editör : Bülent Çağlakpınar

E-mail : bcaglakpınar@gmail.com

Tel : + 90 212 455 57 00 / 15861

Web site: <http://litera.istanbul.edu.tr>

Email : [litera@istanbul.edu.tr](mailto:litera@istanbul.edu.tr)

Adres : İstanbul Üniversitesi

Edebiyat Fakültesi

Batı Dilleri ve Edebiyatları Bölümü

Ordu Cad. No: 6 34134, Laleli

İstanbul-Türkiye



### DESCRIPTION

Litera: Journal of Language, Literature and Culture Studies - Dil, Edebiyat ve Kültür Araştırmaları Dergisi, which is the official publication of Istanbul University, Faculty of Letters, Department of Western Languages is an open access, peer-reviewed, multilingual, scholarly and international journal published two times a year in June and December. It was founded in 1954.

### AIM AND SCOPE

Litera - Journal of Language, Literature and Culture Studies publishes disciplinary and/or interdisciplinary, theoretical and/or applied research articles that focus on Western languages and literatures in the following fields: literary studies, linguistics, cultural studies, media studies, translation studies, and language teaching. The objective of Litera is to publish scientific articles that provide an intellectual platform for literary and cultural studies.

Western languages and literatures are the main fields of the journal scope. However, multidisciplinary and comparative approaches that focus on or include discussions of non-Western languages and literatures are also encouraged. The target group of the Journal consists of academicians, researchers, professionals, students, related professional and academic bodies and institutions. It publishes articles written in Turkish, English, French, Italian, German, and Spanish.

### EDITORIAL POLICIES AND PEER REVIEW PROCESS

#### Publication Policy

The journal is committed to upholding the highest standards of publication ethics and pays regard to Principles of Transparency and Best Practice in Scholarly Publishing published by the Committee on Publication Ethics (COPE), the Directory of Open Access Journals (DOAJ), the Open Access Scholarly Publishers Association (OASPA), and the World Association of Medical Editors (WAME) on <https://publicationethics.org/resources/guidelines-new/principles-transparency-and-best-practice-scholarly-publishing>

The subjects covered in the manuscripts submitted to the Journal for publication must be in accordance with the aim and scope of the Journal. Only those manuscripts approved by every individual author and that were not published before in or sent to another journal, are accepted for evaluation.

Changing the name of an author (omission, addition or order) in papers submitted to the Journal requires written permission of all declared authors.

Plagiarism, duplication, fraud authorship/denied authorship, research/data fabrication, salami slicing/salami publication, breaching of copyrights, prevailing conflict of interest are unethical behaviors. All manuscripts not in accordance with the accepted ethical standards will be removed from the publication. This also contains any possible malpractice discovered after the publication.

### **Plagiarism**

Submitted manuscripts that pass preliminary control are scanned for plagiarism using iThenticate software. If plagiarism/self-plagiarism will be found authors will be informed. Editors may resubmit manuscript for similarity check at any peer-review or production stage if required. High similarity scores may lead to rejection of a manuscript before and even after acceptance. Depending on the type of article and the percentage of similarity score taken from each article, the overall similarity score is generally expected to be less than 15 or 20%.

### **Double Blind Peer-Review**

After plagiarism check, the eligible ones are evaluated by the editors-in-chief for their originality, methodology, the importance of the subject covered and compliance with the journal scope. The editor provides a fair double-blind peer review of the submitted articles and hands over the papers matching the formal rules to at least two national/international referees for evaluation and gives green light for publication upon modification by the authors in accordance with the referees' claims.

### **Open Access Statement**

The journal is an open access journal and all content is freely available without charge to the user or his/her institution. Except for commercial purposes, users are allowed to read, download, copy, print, search, or link to the full texts of the articles in this journal without asking prior permission from the publisher or the author. This is in accordance with the "<https://www.budapestopenaccessinitiative.org/read>" BOAI definition of open access.

The open access articles in the journal are licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International ("<https://creativecommons.org/licenses/by-nc/4.0/deed.en>" CC BY-NC 4.0) license. (<https://creativecommons.org/licenses/by-nc/4.0/deed.en>).

### **Article Processing Charge**

All expenses of the journal are covered by the Istanbul University. Processing and publication are free of charge with the journal. There is no article processing charges or submission fees for any submitted or accepted articles.

### **Copyright Notice**

Authors publishing with the journal retain the copyright to their work licensed under the Creative Commons Attribution-NonCommercial 4.0 International license ( "<https://creativecommons.org/licenses/by-nc/4.0/>" CC BY-NC 4.0) (<https://creativecommons.org/licenses/by-nc/4.0/> ) which permits unrestricted, non-commercial use, distribution, and reproduction in any medium, provided the original work is properly cited.

### Peer Review Process

Only those manuscripts approved by its every individual author and that were not published before in or sent to another journal, are accepted for evaluation.

Submitted manuscripts that pass preliminary control are scanned for plagiarism using iThenticate software. After plagiarism check, the eligible ones are evaluated by Editor-in-Chief for their originality, methodology, the importance of the subject covered and compliance with the journal scope.

Editor-in-Chief evaluates manuscripts for their scientific content without regard to ethnic origin, gender, sexual orientation, citizenship, religious belief or political philosophy of the authors and ensures a fair double-blind peer review of the selected manuscripts.

The selected manuscripts are sent to at least two national/international referees for evaluation and publication decision is given by Editor-in-Chief upon modification by the authors in accordance with the referees' claims.

Editor-in-Chief does not allow any conflicts of interest between the authors, editors and reviewers and is responsible for final decision for publication of the manuscripts in the Journal.

Reviewers' judgments must be objective. Reviewers' comments on the following aspects are expected while conducting the review.

- Does the manuscript contain new and significant information?
- Does the abstract clearly and accurately describe the content of the manuscript?
- Is the problem significant and concisely stated?
- Are the methods described comprehensively?
- Are the interpretations and conclusions justified by the results?
- Is adequate references made to other Works in the field?
- Is the language acceptable?

Reviewers must ensure that all the information related to submitted manuscripts is kept as confidential and must report to the editor if they are aware of copyright infringement and plagiarism on the author's side.

A reviewer who feels unqualified to review the topic of a manuscript or knows that its prompt review will be impossible should notify the editor and excuse himself from the review process.

The editor informs the reviewers that the manuscripts are confidential information and that this is a privileged interaction. The reviewers and editorial board cannot discuss the manuscripts with other persons. The anonymity of the referees is important.

## **PUBLICATION ETHICS AND PUBLICATION MALPRACTICE STATEMENT**

Litera: Journal of Language, Literature and Culture Studies - Dil, Edebiyat ve Kültür Araştırmaları Dergisi is committed to upholding the highest standards of publication ethics and pays regard to Principles of Transparency and Best Practice in Scholarly Publishing published by the Committee on Publication Ethics (COPE), the Directory of Open Access Journals (DOAJ), the Open Access Scholarly Publishers Association (OASPA), and the World Association of Medical Editors (WAME) on <https://publicationethics.org/resources/guidelines-new/principles-transparency-and-best-practice-scholarly-publishing>

All parties involved in the publishing process (Editors, Reviewers, Authors and Publishers) are expected to agree on the following ethical principles.

All submissions must be original, unpublished (including as full text in conference proceedings), and not under the review of any other publication synchronously. Authors must ensure that submitted work is original. They must certify that the manuscript has not previously been published elsewhere or is not currently being considered for publication elsewhere, in any language. Applicable copyright laws and conventions must be followed. Copyright material (e.g. tables, figures or extensive quotations) must be reproduced only with appropriate permission and acknowledgement. Any work or words of other authors, contributors, or sources must be appropriately credited and referenced.

Each manuscript is reviewed by one of the editors and at least two referees under double-blind peer review process. Plagiarism, duplication, fraud authorship/denied authorship, research/data fabrication, salami slicing/salami publication, breaching of copyrights, prevailing conflict of interest are unethical behaviors.

All manuscripts not in accordance with the accepted ethical standards will be removed from the publication. This also contains any possible malpractice discovered after the publication. In accordance with the code of conduct we will report any cases of suspected plagiarism or duplicate publishing.

### **Research Ethics**

The journal adheres to the highest standards in research ethics and follows the principles of international research ethics as defined below. The authors are responsible for the compliance of the manuscripts with the ethical rules.

- Principles of integrity, quality and transparency should be sustained in designing the research, reviewing the design and conducting the research.
- The research team and participants should be fully informed about the aim, methods, possible uses and requirements of the research and risks of participation in research.
- The confidentiality of the information provided by the research participants and the confidentiality of the respondents should be ensured. The research should be designed to protect the autonomy and dignity of the participants.

## INFORMATION FOR AUTHORS

- Research participants should participate in the research voluntarily, not under any coercion.
- Any possible harm to participants must be avoided. The research should be planned in such a way that the participants are not at risk.
- The independence of research must be clear; and any conflict of interest or must be disclosed.
- In experimental studies with human subjects, written informed consent of the participants who decide to participate in the research must be obtained. In the case of children and those under wardship or with confirmed insanity, legal custodian's assent must be obtained.
- If the study is to be carried out in any institution or organization, approval must be obtained from this institution or organization.
- In studies with human subject, it must be noted in the method's section of the manuscript that the informed consent of the participants and ethics committee approval from the institution where the study has been conducted have been obtained.

### Author Responsibilities

It is authors' responsibility to ensure that the article is in accordance with scientific and ethical standards and rules. And authors must ensure that submitted work is original. They must certify that the manuscript has not previously been published elsewhere or is not currently being considered for publication elsewhere, in any language. Applicable copyright laws and conventions must be followed. Copyright material (e.g. tables, figures or extensive quotations) must be reproduced only with appropriate permission and acknowledgement. Any work or words of other authors, contributors, or sources must be appropriately credited and referenced.

All the authors of a submitted manuscript must have direct scientific and academic contribution to the manuscript. The author(s) of the original research articles is defined as a person who is significantly involved in "conceptualization and design of the study", "collecting the data", "analyzing the data", "writing the manuscript", "reviewing the manuscript with a critical perspective" and "planning/conducting the study of the manuscript and/or revising it". Fund raising, data collection or supervision of the research group are not sufficient roles to be accepted as an author. The author(s) must meet all these criteria described above. The order of names in the author list of an article must be a co-decision and it must be indicated in the [Copyright Agreement Form](#). The individuals who do not meet the authorship criteria but contributed to the study must take place in the acknowledgement section. Individuals providing technical support, assisting writing, providing a general support, providing material or financial support are examples to be indicated in acknowledgement section.

All authors must disclose all issues concerning financial relationship, conflict of interest, and competing interest that may potentially influence the results of the research or scientific judgment.

When an author discovers a significant error or inaccuracy in his/her own published paper, it is the author's obligation to promptly cooperate with the Editor to provide retractions or corrections of mistakes.

### **Responsibility for the Editor and Reviewers**

Editor-in-Chief evaluates manuscripts for their scientific content without regard to ethnic origin, gender, sexual orientation, citizenship, religious belief or political philosophy of the authors. He/She provides a fair double-blind peer review of the submitted articles for publication and ensures that all the information related to submitted manuscripts is kept as confidential before publishing.

Editor-in-Chief is responsible for the contents and overall quality of the publication. He/She must publish errata pages or make corrections when needed.

Editor-in-Chief does not allow any conflicts of interest between the authors, editors and reviewers. Only he has the full authority to assign a reviewer and is responsible for final decision for publication of the manuscripts in the Journal.

Reviewers must have no conflict of interest with respect to the research, the authors and/or the research funders. Their judgments must be objective.

Reviewers must ensure that all the information related to submitted manuscripts is kept as confidential and must report to the editor if they are aware of copyright infringement and plagiarism on the author's side.

A reviewer who feels unqualified to review the topic of a manuscript or knows that its prompt review will be impossible should notify the editor and excuse himself from the review process.

The editor informs the reviewers that the manuscripts are confidential information and that this is a privileged interaction. The reviewers and editorial board cannot discuss the manuscripts with other persons. The anonymity of the referees must be ensured. In particular situations, the editor may share the review of one reviewer with other reviewers to clarify a particular point.

## **MANUSCRIPT ORGANIZATION**

### **Language**

Articles in Turkish, English, German, French, Italian and Spanish are published. Submitted article must include an abstract both in the article language and in English, and an extended abstract in English as well. Extended abstract in English is not required for articles in English.

### **Manuscript Organization and Submission**

All correspondence will be sent to the first-named author unless otherwise specified. Manuscript is to be submitted online via <http://litera.istanbul.edu.tr/en/> and it must be accompanied by a cover letter indicating that the manuscript is intended for publication, specifying the article category

(i.e. research article, review etc.) and including information about the manuscript (see the Submission Checklist). Manuscripts should be prepared in Microsoft Word 2003 and upper versions. In addition, [Copyright Agreement Form](#) that has to be signed by all authors must be submitted.

1. The manuscripts should be in A4 paper standards: having 2.5 cm margins from right, left, bottom and top, Times New Roman font style in 12 font size, line spacing of 1.5 and "justify align" format. For indented paragraph, tab key should be used. One line spacing should be used for the tables and figures, which are included in the text.
2. The title of the text should be centered on the page, in lower-case letter, bold, Times New Roman font and 14 font size.
3. Information about the author is to be written on the left part of the page skipping one line space after the title, and it should be in Times New Roman font, 10 font size, with one line spacing. After indicating the name of the author in lower-case letter and surname in capital letter, the title, affiliation, and e-mail address should be included.
4. Before the introduction part, there should be an abstract of 200-250 words both in the language of the article and in English. An extended abstract in English between 600-800 words, summarizing the scope, the purpose, the results of the study and the methodology used is to be included following the abstracts. If the manuscript is in English, extended abstract is not required. Underneath the abstracts, 5 keywords that inform the reader about the content of the study should be specified in the language of the article and in English.
5. The manuscripts should contain mainly these components: title, abstract and keywords; extended abstract (If the manuscript is in English, extended abstract is not required), sections, footnotes and references.
6. Research article sections are ordered as follows: "Introduction", "Aim and Methodology", "Findings", "Discussion and Conclusion", "Endnotes" and "References". For review and commentary articles, the article should start with the "Introduction" section where the purpose and the method is mentioned, go on with the other sections; and it should be finished with "Discussion and Conclusion" section followed by "Endnotes", "References" and "Tables and Figures".
7. Tables, graphs and figures can be given with a number and a defining title if and only if it is necessary to follow the idea of the article. Otherwise features like demographic characteristics can be given within the text.
8. A title page including author information must be submitted together with the manuscript. The title page is to include fully descriptive title of the manuscript and, affiliation, title, e-mail address, ORCID, postal address, phone and fax number of the author(s) (see The Submission Checklist).
9. The scientific and legal responsibility for manuscripts submitted to our journal for publication belongs to the author(s).
10. The author(s) can be asked to make some changes in their articles due to peer reviews.
11. A copy of the journal will be sent to each author of the accepted articles upon their request.
12. The studies that were sent to the journal will not be returned whether they are published or not.

### References

Papers accepted but not yet included in the issue are published online in the Early View section and they should be cited as “advance online publication”. Citing a “personal communication” should be avoided unless it provides essential information not available from a public source, in which case the name of the person and date of communication should be cited in parentheses in the text. For scientific articles, written permission and confirmation of accuracy from the source of a personal communication must be obtained.

### Reference Style and Format

Litera: Journal of Language, Literature and Culture Studies - Dil, Edebiyat ve Kültür Araştırmaları Dergisi complies with APA (American Psychological Association) style 6th Edition for referencing and quoting. For more information:

- American Psychological Association. (2010). Publication manual of the American Psychological Association (6<sup>th</sup> ed.). Washington, DC: APA.
- <http://www.apastyle.org>

Accuracy of citation is the author’s responsibility. All references should be cited in text. Reference list must be in alphabetical order. Type references in the style shown below.

### Citations in the Text

Citations must be indicated with the author surname and publication year within the parenthesis.

If more than one citation is made within the same parenthesis, separate them with (;).

### Samples:

#### ***More than one citation;***

(Esin et al., 2002; Karasar, 1995)

#### ***Citation with one author;***

(Akyolcu, 2007)

#### ***Citation with two authors;***

(Sayıner & Demirci, 2007)

#### ***Citation with three, four, five authors;***

First citation in the text: (Ailen, Ciambune, & Welch, 2000) Subsequent citations in the text: (Ailen et al., 2000)

#### ***Citations with more than six authors;***

(Çavdar et al., 2003)



### Citations in the Reference

All the citations done in the text should be listed in the References section in alphabetical order of author surname without numbering. Below given examples should be considered in citing the references.

### Basic Reference Types

#### Book

##### a) Turkish Book

Karasar, N. (1995). *Araştırmalarda rapor hazırlama* (8<sup>th</sup> ed.) [Preparing research reports]. Ankara, Turkey: 3A Eğitim Danışmanlık Ltd.

##### b) Book Translated into Turkish

Mucchielli, A. (1991). *Zihniyetler* [Mindsets] (A. Kotil, Trans.). İstanbul, Turkey: İletişim Yayınları.

##### c) Edited Book

Ören, T., Üney, T., & Çölkesen, R. (Eds.). (2006). *Türkiye bilişim ansiklopedisi* [Turkish Encyclopedia of Informatics]. İstanbul, Turkey: Papatya Yayıncılık.

##### d) Turkish Book with Multiple Authors

Tonta, Y., Bitirim, Y., & Sever, H. (2002). *Türkçe arama motorlarında performans değerlendirme* [Performance evaluation in Turkish search engines]. Ankara, Turkey: Total Bilişim.

##### e) Book in English

Kamien R., & Kamien A. (2014). *Music: An appreciation*. New York, NY: McGraw-Hill Education.

##### f) Chapter in an Edited Book

Bassett, C. (2006). Cultural studies and new media. In G. Hall & C. Birchall (Eds.), *New cultural studies: Adventures in theory* (pp. 220–237). Edinburgh, UK: Edinburgh University Press.

##### g) Chapter in an Edited Book in Turkish

Erkmen, T. (2012). Örgüt kültürü: Fonksiyonları, öğeleri, işletme yönetimi ve liderlikteki önemi [Organization culture: Its functions, elements and importance in leadership and business management]. In M. Zencirkıran (Ed.), *Örgüt sosyolojisi* [Organization sociology] (pp. 233–263). Bursa, Turkey: Dora Basım Yayın.

##### h) Book with the same organization as author and publisher

American Psychological Association. (2009). *Publication manual of the American psychological association* (6<sup>th</sup> ed.). Washington, DC: Author.

#### Article

##### a) Turkish Article

Mutlu, B., & Savaşer, S. (2007). Çocuğu ameliyat sonrası yoğun bakımda olan ebeveynlerde stres nedenleri ve azaltma girişimleri [Source and intervention reduction of stress for parents whose children are in intensive care unit after surgery]. *Istanbul University Florence Nightingale Journal of Nursing*, 15(60), 179–182.

##### b) English Article

de Cillia, R., Reisigl, M., & Wodak, R. (1999). The discursive construction of national identity. *Discourse and Society*, 10(2), 149–173. <http://dx.doi.org/10.1177/0957926599010002002>

**c) Journal Article with DOI and More Than Seven Authors**

Lal, H., Cunningham, A. L., Godeaux, O., Chlibek, R., Diez-Domingo, J., Hwang, S.-J. ... Heineman, T. C. (2015). Efficacy of an adjuvanted herpes zoster subunit vaccine in older adults. *New England Journal of Medicine*, 372, 2087–2096. <http://dx.doi.org/10.1056/NEJMoa1501184>

**d) Journal Article from Web, without DOI**

Sidani, S. (2003). Enhancing the evaluation of nursing care effectiveness. *Canadian Journal of Nursing Research*, 35(3), 26–38. Retrieved from <http://cjr.mcgill.ca>

**e) Journal Article with DOI**

Turner, S. J. (2010). Website statistics 2.0: Using Google Analytics to measure library website effectiveness. *Technical Services Quarterly*, 27, 261–278. <http://dx.doi.org/10.1080/07317131003765910>

**f) Advance Online Publication**

Smith, J. A. (2010). Citing advance online publication: A review. *Journal of Psychology*. Advance online publication. <http://dx.doi.org/10.1037/a45d7867>

**g) Article in a Magazine**

Henry, W. A., III. (1990, April 9). Making the grade in today's schools. *Time*, 135, 28–31.

**Doctoral Dissertation, Master's Thesis, Presentation, Proceeding**

**a) Dissertation/Thesis from a Commercial Database**

Van Brunt, D. (1997). *Networked consumer health information systems* (Doctoral dissertation). Available from ProQuest Dissertations and Theses database. (UMI No. 9943436)

**b) Dissertation/Thesis from an Institutional Database**

Yaylali-Yıldız, B. (2014). *University campuses as places of potential publicness: Exploring the political, social and cultural practices in Ege University* (Doctoral dissertation). Retrieved from <http://library.iyte.edu.tr/tr/hizli-erisim/iyte-tez-portali>

**c) Dissertation/Thesis from Web**

Tonta, Y. A. (1992). *An analysis of search failures in online library catalogs* (Doctoral dissertation, University of California, Berkeley). Retrieved from <http://yunus.hacettepe.edu.tr/~tonta/yayinlar/phd/ickapak.html>

**d) Dissertation/Thesis abstracted in Dissertations Abstracts International**

Appelbaum, L. G. (2005). Three studies of human information processing: Texture amplification, motion representation, and figure-ground segregation. *Dissertation Abstracts International: Section B. Sciences and Engineering*, 65(10), 5428.

**e) Symposium Contribution**

Krinsky-McHale, S. J., Zigman, W. B., & Silverman, W. (2012, August). Are neuropsychiatric symptoms markers of prodromal Alzheimer's disease in adults with Down syndrome? In W. B. Zigman (Chair), *Predictors of mild cognitive impairment, dementia, and mortality in adults with Down syndrome*. Symposium conducted at the meeting of the American Psychological Association, Orlando, FL.

**f) Conference Paper Abstract Retrieved Online**

Liu, S. (2005, May). *Defending against business crises with the help of intelligent agent based early warning solutions*. Paper presented at the Seventh International Conference on Enterprise Information Systems, Miami, FL. Abstract retrieved from [http://www.iceis.org/iceis2005/abstracts\\_2005.htm](http://www.iceis.org/iceis2005/abstracts_2005.htm)

**g) Conference Paper - In Regularly Published Proceedings and Retrieved Online**

Herculano-Houzel, S., Collins, C. E., Wong, P., Kaas, J. H., & Lent, R. (2008). The basic nonuniformity of the cerebral cortex. *Proceedings of the National Academy of Sciences*, *105*, 12593–12598. <http://dx.doi.org/10.1073/pnas.0805417105>

**h) Proceeding in Book Form**

Parsons, O. A., Pryzwansky, W. B., Weinstein, D. J., & Wiens, A. N. (1995). Taxonomy for psychology. In J. N. Reich, H. Sands, & A. N. Wiens (Eds.), *Education and training beyond the doctoral degree: Proceedings of the American Psychological Association National Conference on Postdoctoral Education and Training in Psychology* (pp. 45–50). Washington, DC: American Psychological Association.

**i) Paper Presentation**

Nguyen, C. A. (2012, August). *Humor and deception in advertising: When laughter may not be the best medicine*. Paper presented at the meeting of the American Psychological Association, Orlando, FL.

**Other Sources**

**a) Newspaper Article**

Browne, R. (2010, March 21). This brainless patient is no dummy. *Sydney Morning Herald*, *45*.

**b) Newspaper Article with no Author**

New drug appears to sharply cut risk of death from heart failure. (1993, July 15). *The Washington Post*, p. A12.

**c) Web Page/Blog Post**

Bordwell, D. (2013, June 18). David Koepp: Making the world movie-sized [Web log post]. Retrieved from <http://www.davidbordwell.net/blog/page/27/>

**d) Online Encyclopedia/Dictionary**

Ignition. (1989). In *Oxford English online dictionary* (2<sup>nd</sup> ed.). Retrieved from <http://dictionary.oed.com>  
Marcoux, A. (2008). Business ethics. In E. N. Zalta (Ed.). *The Stanford encyclopedia of philosophy*. Retrieved from <http://plato.stanford.edu/entries/ethics-business/>

**e) Podcast**

Dunning, B. (Producer). (2011, January 12). *inFact: Conspiracy theories* [Video podcast]. Retrieved from <http://itunes.apple.com/>

**f) Single Episode in a Television Series**

Egan, D. (Writer), & Alexander, J. (Director). (2005). Failure to communicate. [Television series episode]. In D. Shore (Executive producer), *House*; New York, NY: Fox Broadcasting.

**g) Music**

Fuchs, G. (2004). Light the menorah. On *Eight nights of Hanukkah* [CD]. Brick, NJ: Kid Kosher.

## **SUBMISSION CHECKLIST**

Ensure that the following items are present:

- Cover letter to the editor
  - ✓ The category of the manuscript
  - ✓ Confirming that “the paper is not under consideration for publication in another journal”.
  - ✓ Including disclosure of any commercial or financial involvement.
  - ✓ Confirming that last control for fluent English was done.
  - ✓ Confirming that journal policies detailed in Information for Authors have been reviewed.
  - ✓ Confirming that the references cited in the text and listed in the references section are in line with APA 6.
- Copyright Agreement Form
- Permission of previously published copyrighted material if used in the present manuscript
- Title page
  - ✓ The category of the manuscript
  - ✓ The title of the manuscript both in the language of article and in English
  - ✓ All authors' names and affiliations (institution, faculty/department, city, country), e-mail addresses
  - ✓ Corresponding author's email address, full postal address, telephone and fax number
  - ✓ ORCIDs of all authors.
- Main Manuscript Document
  - ✓ The title of the manuscript both in the language of article and in English
  - ✓ Abstracts (200-250 words) both in the language of article and in English
  - ✓ Key words: 5 words both in the language of article and in English
  - ✓ Extended Abstract (600-800 words) in English for the articles which are not in English
  - ✓ Main article sections
  - ✓ Grant support (if exists)
  - ✓ Conflict of interest (if exists)
  - ✓ Acknowledgement (if exists)
  - ✓ References
  - ✓ All tables, illustrations (figures) (including title, description, footnotes)

## **CONTACT INFO**

Editor : Bülent Çağlakpınar  
E-mail : bcaglakpınar@gmail.com  
Phone : + 90 212 455 57 00 / 15861

Web site: <http://litera.istanbul.edu.tr>  
Email : [litera@istanbul.edu.tr](mailto:litera@istanbul.edu.tr)  
Address : Istanbul University,  
Faculty of Letters  
Department of Western Languages and Literatures  
Ordu Cad. No: 6  
34134, Laleli  
Istanbul-Turkey

## COPYRIGHT AGREEMENT FORM / TELİF HAKKI ANLAŞMASI FORMU



Istanbul University  
İstanbul Üniversitesi

Journal name: Journal of Language, Literature and Culture Studies  
Dergi Adı: Litera: Dil, Edebiyat ve Kültür Araştırmaları Dergisi

Copyright Agreement Form  
Telif Hakkı Anlaşması Formu

<b>Responsible/Corresponding Author</b> <i>Sorumlu Yazar</i>	
<b>Title of Manuscript</b> <i>Makalenin Başlığı</i>	
<b>Acceptance date</b> <i>Kabul Tarihi</i>	
<b>List of authors</b> <i>Yazarların Listesi</i>	

Sıra No	Name - Surname <i>Adı-Soyadı</i>	E-mail <i>E-Posta</i>	Signature <i>İmza</i>	Date <i>Tarih</i>
1				
2				
3				
4				
5				

<b>Manuscript Type (Research Article, Review, etc.)</b> <i>Makalenin türü (Araştırma makalesi, Derleme, v.b.)</i>	
--	--

**Responsible/Corresponding Author:**  
*Sorumlu Yazar:*

<b>University/company/institution</b>	<i>Çalıştığı kurum</i>	
<b>Address</b>	<i>Posta adresi</i>	
<b>E-mail</b>	<i>E-posta</i>	
<b>Phone; mobile phone</b>	<i>Telefon no; GSM no</i>	

**The author(s) agrees that:**

The manuscript submitted is his/her/their own original work, and has not been plagiarized from any prior work, all authors participated in the work in a substantive way, and are prepared to take public responsibility for the work, all authors have seen and approved the manuscript as submitted, the manuscript has not been published and is not being submitted or considered for publication elsewhere, the text, illustrations, and any other materials included in the manuscript do not infringe upon any existing copyright or other rights of anyone. İSTANBUL UNIVERSITY will publish the content under Creative Commons Attribution-NonCommercial 4.0 International (CC BY-NC 4.0) license that gives permission to copy and redistribute the material in any medium or format other than commercial purposes as well as remix, transform and build upon the material by providing appropriate credit to the original work. The Contributor(s) or, if applicable the Contributor's Employer, retain(s) all proprietary rights in addition to copyright, patent rights. I/We indemnify İSTANBUL UNIVERSITY and the Editors of the Journals, and hold them harmless from any loss, expense or damage occasioned by a claim or suit by a third party for copyright infringement, or any suit arising out of any breach of the foregoing warranties as a result of publication of my/our article. I/We also warrant that the article contains no libelous or unlawful statements, and does not contain material or instructions that might cause harm or injury. This Copyright Agreement Form must be signed/ratified by all authors. Separate copies of the form (completed in full) may be submitted by authors located at different institutions; however, all signatures must be original and authenticated.

**Yazar(lar) aşağıdaki hususları kabul eder**

Sunulan makalenin yazar(lar)ın orijinal çalışması olduğunu ve intihal yapmadıklarını, Tüm yazarların bu çalışmaya asli olarak katılmış olduklarını ve bu çalışma için her türlü sorumluluğu aldıklarını, Tüm yazarların sunulan makalenin son halini gördüklerini ve onayladıklarını, Makalenin başka bir yerde basılmadığını veya basılmak için sunulmadığını, Makalede bulunan metnin, şekillerin ve dokümanların diğer şahıslara ait olan Telif Haklarını ihlal etmediğini kabul ve taahhüt ederler. İSTANBUL ÜNİVERSİTESİ'nin bu fikri eseri, Creative Commons Atıf-GayriTicari 4.0 Uluslararası (CC BY-NC 4.0) lisansı ile yayımlanmasına izin verirler. Creative Commons Atıf-GayriTicari 4.0 Uluslararası (CC BY-NC 4.0) lisansı, eserin ticari kullanım dışında her boyut ve formatta paylaşılmasına, kopyalanmasına, çoğaltılmasına ve orijinal esere uygun şekilde atıfı bulunmak kaydıyla yeniden düzenleme, dönüştürme ve eserin üzerine inşa etme dâhil adapte edilmesine izin verir. Yazar(lar)ın veya varsa yazar(lar)ın işverenin telif dâhil patent hakları, fikri mülkiyet hakları saklıdır. Ben/Biz, telif hakkı ihlali nedeniyle üçüncü şahıslarca vuku bulacak hak talebi veya açılacak davalarda İSTANBUL ÜNİVERSİTESİ ve Dergi Editörlerinin hiçbir sorumluluğunun olmadığını, tüm sorumluluğun yazarlara ait olduğunu taahhüt ederim/ederiz. Ayrıca Ben/Biz makalede hiçbir suç unsuru veya kanuna aykırı ifade bulunmadığını, araştırma yapılrken kanuna aykırı herhangi bir malzeme ve yöntem kullanılmadığını taahhüt ederim/ederiz. Bu Telif Hakkı Anlaşması Formu tüm yazarlar tarafından imzalanmalıdır/onaylanmalıdır. Form farklı kurumlarda bulunan yazarlar tarafından ayrı kopyalar halinde doldurularak sunulabilir. Ancak, tüm imzaların orijinal veya kanıtlanabilir şekilde onaylı olması gerekir.

<b>Responsible/Corresponding Author:</b> <i>Sorumlu Yazar:</i>	<b>Signature / İmza</b>	<b>Date / Tarih</b>
		...../...../.....

