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Kazuo Ishiguro's *The Unconsoled*: An Interdisciplinary Analysis

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ABSTRACT

The study proposes a theoretical analysis of Kazuo Ishiguro's fourth novel, using the storytelling forms proposed by Kurt Vonnegut, along with the Freudian and Jungian oneiric theories, in order to decide the Kafkaesque texture of the narrative. The protagonist Ryder can open secret portals to physical places in his past and can reconfigure his reality based on memories. Firstly, the study discusses the intertextual connection of *The Unconsoled* with Vonnegut's *Slaughterhouse-Five* and Woolf's *Orlando: A Biography* while treating its Kantian value according to the domino effect and the quantum principle of probability. The second part analyses Ishiguro's dream techniques, in conjunction with concepts like the Pygmalion and Golem effects, the imposter syndrome, the tunnel memory and Kahneman's system 1 and 2 of thinking, for explaining Ryder's irrational doings. The last part examines Ryder's cognitive dissonance, his lack of anagnorisis, as well as his flow of consciousness, as compared to Woolf's *Mrs. Dalloway* and Joyce's *Odysseus*. The protagonist's need for mental decluttering and willpower is then explained through the Stoic principles in Marcus Aurelius' *Meditations*, as a way to strike a balance between creation and consumption, both in Ishiguro's novel and in real life. The problems of the nameless European city are also interpreted from a game theoretical perspective, with the tragedy of the commons and the public goods game as examples of faulty cost-benefit relationships. Holistically speaking, the study highlights the meditative power of *The Unconsoled*, focusing on the narrative's similitudes to the semantic-linguistic incomprehensibility of Joyce's *Finnegans Wake*.

Keywords: Kazuo Ishiguro, *The Unconsoled*, story shapes, dream techniques, mental decluttering

The Story of All

Kazuo Ishiguro is one of the most emotional contemporary writers, the sincerity of his novels being fully acknowledged in 2017, when the British writer of Japanese origin was awarded the Nobel Prize for revealing the abyss behind the illusion of social interconnection (Nobel Prize, 2017). All of Ishiguro's eight novels talk about identity, hence the major importance that the author attaches to the past and the memory processes. The mental multiverse of Ishigurian characters creates the illusory three-dimensionality of the subjective mundane. Ishiguro's novels prove that life itself is a huge yet finite mental diorama: Everyone sees something different, depending on their own biography!

The Englishman Ryder, the protagonist of Ishiguro's fourth novel, *The Unconsoled*, is a pianist known worldwide, who, having tasted the blessing and the curse of fame, knows only too well that the most important tenet of universal transaction is to give some in order to get some. One small failure in abiding by the universal law of fair exchange renders the whole human world doomed to uncontrollable disorder, beyond the second law of thermodynamics or natural entropy, which underlies the ever-expanding nature of the Universe (Basurto-Flores et al., 2018). There is a whole scientific explanation behind the aforementioned statement, even a probability theory known as Heisenberg's uncertainty principle, which stipulates that there will always be properties of particles that cannot be observed at the same time and thus can be deemed unreal (Eastwood, 2017). However, in a world of quantum probabilities, it has been predicted that the universal mind could go past determinism once it could perceive past, present and future simultaneously: "We may regard the present state of the universe as the effect of its past and the cause of its future. An intellect which at a certain moment would know all forces that set nature in motion [...] for such an intellect nothing would be uncertain and the future just like the past would be present before its eyes" (Laplace, 2012, p. 4). Ryder, having achieved professional greatness, must therefore be well aware not only of the law of chaos that governs the Universe, but also of the butterfly effect, which makes anyone's advance through life universally significant: humans, whether children, parents, porters, pianists or stay-at-home moms, matter equally in the universal scheme just because the butterfly-like flapping of their extended or broken wings can have a domino effect on the whole world and, ultimately, on the fabric of the whole Universe (Dooley, 2009).

Ryder, famous as he is, unconsciously knows all these scientific explanations of his worldly success. He checks into the hotel that has thoroughly prepared to accommodate a prestigious person like him and then he intends to go about his artistic business as planned. This is the first time Ishiguro has shown that the novel setting should not decide what type of novel he will write. In many interviews the author discusses the problematic nature of finding the right location for his novels, an endeavour that comes long after he has started his narrative: "Often the setting comes quite late in the process. I usually have the whole story, the whole idea, and then I hunt for the location, for a place where I can set it down" (Chang, 2015). *The Unconsoled* is set in an unnamed town with Germanic flavour, as most of the characters' names, along with the scanty description of some locations, might indicate. Ryder's job in the small city is both artistic and civic. His concert, scheduled for Thursday evening, should save the whole community from rapid decline due to collective dissatisfaction with the general status quo: "People need me. I arrive in a place and find terrible problems, and people are so grateful I've come" (Ishiguro, 2013, p. 156). The unconsoled of the unnamed town want to return to their past values and seem to have decided that only Ryder and his concert can reverse the downward-spiral state of their collective and individual living. By reversing "the spiral of misery gaining ever greater momentum at the heart of [their] community", Ryder can help the residents "build a new mood, a new era" (Ishiguro, 2013, p. 167). The famous artist seems eager to help and yet, somehow, also seems out of control in anything he does throughout his whole stay in the town. "I have a particularly tight schedule" he keeps repeating as he sees the futility of his well-intended acts (p. 23; p. 35; p. 67). The community, however, appears prepared to take risks at an individual level: "Perhaps you'll warn us of the hard work that lies ahead for each one of us if we're ever to re-discover the happiness we once had" (p. 115). Is returning to past values impossible, both collectively and personally? The general scheme of advancement implicitly entails dismissing the previous values in favour of something new, which may prove beneficial or detrimental in the long run.

Before giving his concert, Ryder wants to be a good counsellor for the people asking for his help and yet his gliding approach to his and others' problems and predicaments is as shifty as the texture of a very uncontrollable dream: "They take so much for granted, all these people. What do they want me to do, on this night of all nights" (p. 171)? All of his encounters seem to lack a well-established itinerary while he is both a guest in this nameless provincial place and a long-term resident, with a wife, Sophie, and a son, Boris, both of whom entail a lot of familial responsibilities. Ryder also seems to have

discovered the secrets of space-time travelling, which renders him able to circulate between distant places, far outside town and back to the hotel in next to no time, with the help of incomprehensible passageways. Almost all residents of the unconsoled town have something to ask from the famous piano player in a tiringly blathering way: "But it's the same as everywhere else. They expect everything from me. They'll probably turn on me tonight, it wouldn't surprise me" (p. 171). Moreover, many of his old friends, who have marked his school days and childhood in Worcestershire and whom he has not met for ages, seem to pop up out of nowhere exactly when he finds himself in the middle of another engaging errand. With each unexpected occurrence, Ryder's mind gets busy with involuntarily recollecting episodes from his past, all the way back to his childhood, like the time when the car in which he used to spend his days as a child, now eaten by rust and old age, pops into his way while he is going to a reception.

By means of long, digressive monologues, Ishiguro creates a type of story that defies time and space in a highly uncomfortable way. According to Fludernik (1999), meandering narrative usually contains "excessive information about marginal issues and insufficient treatment of what the reader constructs as crucial topics" (p. 76). At the outset, the bellboy Gustav manages to squeeze no less than four pages of soliloquy into an elevator trip of several seconds. The reader feels as out of control as Ryder while the physical coordinates of the three-dimensional world expand and compress, most times in direct contradiction to each other. Everything is off kilter, in a state of surreal imbalance that exceeds the absurd, physics-defying nature of Alice's Wonderland (Woolf, 2010). Moreover, through its suppressing nature, the language comes to further deepen the disequilibrium, as is often the case with Ishiguro's deliberate intention to conceal meaning rather than clarify it (Mason, 1989). Although Ishiguro does not particularly agree with being a precursor of Kafka's work (Vorda & Herzinger, 1994), this is one of the traits the Swedish Academy attributed to his writings, intermingled with "a little bit" of Jane Austin, before rewarding his talent with the Nobel Prize (Nobel Prize, 2017; Johnson & Pawlak, 2017).
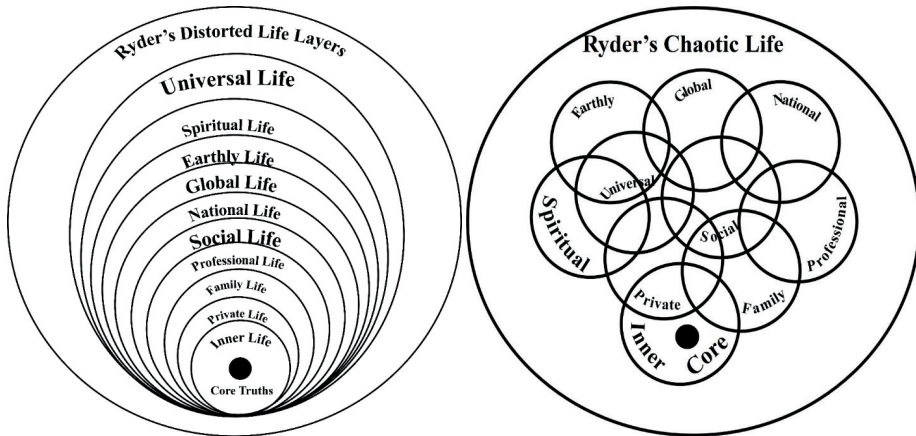
Figure 1. Ryder's time distortion and existential overlapping

Does the eponymous adjective *Kafkaesque* really manage to encapsulate the surreal atmosphere of *The Unconsoled*? There is indeed a nightmarish quality to Ishiguro's prose while the action seems to have been caught in quick sands: the harried-looking Ryder is incapable of achieving elementary tasks; the settings and perspectives shift incongruously, one state stranger than the other; the characters' habits and behaviour seem peculiar, to say the least. The Kafkaesque of *The Unconsoled* is unarguably there, with its linguistic display of mixed-up emotions and the messed-up intermingle of what is real and what is fantastic, all of this underlain by a sense of trudging through the core of hopeful and hopeless realities alike (Reitano, 2007). Thus, Ryder's distorted temporality consists of a tangential and overlapping mixture of life layers, infected by paranoid, anxious and delusive logic. At the core of his existential rings are the truths that should render his life meaningful and yet Ryder never seems to get through the flesh of his multi-layered existence to grab hold of what counts most. The piano player practically absents himself from most of his own play, jumbling up his duties, or even excluding some of them altogether – the very image Kafka seems to create in most of his works.

The unity through inter-inclusion should have underlain the physics of Ryder's life and yet the concentric disposition of his layers has kept eluding his existence since childhood. Sadly enough, Ryder's chaos, at different degrees, seems to be the only reality humankind has known since its inception – both Ishiguro and Kafka acknowledge this aspect in their experimental fiction. Ryder is a famous English artist. He visits or revisits an unnamed town; his performance may or may not be crucial to the rebirth of the community; the circuits of human interconnection turn on and off in an

uncontrollable way; Ryder speaks to people for the first time only to engage in subjects that indicate how close he is, in fact, to his interlocutors. The more he converses with them, the more he remembers about them and, most importantly, how he feels about them. It is like entering a collective subconscious and getting entangled in a network of dizzying stories, overlapping and mirroring each other at a faster and faster speed. Just as Gustav, the hotel porter, has not spoken directly to his daughter Sophie for so long, so too Boris catches his father's attention in an impatient, even aggressive, way. Readers, however, cannot fully start judging Ryder for being such a neglectful father, because they cannot be sure whether Ryder is the father of the boy in the first place. On the other hand, the hotel manager Hoffman is still unable, after all these years, to forge a healthy bond with his son and wife. The young pianist Stephan exhibits the extent of self-consciousness that Ryder remembers experiencing in his relationship with his own parents, whom he anxiously expects at his forthcoming concert, as if their confirmation of his professionalism had never been given before. The Kafkaesque further transpires from the uncertainty of Ryder's perceptions and realities as well as his own projections on others. The cobweb of real and surreal, dream, fantasy and dysfunctional mindscape is woven by an army of spider fears: the fear of not living up to others' expectations; the fear of being unprepared for what matters; the fear of behaving inappropriately; the fear of being execrable at multitasking; the fear of not pleasing others; the fear of attracting more of what is feared through the very act of fearing uncontrollably (Ishiguro, 2013, p. 232).

At some point, bewildered readers stop asking themselves what is possible and what is not, or why the narrative threads become hilarious in places. Ryder's hotel room, for instance, is also his "bedroom during the two years [his] parents and [he] had lived at [his] aunt's house on the borders of England and Wales" (p. 36). The artist wears nothing but a dressing gown and slippers at an important event only to expose himself when all eyes are on him as he is expected to deliver a life-changing speech. Moreover, he starts witnessing a journalist and a photographer's double talk as they interview him, as if he were reading their hidden intentions to double cross him into unwillingly creating a positive advertisement for a controversial building. At another point, a funeral event is stopped on his account as the participants obsequiously offer him a cake in cellophane. Why Clint Eastwood stars alongside Yul Brynner in the nocturnal showing of *2001: A Space Odyssey*, instead of Gary Lockwood and Keir Dullea, becomes as remote a question as the alternate-universe battles presented in the famous movie. In the spotlight come, undoubtedly, the manic manifestations of the supposed watchers,

who fill the theatre with their grotesque talking, laughs and shrieks while they play cards or roll on their backs mirthfully. It is imperative that readers should get accustomed to the illogical advancement of the plot in order to surpass the chaotic narrative all the way to the core message of the novel. Furthermore, there is an omniscient quality to Ryder's already quirky behaviour: not only can the artist aptly guess details about others' lives by observing certain gestures or body movements, but he can also physically travel through his interlocutors' background stories when he speaks with or thinks of them. The artist can thus witness Gustav's worrying thoughts about his daughter or, while in the car with Boris, he can follow Stephan on his way to a woman the young man has a business with, watching the whole conversation between the two and giving important details about the woman's flat. Then, Boris makes a noise that focuses his supposed father back on the main track of this liquid reality. If readers were to reduce the whole book to a sentence or two, as the author likes to do at the outset of a novel creation, it would sound like this: *The Unconsoled* is about some people whose endeavours to save an unnamed town from cultural decay are thwarted by a surreal mash-up of spatial, temporal, social and reminiscing predicaments.

In Vonnegut's *Slaughterhouse-Five*, Billy Pilgrim also experiences the liquidity of time travelling as he intermingles mundane and absurd life sequences, like the alien zoo that keeps him captive, the horrors of war, the beauty of the Grand Canyon and the intricacy of optometry. By presenting such an out-of-time-and-space narrative, Vonnegut only proves the adventurous nature of all stories, whether fictitious or real, being among the many scholars that have tried to make sense of the decision-making process underlying human behaviour. Back in the day, however, his interdisciplinary attempt to marry sciences to humanities in solving one of the greatest anthropological puzzles was met with incredulity and even rejection: "I have tried to bring scientific thinking to literary criticism, and there has been very little gratitude for this" (Johnson, 2019). Vonnegut believed so strongly in story shapes that he came up with no less than eight such creations, and they all depend on the graphic display of the protagonist's trajectory across the narrative on an X–Y axis, which represents the good and bad fortune of the protagonist (X) related to the beginning and the end of the story (Y). Vonnegut's story shapes bear significant names, corresponding to their heroes' life trajectories: (1) man in hole; (2) boy meets girl; (3) from bad to worse; (4) Which way is up?; (5) creation story; (6) Old Testament; (7) New Testament; (8) Cinderella (Murphy, 2011). However, both Vonnegut's *Slaughterhouse-Five* and Ishiguro's *The Unconsoled* fail to fall into any of the eight categories. Through their sincere portrayal of human

nature, the two authors create stories whose characters' fortune is never a clear-cut distinction, thus rendering their narratives closer to real life. Though Ryder is the character all the others gravitate towards, *The Unconsoled* does not really have a protagonist. Everyone is given the chance to tell their life stories in uninterrupted monologues that defy time and space, thereby not disturbing the order of circumstances. Real life is a series of probabilities and predictions beyond the control of one's conscious mind. Quantum mechanics and relativity theories are still trying to explain the quirkiness of two-state particles, time dilation and the interdependence of past, present and future that builds down the nature of both Newtonian and quantum physics. According to the quantum world, cause and effect are just a way of seeing two interdependent elements of an ever-growing system called the Universe as we know it (Dirac, 1932). Therefore, the unrealistic shapes of the eight diagrammed story types that are assumed to cover all the story-based texts ever created, the Old and New Testament included, cannot render the unshapeable trajectory of human life, with its unpredictable ups and downs: "This rise and fall is, in fact, artificial. It pretends that we know more about life than we really do" (Johnson, 2019). Such ambiguity therefore gives birth to the category of Hamletian life-shaped stories: "We are so seldom told the truth. In Hamlet, Shakespeare tells us we don't know enough about life to know what the good news is and what the bad news is, and we respond to that" (Vonnegut, 2004).

The purpose of Vonnegut's story shaping is to give true meaning to real life, acting as a dark backdrop for the moments of light. In other words, Vonnegut believes, as does Ishiguro, that, through stories, people can develop a habitual appreciation for the rare moments of true and simple happiness, and, ultimately, for all that human nature and character entail: "empty heroics, low comedy, and pointless death" (Vonnegut, 1991, p. 67). Although Ishiguro does not overtly express this idea in his novel, only implies it through the airy-liquified travels of his protagonist, he still proves what Vonnegut states in *Slaughterhouse-Five*: "All moments, past, present, and future, always have existed, always will exist … It's just an illusion here on Earth that one moment follows another one, like beads on a string, and that once that moment is gone it is gone forever" (Vonnegut, 1991, p. 23). By accepting their helpless fate in the end, both Ryder and the inhabitants of the European city behave as the alien race of Tralfamadorians from Vonnegut's novels: At a subconscious level, they can see all the temporal sequences at the same time and therefore do not even try to alter their past or future – they become content with the little they have. In a later novel by Ishiguro, *Never Let Me Go*, the protagonists seem even more in line with the awareness of Vonnegut's characters

that nothing can be controlled, so they decide "to love whoever is around to be loved" (Vonnegut, 1991, p. 57). Back to *The Unconsoled*: the protagonist's life trajectory is as Hamletian as the British-Japanese author, aware of the limitations of the human being, can make it, through unnerving facts, events and circumstances that overlap or revolve chaotically around each other. This is mainly due to Ryder's amnesia intermingling with his omnipresence and mind-reading abilities as he witnesses key moments in the lives of the people he interacts with, such as Stephan, Miss Collins or Leo Brodsky (Ishiguro, 2013, p. 71).

While general relativity can explain the past events underlying the very fabric of spacetime dimension, quantum mechanics comes to explain the microstructure of reality, calculating the probabilities that make up the future of the Universe. Their happy marriage should not necessarily mean the fanatic search for a theory of everything, because that would fall under the *rags to riches* mentality: mankind's need to have all loose ends tied up in the end (Ishikawa, 2012). Authors like Vonnegut and Ishiguro have indeed understood that the study of the big (relativity) could coexist peacefully with the study of the small (quantum) since all matter is ultimately a manifestation of energy. By travelling freely through spaces and times inside and outside his mind and consciousness, Ryder proves the validity of the great *Bohr-Einstein debate* about object permanence (Kupczynski, 2017). Thus, the Universe exists independently of the observer's mind yet it always reacts to its intention of observation. This also comes in line with Kant's transcendental idealism and his dichotomy between the experienced world and the one beyond human senses (1999, p. 345). Perfect decisions can never be made as long as there are so many choices at each moment, which leads to choice overload and decision fatigue (Pignatiello, Martin, & Hickman, 2020). This is particularly true when the whole world can be regarded as a constant accumulation of information, which, according to Moore's law, doubles every eighteen months or so (Mollick, 2006, pp. 62–75). Like any other limited human being, the only thing Ryder could do is navigate life with decency and honesty. The non-linearity of Ryder's narrative thus gives the temporal freedom needed by all human beings to transcend all boundaries imposed by human existence. By either slowing down or accelerating, time is not so much distorted as bent to the will of a higher force within the protagonist. Space suffers a warping condition as well, dilating or compressing, appearing and disappearing at ease, according to the superposition of states recorded in quantum mechanics: everything is both a particle and a wave, both a stranger and a friend, both here and there, both now and then, both in and out of earshot (Gudder, 1970).
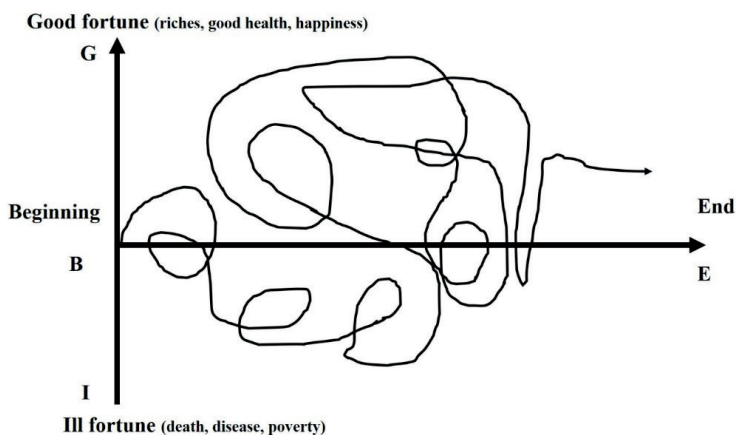
Figure 2. Ryder's Hamletian story shape

Ishiguro's *The Unconsoled* can also be regarded as a modern avatar of Virginia Woolf's *Orlando: A Biography*, for the fluid freedom of spacetime dimension within and outside mental boundaries. Ryder's commonest deeds are sprawled over the length of only three days, compensating for the period of over three hundred years in which Orlando pendulates between masculine and feminine identities and mentalities (Woolf, 1973, p. 48). The paradox of human nature is basically reduced to the boundlessness of the mental realms. Ryder's false sense of control at times becomes hilarious in comparison to his ever-growing inability to get himself together: "Having at last gained their attention, my anger now felt deliciously under control, like some weapon I could wield with deliberation" (Ishiguro, 2013, p. 122). Nevertheless, a profound glimpse into the futility of the struggle transpires from a combined awareness of the mental vastness which renders one incapable of any type of control: "One should not, in any case, attempt to make a virtue out of one's limitations" (Ishiguro, 2013, p. 111). Like Orlando's, Ryder's quest has no beginning and no end; his solitude is all the greater the more surrounded he becomes by needy and flattering people. The protagonists' desperate care for others' opinions about them, transpiring from their behaviour and verbal expression, is indicative of their wistful desire to belong to a secure place. Ryder considers that he has come to assess a crisis, though he never suspects that it is, in fact, his own inability to deal with the present moment. In a similar vein, Woolf states in *Orlando* that "the present participle is the Devil himself" (p. 102). This is an honourable attempt to reinstate the true value of time travelling between past and future within one's own mind as a way of escaping from the responsibility of rendering each present moment

worthwhile on a journey that leads nowhere in the end. As Mr Brodsky, the drunken conductor, tragically puts it: "I don't want to go, Ryder … I don't want to go", thus rejecting his mission as the hopeless pawn in resurrecting the unconsoled town (Ishiguro, 2013, p. 303).

"Gravely important issues lie behind tonight's occasion. Make no mistake. Issues relating to our future, to the very identity of our community" declares one of the dead-serious elders of the city before the life-changing event that will never come (Ishiguro, 2013, p. 512). The common-sensical nature of fear and error within the all-encompassing abyss of the human subconscious reflects the uselessness of human struggles and the feeling of a hamster wheel when the present is always created by past actions. This appears to be the significance of the last image in the novel, with Ryder and his quite uncurious new friend riding on a tram which goes in circles around the town. The misery created by his incapacity to solve the big life issues is dampened by the little pleasures the tram buffet has to offer. In the end, Ryder remains within the safe confines of immediate rewards simply because life can never be addressed at a serious level. The circular movement of the tram symbolises his insulation from the uncontrollable.

A Rational Recreation of Dreamscape

Ishiguro loves the human mind for its meandering identity, still widely unexplored by scientists and humanistic scholars alike, yet his fourth novel takes the recollecting process to the next level. Those who cannot let themselves be deprived of reason-based fathoming have the right to regard this book as a bad peculiarity, since it can indeed trigger all sorts of anxious sensations, similar to intermittent light for epileptic people. However, it could also have the opposite effect, by creating a state of full calmness, born out of the feeling that nothing can ever be fully controlled. As Vonnegut says about story shapes, humans inherently lack the tools to decide what is good and what is bad from a broader perspective, so they are in no position to make assumptions with universal validity (Johnson, 2019). Whatever lies buried deep within Ryder's subconscious has the chance to resurface following an oneiric logic. However, if the setting is not correctly decided, the narrator's experiences, hovering as they do on illusion, déjà vu and even out-of-body experiences, could be interpreted as the hallucinations of a sick mind. Ryder can open secret portals towards physical places in his past, can relate present and past locations, can reshape his reality according to his recollections. Or so it seems. Moreover, the people he meets for the first time become different temporal

manifestations of his identity or relatives, family members, old friends and physical embodiments of his deepest emotions, like his exhibitionist persona while giving an important speech. This panoply of mental and emotional states is more intricate than Ebenezer Scrooge's travel into the past, present and future in his dream state. For one thing, the protagonist of *A Christmas Carol* wakes up completely converted on Christmas day (Dickens, 2014, p. 52). Ishiguro, meanwhile, does not imply in any part of *The Unconsoled* that Ryder is *riding* the surfs of a roaring sea in one of his dreamscapes, thus allowing readers to interpret the book in any way they feel like. However, the author helps his readers to take a more pacifying track in deciphering the twisted avenues of the narration by overtly stating that he wanted to activate the grammar of dreams while connecting the lanes of memories and dreams (Hunnewell, 2008). This vast territory is only reached through intuition and instinct, whose logic is still out of reach from a scientific point of view. In a dream world, everything is possible; there is an abyssal freedom, both scary and universally liberating, while the sense of control disappears altogether. There is no sense of true identity, no spatio-temporal delimitation, no bounded interconnection, no language barrier. Although readers are entitled to their own interpretations of the novel, Ishiguro also put together a list of dream techniques before starting to write *The Unconsoled*: unwarranted emotion; unwarranted relationship; delayed realisation (enter/exit); odd postures (figurative postures + escaped metaphors); placing; weird venues; extended, tangential monologues; distorted time frame; unwarranted recognition of place; private enclaves; unwarranted familiarity with situation (or person or place); characters from foreign contexts; characters continuing under different surfaces; distorted logistics; transmuting narrator; partial invisibility (and odd witnessing); backward projection of intentions; bleeding with memory; backward projection of judgment; restricted witnessing; tunnel memory; the dim torch narrative mode; crowds – unwarranted uniformity; unwarranted expectation; mixed personality (Temple, 2018). By partly explaining the process behind the creation of his controversial novel, Ishiguro implicitly dismisses all the critical allegations regarding the neglectful style in which the book has allegedly been written. Although most of these techniques do not officially belong to the jargon of creative writing, psychology or literary analysis, they actually make perfect sense, given that the oneiric territory is mostly irrational, unreasoning and unreasonable, unwarranted, mixed, distorted, private, dim, weird, to name but a few ways of characterising the nocturnal unknown. One particular technique, *tunnel memory*, can signal Ishiguro's interest in the ramifications of recollection before beginning Ryder's hallucinatory quest. The cognitive term indicates that the main details of negative recollections are always much clearer than the peripheral

ones (Safer et al., 1999, pp. 2–7). During four experiments, subjects could give more vivid accounts of traumatic scenes than of neutrally presented ones. Tunnel memory can thus prove that closer interdependence between memory and negative emotion can lead to more accurate recollections of traumatic events, which quite contradicts the high unreliability of Ishigurian recollection.

Ryder is a famous pianist. This piece of information alone should be a case in point for the prose style chosen by the author. Like all professionals, renowned piano players cannot achieve a high standard of performance without compulsory practice. Any practitioner of classical music, be they professional or amateur, can testify for the amount of hard work behind the pitch perfect interpretation of any score. It thus goes without saying that Ryder will develop constant anxiety around the degree of perfectionism he has to employ in carrying out his artistic duties faultlessly, and maintaining his international position as a world-class pianist. In his nightmarish dream, Ryder arrives in a town that could be placed anywhere, whose importance is given by its insignificant size and whose people behave accordingly, incapable of understanding how important it is for the artist to organise himself before the big event. His tight schedule strangles him, not least because his obligations seem completely unconnected to his artistic duties. He constantly suffers from acute un-timing and the events always catch him unawares or unprepared. Moreover, he is forced to practice in the most inappropriate, claustrophobic places: a cubicle and a hut – a true nightmare for any perfectionist. Everything is placed on a downward spiral and Ryder seems more and more torn between his civic duty to restore the city to its former glory, whatever that is, and his job as a first-hand entertainer. Playing the role of the saviour seems the curse and the blessing of all good-natured people, artistic and highly sensitive as they are to the disharmonies of the real world.
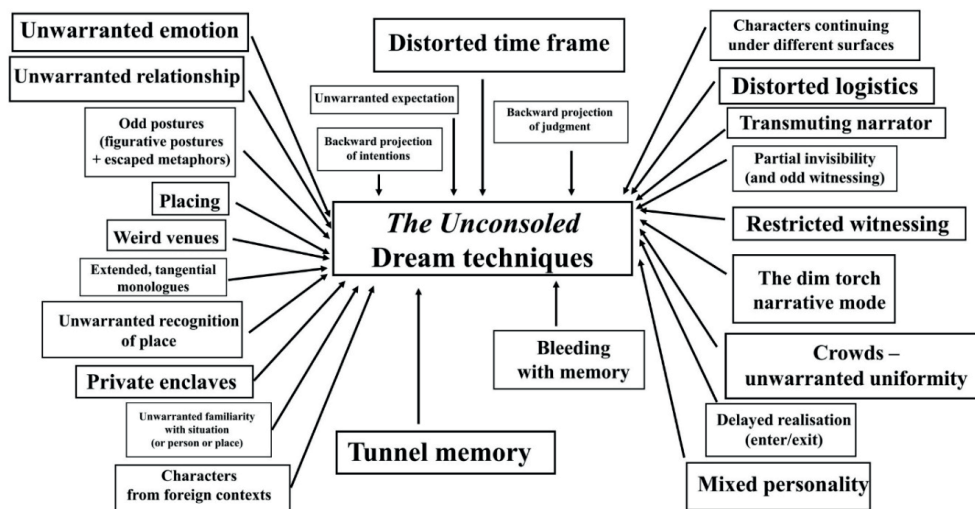
Figure 3. Ishiguro's dream techniques

The repetitive structure of the narrative sounds like the musical variations on the same theme with an orchestra of emotions, most of which irrationally triggered. Deprived of logic, readers are forced to focus on the text, whose original beauty draws heavily on human representation of the subconscious territories. All the concentric circles of human manifestation, distorted though they might be at times, are brought together within the realms of a sleeping psyche: the inner worlds of an individual and the power of all types of social ties. Ryder's dream gains its universality through the fact that all minds can harbour it in different forms. The secret door to such liberation is the realisation that freedom comes with allowing oneself to dream outrageously big, which leads to the language of self-invention, in the *Alice-in-Wonderland* style, with its "numerous mirrors and doorways, with alternative rules and random possibilities" (Luo, 2003, p. 76). The mind will know how to play the music of imaginary composers such as Kazan's *Glass Passions*, Mullery's *Ventilations* or Mullery's *Asbestos and Fibre*, and will therefore understand the techniques of pigmented triads or crushed cadences. The frustration of witnessing a character making more and more promises he cannot keep while taking responsibility for almost every action, past and present, in a provincial city he cannot identify himself with, can be alleviated by a preparatory introspection into the realms of the subconscious and conscious mind.
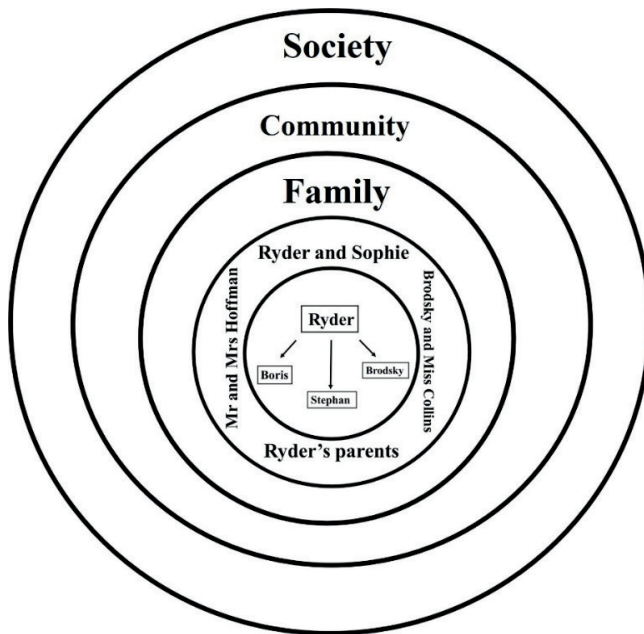
Figure 4. Ryder's overwhelming civic duty

There is still an ongoing process of trying to study and understand the concept of consciousness as separated from the phenomenon of wakefulness and yet many scientists struggle to accept what the pioneer in the development of the laser and laser applications describes as the union in consciousness: "Although each of us obviously inhabits a separate physical body, the laboratory data from a hundred years of parapsychology research strongly indicate that there is no separation in consciousness" (Targ, cited in Spini, 2009, p. 58). In the 1990s, when Ishiguro rendered Ryder clairvoyant and sometimes omniscient, physicist Russel Targ and parapsychologist Harold Puthoff developed an experimental programme at Stanford Research Institute in order to study the practice and implications of remote viewing (Targ, 2004, p. 14). Even though the psychic abilities promised, at the time, to bring benefits for American intelligence departments, like NASA, CIA and the Army, the mind's extra-sensorial capacities to probe into distant territories in search of exact information proved a controversial subject from a scientific point of view (Wiseman & Milton, 1999, pp. 297–308).

Ryder's real problem is not that he may remain slave to cultural prejudice, embarrassed as he is to acknowledge the true power of his intuition as a guidance tool. Something else keeps him from stating loudly and clearly that he trusts what he cannot see, through

the amazing and non-linear capacity of his subconscious mind to defy the human laws of time and space while travelling through past, present and future: the undeniable reality that oftentimes both his hunches and logic will lead him to improper decisions. Ryder's narrative respects the logic of well-formed language and yet the pictures it creates indicate the irrationality of the events described. What easily comes to his mind will influence his judgments while his intuitive insights are preferred over any type of systematic, rational or logical evaluation. This comes in line with Daniel Kahneman's dichotomy between system 1 and 2 of thinking while the behavioural economist acknowledges the power of system 1 over system 2, making irrationality a product of both systems (2011, p. 105; p. 111). It is easier for readers to understand Ryder's illogic in his dream from a cognitive and behavioural perspective and thus acknowledge Ishiguro's accurate approach to human behaviour in a dreaming state. It may seem inappropriate in terms of literary analysis that the narrative thread so often leaves the main character to depict the socialisation of minor characters and yet, psychoanalytically speaking, this technique looks like a 360-degree tour within others' minds while trying to rationally recreate the dreamscape of the protagonist. The image of Brodsky – the brilliant composer defeated by his addiction to drinking, who is able to love a dog yet incapable of maintaining his relationship with the woman he really loves – haunts Ryder the most, because it may be his own projection of what he might become if he lets himself go – that is to say, if he decides to take a breather and relax for a moment. How would Freud and Jung interpret Ryder's long dream? In terms of psychoanalysis, Freud would have looked at the causes that led to Ryder's manic way of starting many things yet never getting around to finishing anything or doing it right. He would have investigated Ryder's past sexuality, searching for different types of fixation or energy blockages. Then, he would have explained to Ryder the constant conflict between his Id, which contains his animalistic instincts – his system 1 of thinking, with his fight-or-flight responses, so necessary in the survival process – and his Superego, with his external conditioning, whether familial, social, moral, ethical or spiritual. Next, Freud would have taught Ryder to love his Ego, as long as he understood it as the conscious side of his personality, which constantly tries to span the gap between his Id and Superego (Freud, 1953, pp. 32–56). Therefore, according to Freud, Ryder's dream is only a typical display of his Ego's attempts to align Ryder's sense of freedom and his dire need for liberation with the tiring societal requests.

Psychoanalysis: Freudian Ryder

Id (animalistic instincts) ← **Ego** (conscious personality) → **Superego** (external conditioning)

Alignment
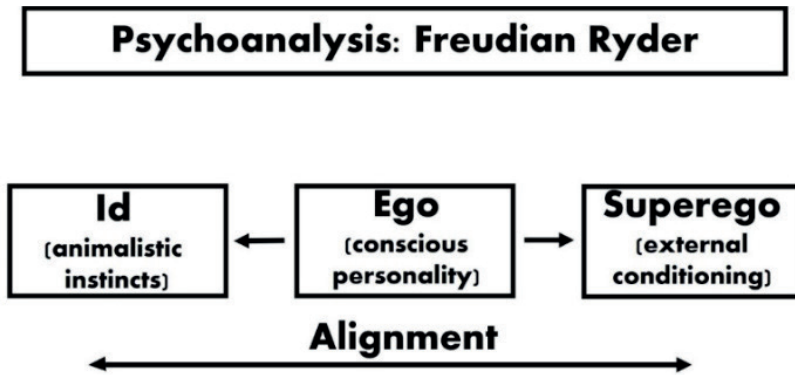
Figure 5. Ryder's Freudian dream interpretation

On the other hand, in terms of analytical psychology, Jung would have also viewed Ryder's psyche as a three-dimensional entity, yet the Jungian division would have differed from Freud's. While the latter psychologist would have regarded Ryder's unconscious only as a storehouse of neuroses, repressed frustrations and sexual desires, traumatic recollections and aggressive impulses, Jung would have told Ryder that, besides his ego, which contains his conscious activity in the brain, his unconscious has two layers, a personal and a collective one. Ryder's personal unconscious contains all his memories, whether repressed or acknowledged, while his collective unconscious includes the ancestral knowledge of the human species, shared with his fellow humans. Jung would have indicated that Ryder's dream is highly symbolic and indicative of his struggles and preoccupations in the wakeful state. From Jung's perspective, Ryder's double responsibility in the unnamed European city would have been indicative of both his external life and his recurrent feelings and thoughts. (Jung, 2014, pp. 23–42). For all intents and purposes, the idea of sharing the same fertile soil of the universal subconscious is not a psychological product, rather a philosophical and spiritual hybrid accepted almost unanimously by enlightened people throughout the history of humankind.

Analytical Psychology: Jungian Ryder

Personal unconscious (all memories)   ←→   **Ego** (conscious mental activity)   →   **Collective unconscious** (ancestral knowledge)

Alignment
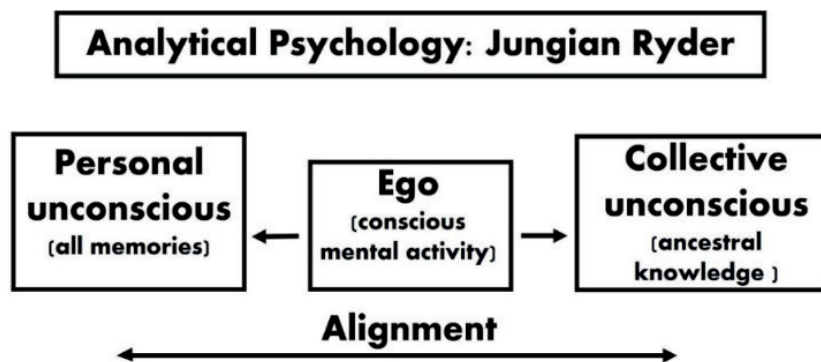
Figure 6. Ryder's Jungian dream interpretation

The episodes from Ryder's childhood prove the retrospective quality of dreams and yet Mr Brodsky' sad fate as an alcoholic conductor could also reveal the anticipatory function of dreams. Ishiguro shows an amazing capacity for rationally recreating a rich, authentic dreamscape that can be a great source of inspiration and collective values. In other words, Ryder's dream also contains within its intricate texture a sort of unconscious wisdom stemming from the collective archetypal knowledge every human being is born with. Thus, from a Jungian perspective, there may also be a spiritual, archetypal, or even universal dimension to Ryder's dream, besides its personal significance, given that most of the characters could indeed be perceived as aspects of personality that Ryder has unconsciously or consciously rejected or failed to integrate (Jung, 2014, pp. 78–102). However, the saviour role that Ryder assumes in his tormenting dream should not be interpreted personally but archetypally, from a Jungian perspective. Ryder does not play the role of God and fail – it may be that Ryder's innate morality does not allow him to accept his shadowy side, which keeps whispering in his ear that he is allowed to take a break from his image as a perfectionist. In short, such a dream would warn the real Ryder against the extreme programme he has come to impose on himself in order to achieve greatness in his profession. An exercise of imagination would be to try to see, through Ryder's success, what he has sacrificed for his career, including his wife and child's happiness. Ryder's perfectionism comes from his inability to content himself because, in childhood, he was neglected by his parents the way he is now neglecting his own family. His continual anxiety is fuelled by the lack of praise at the age when his subconscious badly needed adult guidance. His stressful, addictive decision to always take more than he can handle stems from his obsessive desire to prove himself in order to receive the recognition of his value, which should have come

in his childhood. The porter Gustav's death by deliberate exposure to overwork is also indicative of the same parental cause.

Furthermore, Ryder's incapacity of saying *no* to people, thus exceeding his attributions in terms of social norms, may be a jumbled combination of the Pygmalion and Golem effects, the self-fulfilling prophecy and the impostor syndrome. A lot of research has been devoted to such psychological phenomena over time, which proves all four of them psychologically accurate. The Pygmalion effect[1] indicates that high expectations, whether coming from others or the agents themselves, will certainly lead to positive results in connection to any field of interest (Blanchette, 2008, p. 356). In other words, if people are admired for doing something, they will feel infused with enough positive energy to do things well. Reversely, the Golem effect[2]2 stipulates that lower expectations lead to poor results (Blass, 2012, p. 485). Both effects are the two sides of another phenomenon, called the self-fulfilling prophecy, which posits that all false beliefs can become true over time, which leads to a feedback loop (Merton, 1948, pp. 193–210). From a quantum mechanical perspective, all three psychological phenomena could prove the magnetic power of positive and negative feelings and thoughts, whether they are expectations or beliefs (Oosterwijk et al., 2012). In Ryder's dream, however, although people have very high expectations of the protagonist, he never seems to be able to finalise his acts the way he should. It may be that all that flattery and obsequiousness is so exaggerated that Ryder responds to his peers' true expectations of him, which are negative. Or it may be that their otherwise positive expectations clash with Ryder's low expectations as he permanently fears that he will fail. This can be explained through the impostor syndrome, which indicates that Ryder is doubtful about his achievements and expects anyone to see one day that he is, in fact, a fraud. This behavioural pattern is typical of all perfectionists and also has its roots in childhood, when Ryder was too little appreciated for his results, however big or small (Mullangi & Jagsi, 2019).

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1   The story of Pygmalion, who fell in love with the statue of Galathea, which he carved, indicates the power of beliefs, however farfetched they may be. In the mythical account, the goddess of love Aphrodite granted Pygmalion's wish so that he could have a normal family with his unusual beloved (Morford, 2007, p. 184).
2   Like the mythological story of Pygmalion, Golem was a clay figure brought to life, in Jewish mythology, in order to protect the Jews that lived in Prague. However, his behaviour became more and more out of control to the point that he had to be eliminated (Babad et al., 1982, pp. 459-474).
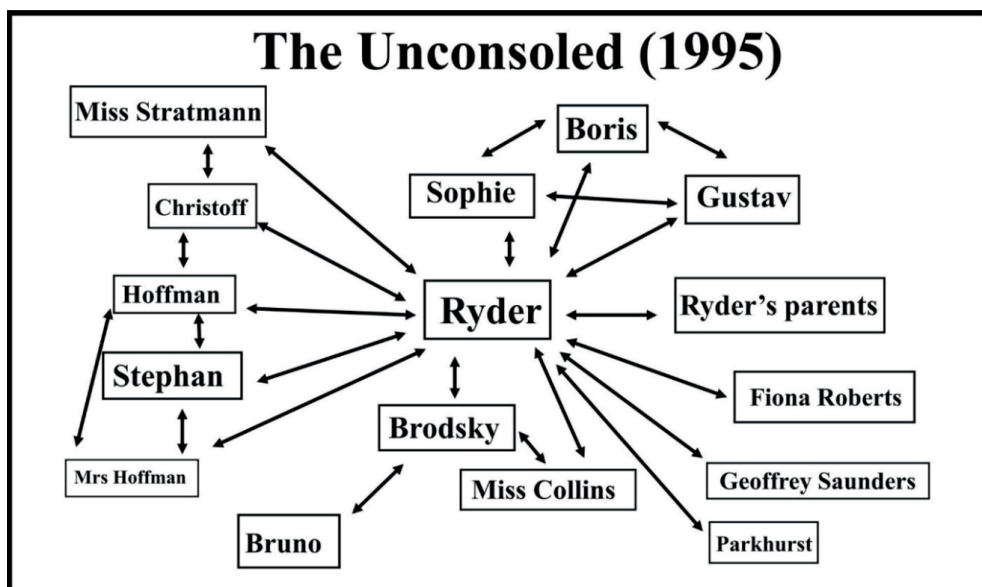
Figure 7. Characters' relationships

Whether psychoanalysed or just literarily interpreted, Ryder's dream is a network of apparently different individualities based on uncontrollable patterns of behaviour and agendas. Whatever motivations lie hidden within the characters' tormented psyche, they certainly have a personal, and most often Machiavellian logic, although sadly insignificant in the greater scheme of things. However, as a form of alleviation, readers should accept that all major characters in Ryder's dream may be only projections of his own fears, anxieties, frustrations and unresolved issues in his personal and professional life. According to the author himself, this technique can be called appropriation and has also been used in *A Pale View of Hills*, where Sachiko and Mariko seem to be Etsuko and Keiko at a different stage in their lives (Ishiguro, 1990). If the book is nothing but a dream – as its working title, *Piano Dreams*, suggests – then Ryder's amnesic episodes, connected with the ending of the book (on a circular tram track that leads to nowhere) indicate his desperate subconscious attempt to break the vicious cycle and start anew. In this case, Brodsky's mysterious wound, which has prevented the town's resurrection as well as his own rehabilitation, can finally be understood as the forever relapse of mankind into its state of helpless disharmony, given the tiring interplay of real and surreal, of logic and irrationality, that each mental system is subject to:

"You'd destroy it all, you'd destroy everything, pull it all down around you just as you did before. And all because of that wound. Me, the music, we're neither of us anything more to you than mistresses you seek consolation from. You'll always go back to your one real love. To that wound"! (Ishiguro, 2013, p. 498)

The Path of Least Resistance

Given Ryder's prestigious position among the artists of the moment, it is indeed a contradiction in terms to believe that he cannot handle a multitasking life, as Ishiguro wants us to believe at the surface level of the novel. Ryder says that he was not given a copy of his busy programme only to consult it a little bit later – that can only happen in a dreaming state, where opposite circumstances, ideas, feelings and thoughts can co-exist with the greatest of ease yet not without conflict. If taken literally, *The Unconsoled* appears to be a terribly messed-up puzzle, with so many addictions and obsessions vying for attention that neither the protagonist nor the reader seems to have a clue about what is really happening or where they are heading. In the face of such an amalgamated display of broken destinies, the question "What is better: to resist or to avoid temptation?" seems downright futile. If not consciously attentive, the reader may fall into depression while and after reading this book. It is easy to get engulfed in its stress-centred cobweb and stop trying to put one's life in order – because it does not matter in the end; because, as Vonnegut says, there are too many unknowns in the life equation to ever give the right answer to any of one's existential questions (Vonnegut, 1991, pp. 32–54).

Apart from reading the book as a 500-or-so-page treatise on the freedom of memory in dream patterns, Ishiguro also suggests a different interpretation, as is fitting to any novel about the workings of the mind. Like *Mrs Dalloway* or *Ulysses*, *The Unconsoled* could be interpreted as the most psychotherapeutic stream of consciousness to date, about decluttering, cognitive dissonance, willpower, self-control and stoicism, creation and consumerism and, last but not least, about the path of least resistance (Shah & Oppenheimer, 2009). Instead of viewing the bafflingly distracted narration that leaves almost all the ends dangling frustratingly as a nocturnal dream, readers can regard it as a daytime activity in the mind of a celebrity that has consciously enmeshed himself in the rat race mentality (Pearce, 2014). Ryder is highly successful because he forces every aspect of his competitive life to be played out to the full, and also because he has always brought his actions to the desired conclusions. That is who he is in real life

– a control freak, never distracted, never dragged off in uncontrollable directions, which makes him "the world's finest living pianist […] perhaps the very greatest of the century" (Ishiguro, 2013, p. 11). However, his mental work can indicate the price every highly organised person has to pay for the external image they create in an ever-demanding society. The busy, topsy-turvy world inside Ryder's mind represents a sure recipe for disaster, when all the chances for a peaceful, harmonious life are irreversibly squandered. Everything inside Ryder's head is a merciless whirl. He fusses around without respite; he finds no time to ponder anything; no sooner has he plopped down somewhere than he is called back to useless duties by a ringing phone or a blathering official. The cinematic quality of his mental film consists of a series of fast-forwarded scenes whizzing elastically in and out of focus, popping out of nowhere only to dissipate into nothingness a bit later, in a timeless and aspatial dimension, wavering between urgent and leisurely. Thus, the whole book may be only a mental display of how serious the consequences of chronic cognitive dissonance[3] are in the long run, and most of its episodes can be a solid case in point for the anguish and turmoil of being swept up in activities one does not want to do. In his day- or nightmare, Ryder has to give the most significant performance in his artistic life, yet he cannot remember its exact importance and, in the end, he cannot even hold his concert. The unnamed town becomes more and more familiar to him, not because he remembers it but because everybody there seems to know him quite well, so much so that Ryder finds himself reunited with a wife and son he cannot remember he has. His schedule is so full that he simply has no clue what it consists of, nor can he understand why he keeps bumping into old English acquaintances on the street, in the tram or in houses that conveniently open into his hotel rooms.

Ryder cannot refuse the requests of seeming strangers, however farfetched or absurd they are. That he unsuccessfully deals with errands beyond his artistic responsibilities may not be as painful as the fact that, in doing so, he lacks the time he should spend with the ones that should matter in his life, so he ends up disappointing almost everyone. That could be the curse of being a natural born people-pleaser. However, the artist superbly fails to speak up for his former school colleague in front of some snobbish neighbours while time slips mysteriously away and foils the success or achievement of other crucial errands, like attending the rehearsal of a young pianist who wants to impress his parents; browsing through some albums that contain clippings of his prestigious

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3 Cognitive dissonance is a psychological phenomenon that manifests when there is a striking discrepancy between a person's beliefs, values or actions, so much so that they will try their best to make them congruent in the end (Festinger, 1957, p. 24).

career put together by a staunch fan; reversing the effects of long-term estrangement and rekindling the flame of lost love between two elders; dressing adequately for a stranger's funeral whose guest of honour Ryder seems to be. Nonetheless, the most tragic of all crises appears to be his failed attempt to revive the career of a washed-out conductor in a desperate town whose general welfare depends on its cultural success. Whether a nightmarish dream or a messed-up reality, Ryder fails to understand his true role in the unnamed crisis of the nameless town. He feels overwhelmed by the magnitude of his responsibility, mostly because he cannot understand and therefore cannot meet the disparate requirements that become parts of the rescuing action. The protagonist may be too blinded to experience his anagnorisis[4], but readers will see that, only by decluttering, strengthening their willpower, striking a balance between creating and consuming, and learning how to take the path of least resistance, will they manage to prioritise their existential aspects and attain peace of mind. In order to mentally declutter, Ryder should start off by removing unnecessarily stressful situations from his life. His untidy room, as it were, desperately needs cleaning up. As Sophie puts it, Ryder has to stop thinking that the whole world is against him: "you always say they'll turn on you and so far no one, not a single person in all these years, has turned on you" (Ishiguro, 2013, p. 444). Although the decision-making process puts a toll on the daily stores of his willpower, Ryder could find creative ways to avoid temptations and distractions rather than resisting them in order to preserve his energy and avoid accepting tasks by impulse or because of fear and misbeliefs. The dragging pull of Ryder's cognitive dissonance resembles the subconscious current described by Mrs Hoffman, which prevents both of them from living in the present: "As soon as the day starts, this other thing, this force, it comes and takes over. And whatever I do, everything between us just goes another way, not the way I want it. I fight against it … but over the years I've steadily lost ground" (Ishiguro, 2013, p. 417).

At a societal level, the cultural crisis in the unconsoled European town seems based on the imbalance between the consuming and producing processes, which leads to a postmodern tragedy of the commons[5]. Instead of regarding culture as a public resource, jointly provided, non-excludable and non-competitive, at some point the residents of

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4   Anagnorisis comes from Ancient Greek, where it means recognition. It refers to the protagonist's ability to realise suddenly the true meaning of a circumstance, relationship or situation. In everyday life, it works as a wake-up call or an aha-moment, when one becomes aware of hidden layers of meaning (Cave, 1988, p. 47).

5   The parable of the tragedy of the commons, related to the ecologist Garrett Hardin, refers to the medieval English farmers whose sheep grazed on free land, shared by everyone. However, once each farmer started thinking about maximising their own profits, by adding more and more sheep, the resources of the shared land started to minimise to the point of destruction due to over-grazing (Surhone, 2010, p. 46).

the town started thinking of maximising their own profits by asking more and more of the culture creators of the town. Such relentless pressure through petty demands led to refuge in alcohol (Mr Brodsky) and exhaustion mistaken for mediocrity (Christoff), which impeded the cultural phenomenon until its extinction. The residents of the town wrongly believe that an outsider like Ryder can revitalise the cultural potential of the town when, in truth, each of them should become conscious of their major roles in providing and benefiting from culture as a shared resource. Only in this way can cultural provision and consumption as a public good game[6] turn the contributing agents in the European town into more conscious consumers and creators of culture, once they have understood that, by anxious living, they can unwillingly free-ride on their harmonious peers. If they had been fully aware of the imminence of a crisis (perceived threat), they would have anticipated that the benefits of Ryder's artistic and non-artistic intervention could not be greater than the physical and mental obstacles to be encountered (net benefits), which would have led to truly inspired actions from the part of the whole community. Both Mr Ryder and the residents of the Germanic town fail to change their behaviour because they cannot analyse the cost-benefit relation of such a dramatic decision, although they seem to have found the proper cues to take action in the face of a personal or collective crisis. By assimilating the aspects that stem from Ryder's inability to self-control, readers will consciously learn to take the path of least resistance in their own lives, seeing that forcing things into existence can never be the right way to advance through life. Following the Stoic self-discipline methods offered by Marcus Aurelius (2006) in *Meditations* (pp. 38–75) will further help readers to stop themselves just in time from becoming *Ryders*:

- Find your place in the world
- Realise that all there is comes from nature and will therefore come back to nature
- Remain undistracted from the goals that give you genuine satisfaction
- Be a good person
- Learn to go beyond the transience of the material
- Remain non-reactive to anything that bothers you

6   Public good games, such as the tragedy of the commons, are part of game theory, which can successfully explain human interaction and the decision-making process in all fields, from economics and political sciences to biology, military tactics and psychology. The science of game theory, pioneered in the 1950s by the mathematician John Nash, entails all types of strategic interactions involving at least two people, where the participants' payoffs influence each other. In other words, each player's gains or losses are influenced by the other players' choices and decisions, since there are basically two types of social interaction: cooperation and competition (Barron, 2011, p. 42).

- Stay rational and clear-minded
- Rise above uncontrollable things like fame
- Learn the universal meaning of good and bad
- Forgive yourself

Instead of fretting about finding a coherent meaning in Ishiguro's hybrid novel, readers could therefore interpret its mangled scenes as independent meditative techniques, assimilating their linguistic and allegorical layers without judgment and as mentally silent as possible. If tackled so, *The Unconsoled* could become a powerful meditation tool that could combat anxiety and put to rest even the most chattery minds. There is another great work that could do the same thing, at an even more powerful level: James Joyce's *Finnegans Wake* (2002). *The Unconsoled* could very well become Ishiguro's *Finnegans Wake*, or another extreme case of stream of *subconsciousness*. When read without trying to put all the pieces together, *The Unconsoled* could leave the conscious mind baffled, and bafflement, if proactive, brings along silence.

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Research Article

Homines Sacri of Eskibahçe: An Agambenian Reading of Louis de Bernières' *Birds without Wings*

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ABSTRACT

This study aims to provide a political criticism of the 2004 novel *Birds without Wings* by the English author Louis de Bernières, as the political background and overtly political subplot of the novel render it open to one. In order to develop its own argument the study reads Bernières' novel through the political concepts of the contemporary Italian thinker Giorgio Agamben, focusing mainly on two of them that can be found in *Homo Sacer: Sovereign Power and Bare Life* of Agamben, and created by the sovereign in relation with the sovereign exception or ban: The first concept is an indistinct concept of life, namely a naked or as Agamben puts it, a *bare life*. And the second is the *homo sacer (sacred man)*, the one who dwells in this naked life. Living in a small village named Eskibahçe, the characters in Louis de Bernières' novel are described as birds without wings that "are always confined to earth, no matter how much [they] climb to the high places and flap [their] arms" by the author himself (2005, p.621) and they are turned into *homines sacri (sacred men)* during a state of political emergency as the footfall of the upcoming change. Therefore, the study aims to examine all the *homines sacri* in *Birds without Wings* of Louis de Bernières by an Agambenian reading.

Keywords: Homo sacer, bare life, sovereign exception, Giorgio Agamben, Louis de Bernières

Introduction

"Man is a bird without wings," says Iskander the Potter, one of the characters of Louis the Bernières's novel *Birds without Wings* (2005, p. 48). Bernières's novel was published in 2004, and is set in an imaginary Anatolian village named Eskibahçe in today's Fethiye region in Turkey. In the village, the Turks, Greeks and Armenians lived together in harmony until the period of enmity between the various ethnicities of the Ottoman Empire starting from the Balkan Wars till the end of the World Wars. The novel is, then, set in the last decades of the Empire, weakened by wars, and troubled by the atmosphere of enmity between its people. The novel's narration shifts between characters and time to provide a thorough, intertwined depiction of the individual stories of almost all the town's inhabitants.

The English novelist Louis de Bernières, known mainly as the author of *Captain Corelli's Mandolin,* was inspired by his grandfather who fought in the Gallipoli War of the First World War to write a novel about the war. During his visit to Turkey for further inspiration he visited Kayaköy, an Anatolian village in the Fethiye region with cobblestone alleys, located on a hillside. Kayaköy, where once thousands of Muslims and Christians lived together before the population exchange in the aftermath of the Turkish Independence War, has, unfortunately, been a ghost village since the 1930s; yet de Bernières imagines the ghosted lives of Kayaköy through his imaginary town named Eskibahçe in *Birds without Wings*. In this context, Bernières sheds light on the change from an atmosphere of harmony to one of discordance in the village in the period of numerous wars, focusing especially on the Gallipoli War. The political atmosphere of those times is interspersed among the personal stories of the characters, and is also given in the sections focusing on Mustafa Kemal. As the founder of the Turkish Republic, his story frames the novel and provides a political context.

Politics became a prominent area of thought especially after the European nationalist movement gaining its peak in the second half of the 20th century that caused different politic views among people. In the contemporary era, almost none of the discourses can be thought of as apart from politics, thus the thinkers and scholars produce new political concepts. The twentieth-century Italian thinker Giorgio Agamben is one of those contemporary thinkers who has politics as the general area of interest. He has mostly become known for his concepts of 'the sovereign exception', 'the bare life' and 'homo sacer' that are examined in his biggest project on which he has worked since

1995, and which consists of nine separate works; the *Homo Sacer.* Agamben's *homo sacer* can be compared to a bird without wings, in that in both works, the characters have to live the life and conditions that are imposed on them.

The birds without wings of Eskibahçe of de Bernières are helpless in determining their own fate as they try to cope not only with the difficult situations that are imposed upon them by the governors, such as numerous wars, but also with the imposed decisions upon their identity. It is, therefore, the political concepts of the bare life and *homo sacer* that are found in Agamben's *Homo Sacer: Sovereign Power and Bare Life* that will provide an Agambenian reading of Louis de Bernières' novel *Birds without Wings* in this paper.

Homo Sacer and the Bare Life

Agamben believes that in order to explore the politics of today, one should go back to the ancient civilisations of Greece and Rome to examine their system as they were the creators of political life. The Ancient Greeks divided life into two different categories; *zoē* and *bios* (see Agamben, 1998 "Introduction"; Aksoy, 2016; Çifçi, 2018; Fiskesjö, 2012; Woodson, 2021; Zammit, 2017). *Zoē* is life in general, in which every living creature exists. It describes a natural life that is determined by being biologically alive. On the other hand, the people of ancient Greece flourished by gathering together as a social group in a *polis* and thus conducting a basic political life; *bios*. So, the transition from *zoē* to *bios* required a political qualification. Rather than the natural life state of *zoē,* the life of *bios* constructs the state of law applicable only to humans. It is the qualified life of humankind. Aksoy describes *bios* as a political life that is dominated by political laws, rights and responsibilities, while *zoē* as a form of life that has never been able to be represented in social life and has no qualifications other than being alive (2016, p. 52). According to political philosophers such as Agamben or Derrida, the sovereign is the one who creates *bios* through his power over constructing a juridical organ (see Agamben, 1998; Derrida, 2009). Thus, the sovereign as the lawmaker creates political boundaries for the citizens, providing them both with a political identity and with protection.

However, in order to define the laws of the *bios*, the sovereign must also identify what is outside the law. For the determined *bios* to be created by the sovereign, the life of the other must also be created by the same person. Thus, to identify the outside,

the *bare life* which is a zone out of political *bios,* closer to natural *zoē* is created by the sovereign as "the originary activity of sovereignty" (Agamben, 1998, p. 53). This political act of the sovereign, declares a bare life, a naked life that is stripped from any political identity, and outside any act of protection provided by the law. Agamben describes bare life as a place of indistinction with transparent borders, both inside and outside *zoē* and *bios* (1998, pp. 52–56). Regarding this uncertain nature of the bare life, Nazif Çifçi in his article "Homo Sacer İçin Her Gün Bayram"[1] adds that the only distinct aspect of bare life is the power that creates it in his article. In summary, bare life is the "life of a human being alive only in a biological but not in any political sense, since he has none of the usual rights of a member of society" (Fiskesjö, 2012, p. 162).

De Bernières' Eskibahçe is an Anatolian town set in the early1900s. At that time, the small towns in the Anatolia region were constructed in the mountain skirts, between the valleys, in vast plains or alongside woods. Just a few kilometres away from the town was tough nature, where one was stripped of any identity and protection. Thus, the border between the town/*bios* and nature/*zoē* was more transparent than ever in those times. In a state of *zoē* people could not have the protection of their *bios*. Likewise, in the novel the life outside the towns might be likened to the state of *zoē* although it was under the jurisdiction of the Ottoman Empire, as one could not be distinguished from an outlaw or bandit who dwells in nature as was a common practice in the Empire for that period on the brink of war (Bernières, 2005, pp. 128-9). Eskibahçe is located between the side of a "scrubby hillside rolled to a gentle crest," (Bernières, 2005, p. 31) and a cliff above the Aegean Sea. It is reached through a thick pine forest where the Muslims bury their deceased (Bernières, 2005, p. 263). Therefore, it can be said that the town of Eskibahçe belongs to *bios* surrounded by what is closer to *zoē.* The nearest towns are a few days' away walk. For this reason, the townsmen wait for each other to travel as a caravan to other towns for any kind of business, in order to have a part of the communal *bios* —together with the protection it provides—with them while entering into the nature for days.

In order to understand the bare life and its habitants, the creator of both, the sovereign, must also be examined in detail. Carl Schmitt opens his book *Political Theology* with a description of the sovereign: "Sovereign is he who decides on the exception" (Schmitt, 2005, p. 5). As mentioned above, the sovereign is the lawmaker, and thus the creator of *bios* (see Agamben, 1998). As the decision-maker over law and political life,

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1   It can be translated as 'Every Day is a Holy Day for the Mad'.

the sovereign has the power to decide who deserves to be in his *bios*, and who does not. Agamben refers to this phenomenon as the *sovereign exception.* As the primal exception, the sovereign excludes himself from the law. Thus, Schmitt describes the sovereign as a "borderline concept," since the sovereign as the creator of this juridical order belongs to law, yet with his power to exclude himself from the law as well as the obligations that come together with it, the sovereign resides outside of the same order (2005, p. 7). Like Schmitt, Agamben describes the position of the sovereign in the juridical order as a paradoxical one as the sovereign is both an insider and outsider (see Agamben, 1998). However, the sovereign's own exception is a preferable exception, because the sovereign is excluded only from the restrictions and penalties of the law while he possesses the protection of the law.

However, there is also the other side of the coin; the sovereign exception of others. It is the exception of those who the sovereign thinks do not deserve to fully participate in his *bios*. He thus bans those people towards the bare life that lies outside of, or on the threshold of, *bios*. Agamben thus points out the fact that the sovereign not only distinguishes what is inside and what is outside, but also "traces a threshold (the state of exception) between the two, on the basis of which outside and inside, the normal situation and chaos" (1998, p. 19). For Agamben as for Derrida, the state of sovereign exception is inevitable during any state of emergency (see Agamben, 1998; Derrida, 2009). Any state of emergency suspends the law, and thus, the state of exception —in other words the sovereign exception— becomes the norm instead of the juridical rules (Agamben, 1998, p. 96). In the chaotic atmosphere of the state of emergency, the state/sovereign may fall short to recognise and protect its subjects (Derrida, 2009, pp. 41-3). Without any doubt, declaration of any war would be the cause of a state of emergency which provides the necessary atmosphere for *homines sacri* to be created as Derrida comments in his seminars when the state or the sovereign wages or joins to war, he treats the enemies like non-humans (Derrida, 2009, p. 73).

Birds without Wings providing the historical context of the events described in the novel, discusses the Muslim exception imposed by different sovereigns from the time of wars, and the results of these exceptions are given as a political background:

> In March 1821, the Greek Christians tortured and massacred 15,000 Greek
> Muslim civilians […] During the 1820s, 20,000 Muslims were expelled
> from Serbia […] In 1876 Bulgarian Christians massacred an unknown

number of peasants of Turkish origin […] In 1877, Cossacks assisted by Bulgarians seized all the property of Muslims […] By 1879, one-third of all the Muslims of Bosnia-Herzegovina had either emigrated or been killed. (2005, pp. 286–287)

Muslims who lived together with Christians, Jews or Armenians in different countries were declared as non-citizens during these wars. This sovereign exception is not unique to Muslims, of course. In the novel, during the course of several wars between the Turks and Greeks, Greek troops raped, tortured and killed Muslims while Turkish troops raped, tortured and killed Christians just as the sovereign —according to the chronology provided in the novel Sultan Mehmet V (reigned 1909-1918) and also Mehmet VI (reigned 1918-1922)— banned Christians from the community as citizens. Ibrahim the Goatherd, later known as Ibrahim the Mad because of all the horrible scenes he witnessed in the war, remembers all those terrifying things that he encountered in Greek houses in the villages from little boys who were bayoneted to pregnant women with fires lighted on their chests (Bernières, 2005, p. 563). Likewise, the Muslim population, and the Greek Christian population of Eskibahçe, experience the sovereign exception during the First World War and its aftermath.

According to Agamben, the sovereign does not hesitate to reveal the person who is living the bare life; *homo sacer* or sacred human (Çifçi, 2018). *Homo sacer* is created through the exception of someone whom the sovereign wishes to exclude from his political life, *bios*. It is, who the sovereign pushes outside of his *bios*, to the bare life. Before dealing with the figure of *homo sacer* in detail, the concept of sacredness must be examined in order to fully understand Agamben's *homo sacer* as a banned human being. Agamben derives the concept of *homo sacer* from ancient Roman civilisation. In ancient Greece and Rome, where the sacrifice of living beings was a common practice, the idea of sacredness can only be attributed through some sacrificial practices of separating life from the body. Thus, a sacred human is the one who cannot be sacrificed to the gods in any ritual as s/he is not pure anymore. Çifçi summarises this sacredness of *homo sacer* —or as he puts it, a *cursed* man in essence and the conditions he is subjected to a conceptual sacredness in the modern sense, which is gained right at the moment the *homo sacer* is forced out of *bios* by the sovereign and thus loses his sacredness.

Agamben points out the treatise of Pompeius Festus *De Verborvm Significatv* (*On the Significance of Words)* in which Festus defines significant words in Latin, where *homo*

sacer is mentioned in the context of Roman tribunal law; "At homo sacer is est, quem populous iudicavit ob maleficium: nequefas est eum immolari, sed, qui occidit, parricidi non damnatur;" (Festus, 1997, p. 424) which can be translated as follows: He is a sacred man whom people judge for wrongdoing; he must not be sacrificed, but, he who slew him, is not condemned for parricide[2]. So, according to Roman law, the criminal was reduced to a mere living by the sovereign's decision on the exception of that people. The banned becomes a *homo sacer* that can be killed by anyone without committing a homicide as this banned sacred man no longer has a political identity. Since "normal political rights and legal safeguards were stripped away," from the *homo sacer,* he "was reduced to the mere naked or bare, life" by the sovereign. Jacques Derrida in his seminars on *The Beast & The Sovereign*, describes the exception of the sovereign as a creation of a "political bestiary," (2009, p. 22). *Homines sacri (sacred men)* are no longer considered as human beings but beasts "to destroy, deny, put to death," (Derrida, 2009, p. 131). They cannot be sacrificed, and yet they can be killed by anyone since they are seen as a mere naked body by the inhabitants of political life, rather than human beings. The sovereign expels even its own people in states of emergency. Derrida says "when it [the sovereign] goes off to war, treats its enemies as 'hors la loi [outside the law]' and 'hors l'humanite [outside humanity]' […] in the name of the human, of human rights and humanitarianism, other men are then treated like beasts, […] like non-men, or like outlaws, like werewolves" (2009, p. 73). This exception in the time of emergency comes from the sovereign himself, which we can conclude that until the moment of exception the citizens do not recognise each other as *homo sacer*, a non-citizen. Tatiana Golban proffers that the novel *Birds Without Wings,* "explores the fundamental issues of sacred and profane" (2015, p. 51).

Louis de Bernières' Eskibahçe nestles people from different ethnicities and different religious beliefs in its harmonious environment (see Şahin, 2021; Golban, 2015; Golban and Yürükler, 2019). "What connects the local people of Eskibahçe to one another is not their ancestral definition of who they are, but their shared experiences and customs." (Şahin, 2021, p. 156). The townspeople do not marginalise each other according to their ethnicity in the pre-war era in Eskibahçe. They respect their differences in belief and they do not hesitate to participate in each other's cultural practices. In Eskibahçe, babies are delivered with a cross on the belly of the pregnant woman who drinks from the bowl on which verses from the Koran were engraved (Bernières, 2005, p. 7). The Muslims of the town ask their neighbours to pray over the icon of the Panagia

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2   The translation is mine.

Glykophilousa in the Church of St Nicholas, or to offer some libation to Mary the Virgin on behalf of them. Likewise, the Christians tie white cloths or ribbons to the tekke of the saint, or ask for some amulets with verses from the Koran written by the imam of the town (Bernières, 2005, p. 65). Thus, de Bernières' Eskibahçe is a "grey area" where different ethnicities live harmoniously "without labeling each other as black and white" as Golban and Yürükler (2019, p. 410) describe.

However, the inhabitants of this beautiful town fail to prevent not only their neighbours but friends and families from becoming the *homines sacri* of the sovereign. A group of non-Muslim minority who are deported from the town were the first exemplars of Eksibahçe's *homines sacri*. The people lived together with other ethnicities for hundreds of years on the soil of the Ottoman Empire, yet suffered due to the brutal campaigns and propaganda of hatred among the Ottoman citizens of different origins. The Armenians thus hoped to own their own land. This hope led the Armenians to their tragic end. Many of the non-Muslim soldiers in the Ottoman army sided with the enemy, namely the Russians, during the continuous wars (Bernières, 2005, pp. 303–304). Naturally, this act was considered as high treason for the Ottomans, thus the non-Muslim community were made into *homines sacri* gradually by "directives coming out of Istanbul" the capital of the Ottoman Empire where the sovereign Sultan resides, "that there should be no ill treatment" (Bernières, 2005, p. 304).

Though, the political protection of the sovereign is not applicable to the beast of the sovereign, the *homo sacer,* as has been mentioned earlier. Once declared as *homo sacer* by the sovereign, the people are "no longer recognized as members of human society" as Magnus Fiskesjö points out (2012, p. 168). Likewise, the march from Eskibahçe to the unknown is left at the mercy of irregular troops, who are known for their unjust and uncontrolled behaviours. The people on the march are said to be left without food or water, the elders who could not walk further away bludgeoned to death, and every one of them beaten at least once to surrender their valuables to the irregular troops (Bernières, 2005, pp. 309–310). When the marching group encounters Rustem Bey, a landowner and protector, the people plead with him to save them; to which Rustem Bey answers in frustration; "The order is from the governor. I can't do anything about it. Otherwise, by God's will, I would save you." (Bernières, 2005, p. 310), as he is aware of the fact that the sovereign decision cannot be altered by anyone but the sovereign. Yet, out of his humanity, Rustem Bey interferes with the situation when he catches some of the troops further away in a deeper part of the forest, separate from the party

preparing to rape the three young daughters of one of the expelled non-Muslims, Levon the Sly. Towards the end of the novel the imam Abdulhamid Hodja's wife, Ayse, describes how they find out that their old neighbours were killed not far away from Eskibahçe. One of the townsmen, Stamos the Birdman finds "the skeletons with holes and cuts in their heads," on his way, and he recognises the shawl of Levon's wife on one of the skeletons whose "feet had been nailed to donkey shoes" (Bernières, 2005, p. 558).

Later, the minor non-Muslim population, the major population of Eskibahçe, the Greeks, becomes *homines sacri* in the following years. The upcoming situation reveals itself first in small instances, such as Mehmetçik's becoming Greek in everyone's eyes. In November 1914, the authorities come to Eskibahçe to recruit every useful man in town for the war. Karatavuk wants to volunteer in his father's place and Mehmetçik doesn't want be separated from his best friend for life. "We've come to volunteer. […] For the empire and the Sultan Padishah." (Bernières, 2005, p. 292) Mehmetçik says. However, the sergeant accepts Karatavuk since he is Turkish, yet declines Mehmetçik as he is a Christian. So, angry with the reply he gets, Mehmetçik adds with a proud manner that he is an Ottoman. Yet it is not enough to change the outcome; the Ottomans who learned their lessons from past events with non-Muslim deserters do not let anyone but Muslims fight with the enemy in the trenches. The only way for Christians to join the war is to go and work in one of the labour battalions where they will make roads or bridges. Leaving the queue in front of the sergeant in defeat, Mehmetçik laments; "Suddenly it matters that I am a Christian, where it mattered only a little before." (Bernières, 2005, p. 296). A few years later the same sergeant who recruits soldiers from Eskibahçe comes to the town again, this time for the Christians.

The Greek population of Asia Minor lived together first with the Seljuk Turks following the Battle of Manzikert in 1071, and then the Ottoman Turks. Almost a millennium later, the Greek citizens of the Ottoman Empire were banned by the sovereign. "[T]he host became the guest and finally that same guest became the hostage in his own home town" says Sandra Josipović about the Christians of Eskibahçe (2016, p.74). In the aftermath of the First World War and the Turkish Independence War right after it, the sovereign excludes the Christian population, who became their enemy in these wars. The newly founded Republic of Turkey bans Christians from its soil, in the same way that Greece bans Muslims. So, Turkish Christians, as well as Greek Muslims, are made into *homines sacri*, as the two countries' sovereigns expel their citizens in a decided population exchange.

Sergeant Osman comes to Eskibahçe to inform all the Christians to pack their belongings and to be prepared for a march to Telmessos, from where they are going to be transferred to Greece (Bernières, 2005, p. 527). "This," the sergeant indicates "is thanks to orders from above" (Bernières, 2005, p. 532) pointing out the fact that it is an order of the sovereign that cannot be challenged. The Christians of Eskibahçe ask in terror, "Are the Greeks Ottomans like us?" to which the sergeant answers "No, from now on you are Greeks, not Ottomans." (Bernières, 2005, p. 527). The *homo sacer* is always made into 'the other' by the sovereign; "No longer man but the beast." (Derrida, 2009, p.124). Among the group, it is obvious that some people cannot proceed for days because they are too old, or too young to walk, such as Polyxeni's great-grandfather, Socrates, who is known to be more than ninety-four years old. There are children, as well as babies both in their mothers' arms and bellies waiting to be born. It is obvious "in advance that without transport the whole operation was going to be a fiasco" with lots of deaths on the road (Bernières, 2005, p. 532).

Giorgio Agamben describes the *homo sacer* in his book as someone that "cannot be included in the whole of which it is a member and cannot be a member of the whole in which it is always already included." (1998, p. 21). In the case of the Greek *homines sacri* —here we need to highlight the word Greek as both the Christians of Turkey, and the Muslims come from Greece are referred to as Greek—, the Christian population in Turkey is now considered as Greek and thus banned, albeit they do not identify themselves and are not identified by their neighbours as Greek. Although they were ethnically Greek, they spoke mainly Turkish, and for that reason they were not welcomed in Greece as Greeks, but despised at this time as Turks. "When the Christians were expelled from Eskibahçe, their former neighbours started referring to them as Greeks." (Josipović, 2016, p.75). The only Christian from Eskibahçe that the reader hears from after the population exchange is Drosoula. She depicts the situation of the so-called *Greek* population of Turkey in Greece. She tells the reader how her husband's family, the Drapanitikos', rejected them when they arrived at Cephalonia in such hardship just because they were seen as Turks there in Greece (Bernières, 2005, pp. 19-20). The Christian population coming from Turkey was treated unkindly, pushed and pulled, spat at, and labelled as "filthy Turks." (Bernières, 2005, p. 571). Years later, she summarises the whole enterprise with these words; "I lost my family, my town, my language and my earth." (Bernières, 2005, p. 24).

On the one hand, the Christian population of Turkey were made into *homo sacer* and banned from Turkey while not accepted by the Greeks either. On the other hand,

the Muslim population of Greece were made into *homo sacer* in the same way and were banned from Greece, while likewise not being accepted by the Turks. After the departure of the Christians from Eskibahçe, Greek Muslims from Crete arrived in the town as a result of the population exchange between the two countries. They were banned from Greece as they are Muslims, yet the Cretan Muslims, who are settled in houses emptied by Christians, are not warmly welcomed by the people of Eskibahçe. About them, Karatavuk says that they spoke Greek, not Turkish, and life became very hard for them in Eskibahçe as people called them "filthy Greeks," and spat at them (Bernières, 2005, p. 583) just echoing the treatment of the former habitants of Eskibahçe in Greece.

Also, in Louis de Bernières novel, some people are depicted as perhaps even more *sacer* than *homo sacer*. While every Christian is forced to depart from Eskibahçe, there are a few people who are not even accepted as *homines sacri*; as Bernières explains:

> Among their number was not to be found the Dog. He remained amid in the tombs, removed from all considerations of race and religion by virtue of his speechlessness, his mutilation and his anchoritic life. Neither did any of the Christian prostitutes arrive from the brothel, being similarly removed from all considerations of race and religion by virtue of their profession. (2005, p. 528)

Neither the mad nor the prostitutes are accepted as proper human beings in Eskibahçe even when it was a well-functioning community (see Bernières, 2005). They have already been pushed towards the peripheries of any political system. Already neglected by the society and the sovereign, as a mad person, the Dog of Eskibahçe [3], who has not even got a proper name, and the prostitutes kept in the brothel of Eskibahçe located in the outer parts of the town are not included among the Greek *homines sacri* gathered by the authorities.

The sovereign not only has the power of exception, but also the power over life and death, as Agamben mentions in the "Vitae Necisque Potestas" chapter of *Homo Sacer* (1998, pp. 55-56). He highlights the formula *vitae necisque potestas* in Roman law which means 'power over life and death' that can be attributed to the sovereign power. Through the sovereign exception, the sovereign as the head of the political community has the

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3   the Dog as a *homo sacer* will be specifically introduced in detail in the following subsection.

right to expel someone from *bios* to bare life as a *homo sacer* that can be killed by anyone; thus, it can be said that the sovereign has power over that person's life and death. Most of the time the sovereign is thought to be a king, president or governor, yet as Agamben explains, according to Roman law "the *vitae necisque potestas* attaches itself to every free male citizen from birth and thus seems to define the very model of political power in general, *Not simple natural life, but life exposed to death (bare life or sacred life) is the originary political element.*" (1998, p. 55). Thus, he proposes that the father and the husband, as the head of the family, acquire the same power of the sovereign over life and death "within the sphere of the *domus*," (Agamben, 1998, p. 55) — the sphere of the home or family. Unlike the political sovereign, the father and the husband have the power to kill within the familial sphere in the case of a caught adulterer of their daughters or wives, specifies Agamben (1998, p. 55). If the father and husband are the sovereigns of the *domus*, they have the power to expel the members of their families out of the family sphere. In other words, both figures have the power to create a *homo sacer* that dwells in the bare life through the sovereign right of exception. If *Birds without Wings* is read in the light of this knowledge, it is seen that an example for each of the figures, both of the father and the husband as the sovereign, is offered to the reader in the novel.

Louis de Bernières introduces one of the townsmen, Yusuf the Tall, for the first time in the twenty-seventh chapter of the book, the only chapter about Yusuf. He is a father of daughters and sons who is very fond of his children. Originally coming from a conservative Ottoman town, Konya, he is a highly religious inhabitant of Eskibahçe. He thinks of the Muslims of the town as nothing but mongrels and wishes to have a life unmixed with the infidel population of the town (Bernières, 2005, pp. 150-156). Yet he was living a tranquil life among the people of Eskibahçe until the moment that the condition of one of his daughters, Bezmialem, is revealed. She gets pregnant out of wedlock by a Christian. The fornication of Bezmialem provides the suitable environment that Agamben describes according to the Roman law for Yusuf the Tall. As the father-sovereign, he "commands" (Bernières, 2005, p. 152) the death of Bezmialem, together with the innocent baby in her belly, and he appoints his second son Sadettin to carry out the murder. Full of grief, Sadettin kills his sister out of obligation to his father, but after the deed, he leaves home for the Taurus Mountains. The father-sovereign creates a *homo sacer* that is banned from the family through the act of crime. Aware of his new status as a *homo sacer*, Sadettin says "I am an outlaw. That is where I will be. With God's help, I shall not live long" (Bernières, 2005, p. 155).

On a similar occasion Rustem Bey, the aga of Eskibahçe, acts as a sovereign as he is a husband. He is married to Tamara, who is in love with another man, the handsome yet wayward Selim. Most of the time, upon his arrival home, Rustem Bey finds women's slippers in front of the haremlik door that opens to the women's quarters which cannot be entered by any man without permission. The meaning of the slippers is that another woman is in the haremlik so that Rustem Bey should not enter the quarter until the slippers are gone. He begins to suspect and interrogate this recurring situation. Finally, one day his suspicions are proven to be correct; Rustem Bey catches Tamara's lover disguised in women's clothes coming to visit her regularly away from Rustem Bey's eyes (Bernières, 2005, pp. 93-101). Rustem Bey, as the husband who catches the adulterous wife, just like in the Roman law Agamben mentions, uses his right to kill, and to decide on someone's life and death. Rustem Bey kills Selim with his dagger and grabs Tamara by the hair to drag her to the meydan, the main square of the town. "This woman is my wife. She is a whore and an adulteress" (Bernières, 2005, p. 102) announces the aga, and by his verdict, Tamara is banned out of the familial sphere to become a *homo sacer* that can be killed by anyone, to which she coldly responds; "Kill me, like the wolves and dogs" (Bernières, 2005, p. 102). Since she is a *homo sacer* now, the people of Eskibahçe in the meydan start to hurl stones at her. While Tamara is being stoned to death, Rustem Bey cannot even watch the brutal scene, but turns his back to what he has done in pangs of remorse. Luckily, Tamara is rescued from death by Abdulhamid Hodja, who happens to be passing by (Bernières, 2005, pp. 102-103). However, as a *homo sacer,* Tamara cannot return to her home, thus she seeks sanctuary in a brothel of Eskibahçe. Together with other prostitutes in the brothel, such as the Christian ones that are not included in the departure of the Christian population from the town, she lives a bare life. Her new life is full of misery, starvation and diseases (Bernières, 2005, pp. 420–421). After having four miscarriages as well as stillbirths, she is happy to die soon due to her illness. Years later, when Rustem Bey visits Tamara in the brothel for the first and last time, she describes her bare life as "death's selamlık," explaining that she has no pleasure at all (Bernières, 2005, p. 421).

Wolves of the Sovereign

Francois Zammit highlights that "the law [of the sovereign] has the ability to turn humans into animals, and therefore in this manner changing the very nature of the targeted individuals" (2017, p. 3), the ones who are made into *homines sacri* by the sovereign exception. Derrida, in his seminars, calls these targeted individuals that are

being excluded by the sovereign mostly during the state of emergency the 'beasts of the sovereign' (2009, p. 46). For him, the beast of the sovereign "is always a wolf […] that has to be hunted down, chased away, repressed, combated" (2009, p. 88). Furthermore, Agamben, echoing with Derrida, points to Rodolphe Jhering, as the first person who equates *homo sacer* to the ancient Germanic *wargus* (wolf or werewolf) in *Homo Sacer* (1998, p. 63). Just like *homo sacer,* the *wargus* is a figure who is expelled from society and can be killed without committing a homicide. Both the *homo sacer* and the *wargus* live a bare life in a state of indistinction, being neither beast nor man. Due to their transitory nature, "divided between the forest and the city – the werewolf […] like that of the sacred man, […] dwells paradoxically within both [exclusion and inclusion] while belonging to neither" (Agamben, 1998, p. 63). Consequently, it can be deduced that *homo sacer* has parallels with *wargus*, and/or a connection with wolves to a certain extent.

Although both Derrida and Agamben describe the wolf of the sovereign, there is a subtle difference between the beast of Derrida and the wolf of Agamben. For Derrida, the wolf —or the beast in general— has a connection with the sovereign. The sovereign's excepted self is reflected in the beast. The sovereign, by means of the sovereign exception, becomes the beast as he is "above the laws like the werewolf," (Derrida, 2009, p. 106). Instead, for Agamben, the wolf is the other that the sovereign expels from his community. It is only connected with the *homo sacer* and not the sovereign.

The wolves of the sovereign are also found in *Birds without Wings*. In fact, the Dog, chronologically the first *homo sacer* of Eskibahçe, introduces the reader to the idea of wolves because "if you trace their [the dogs'] lineages far enough back in time all dogs are descended from wolves." (Handwerk, 2018). One day, the Dog arrives at Eskibahçe from an unknown place. He wears only a rag, and his feet are covered in blood from walking for days. The townspeople watch him as he goes through the town towards the hillside. Despite his unusual state, they are not afraid of him; "It was as if they were in no danger because the man did not live *in the same world*, and would never see them." (the italics are mine, Bernières, 2005, p. 33). As the *homo sacer*, who "dwells in the no-man's-land between the home and the city" (Agamben, 1998, p. 56), the Dog takes up residence among the ruins of the Lycean stone tombs carved into the hillside, "in this wasteland between the town and the ocean […] becoming a specter even before he had properly died" (Bernières, 2005, p. 31). He is made in to a *homo sacer* not only for his hermitic existence among the tombs "all but naked" (Bernières, 2005, p.

585), or for his untamed demeanour, but towards the end of the novel he is said to "have his lips pinned back, and been made to bite down on the red-hot iron rod that had been forced into his mouth." (Bernières, 2005, p. 585) as a punishment.

Later, the *homo sacer* of the husband-sovereign Rustem Bey[4], Tamara refers to the wolves of Eskibahçe. When she is declared a *homo sacer*, she calmly tells the crowd of townspeople to kill her "like the wolves and dogs" (Bernières, 2005, p. 102) as has already been mentioned. Finally, both Sadettin, the *homo sacer* of the father-sovereign Yusuf the Tall, and Mehmetçik, the *homo sacer* of the state sovereign, become wolves since "the 'true' werewolf, is indeed the one who, like the beast […] finds himself placed 'outside the law', *outlaw"* as Derrida describes (2009, p. 64). At the end of the novel, Karatavuk encounters his childhood best friend after seven years. After Karatavuk, Mehmetçik is also recruited as a soldier for the labour battalions. The Christians in the battalions are not allowed to fight against the enemy but are forced to dig trenches or build roads. Their condition is even worse than that of the soldiers since the Christians are made into *homines sacri* by the sovereign state. So, Mehmetçik deserts the inhuman conditions of the battalions as he wants to die with dignity in the war. Yet, the beast of the sovereign has "no history and no future" (Derrida, 2009, p. 57), therefore Mehmetçik cannot go back to the town or have a proper life in *bios* as he is chased by authorities as a deserter. The only life he can be a part of is the bare life of the outlaws, so he joins the bandits and gains the nickname Red Wolf. "You've gone from being a little robin to being the great big famous Red Wolf" (Bernières, 2005, p. 579) says Karatavuk to his friend. Another wolf whose identity the reader learns of through Mehmetçik is Sadettin, the son of Yusuf the Tall. When he leaves his home behind, Sadettin joins the outlaws in the Taurus Mountain. The dangerous situations he puts himself into while trying to get himself killed, make him the leader of the outlaws and he becomes known as the Black Wolf.

Conclusion

This study attempts to read Louis de Bernières' novel *Birds without Wings* through Agamben's concept of *homo sacer,* in which both the Greek and Turkish population of Eskibahçe are turned into *homines sacri* by the act of the sovereign exception of either the political or the patriarchal sovereign. Like in the idiom 'desperate times call for desperate measures' the state of emergency calls for the exclusion of certain people.

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4   With a Derridean reading, Rüstem Bey and Yusuf the Tall can also be read as wolves, since they are sovereigns.

Giorgio Agamben is known for his conceptualisation of the figure who is excluded by the sovereign, *homo sacer*, together with the type of life in which the *homo sacer* dwells, bare life. It was inevitable that *homines sacri* would be produced in Eskibahçe as the state of emergency —in the case of *Birds without Wings*, constant wars— allows the sovereign "to remove groups of individuals from the protection of the law" (Zammit, 2017, p. 5). The borders between *bios* and bare life becomes transparent in the course of time in the Eskibahçe of Louis de Bernières. The Muslim population, as well as the Christian population, become *homines sacri* that are pushed out of *bios*, to a bare life where they can be treated as sub-human. Yusuf the Tall as the father-sovereign, and Rustem Bey as the husband-sovereign banned Sadettin and Tamara, respectively, from the political sphere of their families. Agamben and Derrida emphasise the bestial connections of *homo sacer* as a "structure both human and inhuman" (Derrida, 2009, p. 151), that can also be examined, as in the novel, through multiple references to wolves. Since the *homo sacer* can be killed without committing homicide, unfortunately, the majority of the *homines sacri* of Eskibahçe in *Birds without Wings* were beaten, raped, tortured and killed. As put by Bernières in the epilogue, all the *homines sacri* of Eskibahçe as birds without wings;

> are always confined to earth, no matter how much [they] climb to the high places and flap [their] arms. Because [they] cannot fly, [they] are condemned to do things that do not agree with [them]. Because [they] have no wings [they] are pushed into struggles and abominations that [they] did not seek. (2005, p. 621)

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Whatever Singularity in de Bernières' *Captain Corelli's Mandolin*

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ABSTRACT

This paper explores Louis de Bernières' novel *Captain Corelli's Mandolin* from the perspective of Giorgio Agamben's concept of "whatever singularity", the main theme of his *The Coming Community*. Agamben's work provides a clear distinction from homogenized communities and nations to argue for the possibility of how groups and peoples living together without reducing their distinct individual and cultural identities to sameness. Besides, whatever singularities border 'in-between' spaces and thresholds and that is the space where friendship emerges from. In this context, the article aims to apply Agamben's essay 'The Friend' to explore the concept of friendship. The novel is set mainly during the Italian and Nazi occupations of the Greek island of Cephalonia in World War II. Although occupying forces aim to constitute a fixed society, intercommunal friendship emerges between different nations. In this regard, the love between the Italian soldier Captain Corelli and the local girl Pelagia, as well as the friendship among Dr. Iannis, Captain Corelli, and Carlo Piero Guercio will be examined in terms of friendship and 'whatever singularity'. Moreover, the friendship between 'The Good Nazi' Günter Weber, who is forced to shoot his Italian friends, and Captain Corelli will be investigated through the concept of friendship. In the narrative, the Communist Greek resistance group ELAS, a destructive occupying force, tries to form a fixed homogenous ideological group on the island bearing similarities with fascist and Nazi groups. Therefore, this will also be discussed in the context of the tension between heterogeneous and homogenous communities.
Keywords: Agamben, whatever singularity, threshold, bordering, friendship

Introduction

British author Louis de Bernières' novel *Captain Corelli's Mandolin* (1994) depicts the occupation of the Greek island of Cephalonia first by the Italians, then the Nazis, and eventually, following the departure of the Nazis, by ELAS, the Greek Communist resistance during the Second World War. Moreover, the love story between a mandolin-playing Italian soldier, Captain Antonio Corelli, and a local girl, Pelagia, is presented as a main theme in the novel. As Sheppard argues, the novel is "normally and exclusively read as a love story" (2002, p. 51). In the novel, however, war is an important theme that is related to borders between different nations. Although the themes of love and war overlap in the novel, it reveals a friendship that occurs even across the borders of political enmity (MacMillan, 2020, p. 10).

During the occupation, Captain Corelli is staying at Dr. Iannis's home and is ostracised by the locals, and the doctor's daughter Pelagia; however, Captain Corelli and his troops earn the islanders' trust over time. First, Pelagia attempted to treat him "as badly as she could", however, Corelli's behavior towards her and the villagers was "polite and submissive" (p. 246). Despite their different nationalities, the Italian soldiers and the Greeks share a way of life that reveals a sense of friendliness, while sitting outside in the yard listening to the captain's mandolin and teasing each other (p. 225-252). In this sense, their togetherness without the common contributes to the sense of these characters as whatever beings as it emerges in the in-between spaces and the thresholds.

The island is occupied many times by different groups; first by the Italians, then the Nazis, and eventually, after the departure of the Nazis, by ELAS, the Greek Communist resistance. The Communist Greek People's Liberation Army, ELAS, is supposed to protect the inhabitants of the island against the fascist occupying forces; however, it terrorizes the people on the island and sparks the civil war which can be seen as a threat to the Greek community. Therefore, it is ELAS itself that resembles its enemies by posing the greatest threat to the inhabitants of the island, with a connection to the Greek Communist organization whose members belonged to the military wing of the EAM (p. 229). Thus, all members of the party were easily duped into believing that they were part of the national liberation struggle (p. 229). Hence, the anti-Nazi Greek resistance group ELAS will be examined as the most destructive force against the Greek community.

In this regard, the events are told from the perspectives of different characters, including Pelagia and her father, Dr. Iannis, Mandras (Pelagia's fiancé), and Carlo Guercio, a homosexual Italian soldier who sacrifices his own life to save Captain Corelli. Moreover, the dictators', Mussolini and Metaxas, points of view are narrated, and their aims are presented in the novel as a tragic break in the history of Cephalonia.

Besides, Dr. Iannis' *A Personal History of Cephallonia* portrays the past invasions and occupations of the island by several imperial forces, including the Romans, the Venetians, the Ottomans, and the British. The island's history of invasions plays an important part in shaping the culture of Cephalonia. Particularly, the Venetian occupation has a great effect on the island by leaving it with an Italian flavor, especially in its architecture and language. The influence of "Italian words and manners of speech" on the islanders' language is such that many, including Doctor Iannis and Pelagia, speak Italian as a second language (p. 146). Thus, language can be seen as a shared apparatus that establishes the dynamics of togetherness. As Captain Corelli said to Dr. Iannis at their first encounter:

> "You speak Italian very well, you are the first one I have come across…It seems that no one here speaks Italian".
>
> "You are very kind," said Dr. Iannis, "but I think you will find that those of us who do speak Italian will suddenly lose our memory when required to do so." (p. 199)

In this sense, the island is an arguably hybrid place. Golban argues that Dr. Iannis can be analyzed in terms of hybridity because he "represents a clear case of 'dislocation' of the self, his position in relation to the notion of 'the Greek' or 'the Italian' describing a situation of inexorable ambiguity" (2014, p. 347). In addition, MacMillan describes the last two invasions, like the previous ones, as important factors that shaped the island's culture for better or worse; "the wartime invasions of the island by the Italians and then the Nazis are just the latest in the island's long history of domination by outsiders, conquests which, for better or worse, have shaped the island's culture" (p. 24). Thus, concerning alterity, the novel explores the theme of in-betweenness, national boundaries, and friendship; this article will refer to Agamben's writing on community and friendship in the frame of existence with an other.

In Agamben's *The Coming Community*, he suggests the concept of "whatever being" which offers a perspective of a community that has no requirements for belonging and thus avoids alienating others on the basis of alterity. Therefore, through Agamben's approach, "whatever beings" can be considered as existing in their distinctness without being defined by their distinctness. As Agamben puts forward, "These pure singularities communicate only in the empty space of the example, without being tied by any common property, by any identity. They are expropriated of all identity, so as to appropriate belonging itself, the sign. Tricksters or fakes, assistants or 'toons, they are the exemplars of the coming community" (1993, p. 11). In this context, the characters, who are distinct from each other in their alterity but without being defined by it, can be explored in de Bernières' novel from the basis of Agamben's approach.

Furthermore, the whatever being exists in in-between spaces, between the particular and universal, and is defined as if walking a tightrope between the common and the proper by Agamben (1993, p. 21). Additionally, Agamben integrates the concept of the threshold into his discussion by emphasizing the idea of bordering. He sees the threshold as the place where one encounters with an other, and so enabling friendship to occur. In this sense, the characters, who appear as whatever beings in the novel, border the conventional categories by shifting their national identities or living together regardless of their alterity; thus, they can be linked to Agamben's concept of friendship which focuses on living and being together without being identified by a common property. Besides, the story of friendship between Captain Corelli and Günter Weber, the 'Good Nazi', who is forced to shoot his Italian 'friends', will be analyzed from Agamben's perspective on the essence of the concept of *philia* (friendship) and co-existence with the *Philos* (friend). In this context, Agamben, both in *The Coming Community* and his essay "The Friend" , discusses living together without belonging to a particular class except belonging to oneself and sensing one's existence. (2009, p. 33). By examining *Captain Corelli's Mandolin* through the concepts discussed by Agamben, this paper will focus on the ethical aspects of being together with the other in both a philosophical and a political framework.

Being Together with the Other- *Philia*

Agamben revisits the Aristotelian definition of friendship in which friendship means being together in a *polis*, community. For Aristotle friendship is extremely necessary for living and it is the duty and basis of politics. In his *Politics*, one of Aristotle's main

concepts is *zoon politikon* which means "man is a political animal" (Bennington, 2009, p. 22). He says, "It is evident from these considerations, then, that a city-state is among the things that exist by nature, that a human being is by nature a political animal" (trans. Reeve, p. 4). As may be understood, this idea leads us to conceive the nature of human beings who share communal life with others in the *polis*. Therefore, it can be said that political beings, who live together, are sure to know each other, thus revealing friendship. In the context of the *polis*, Aristotle focuses on the relationships in which human beings exist, otherwise, they will not be a part of the state; as he says, "But he who is unable to live in society, or who has no need because he is sufficient for himself, must be either a beast or a god: he is no part of a state" (trans. Jowett, pp. 4-5). Thus, existence implies a shared way of life, which is also obvious in Agamben's approach to friendship.

In 'The Friend', Agamben focuses on the *Nicomachean Ethics* books 8 and 9 in which Aristotle describes friendship and the friend. Agamben concentrates on the Aristotelian theory of friendship from an ontological perspective, so that it can be considered as the 'con-sentiment' of the existence of a friend with the concept of sentiment. He emphasizes the ancient Greek word *synaisthanomai*, in which, '*syn*' means 'with' and '*aisthanomai*' means 'to perceive' in English. The word *synaisthanomai* (con-sent) refers to the idea of living together (*syzen*) which alludes to the existence of a friend as desirable. Thus, Agamben emphasises the 'con-sentiment' which refers to the *aisthesis* (sensation) of the pure being or existing. Aristotle points out, "Existence is desirable because one senses that it is a good thing, and this sensation [*aisthesis*] is in itself sweet. One must therefore also "con-sent" that his friend exists, and this happens by living together and by sharing acts and thoughts in common [koinonein]. In this sense, we say that humans live together [syzen], unlike cattle that share the pasture together. . ." (2009, p. 33).

In this context, Agamben highlights the phrase "unlike cattle that share the pasture together" by indicating the difference between an animal community and a human community. Although "the Aristotelian expression could simply stand for 'partaking in the same'", Agamben underlines that human community, through living together, is not defined by "the participation in a common substance", but rather by a sharing life itself and the experience of friendship. In the light of these explanations, existence can be identified as the only common thing that is shared by the characters in *Captain Corelli's Mandolin*. As has been mentioned, the war is seen as a destructive force for Cephalonia, however, the friendship between the islanders and their political enemies

occurs under the Italian and the Nazi occupation. Their harmonious living together, even for a short time, is clearly illustrated in many of the scenes.

At first, the distinction between separate identities is clearly presented, particularly in Dr. Iannis' relationship with Captain Corelli. Pelagia and Dr.Iannis were trying to treat him as badly as they could do to show their resistance to the Italian occupation of the island. The tension was felt while Dr. Iannis was offering Corelli dinner by saying "This is Cephalonian meat pie […] except that thanks to your people, it doesn't have any meat in it" (1994, p. 236-7). However, Captain Corelli's sense of humor and friendly manner helped him to avoid conflict with them. In time, he was not just an Italian anymore in Pelagia's eyes; she began to see him as a respectful and attractive man; "The trouble was that he was no longer just an Italian, he was Captain Antonio Corelli, who played the mandolin and was very charming and respectful. In any case, she could have shot him with the derringer by now, she could have cracked his pate with a frying pan, and the temptation had not arisen" (p. 247). Moreover, he became a part of the household, and she noticed that she had lost her anger, which puzzled and upset her. She was quite used to seeing him and in fact, he became "as much a fixture in the house as the goat or her own father" (p. 250). These examples can be regarded in terms of them perceiving other's existence as sweet and desirable, as the narrator says, "The unfortunate truth was that Italian invader or not, he made life more various, rich and strange" (p. 251). As seen from the examples, their distinctions do not separate them but rather provide an authentic relationship between them that can be considered as a "con-sentiment" of the existence of the other from the perspective of Agamben's concept.

According to Agamben, the sensation of existence is con-divided, and "friendship is the name of this 'con-division'" (p. 34). Since it is the division of intersubjectivity, it does not mean the relationships between subjects. Agamben refers to the sharing of existence, so being itself is divided and it becomes dissimilar; "Rather being itself is divided here. It is nonidentical to itself and so the I and the friend are the two faces, or the two poles of this con-division or sharing" (p. 34). This other self is called a *heteros autos*; *heteros* means alterity in the sense of an opposition between two, as in heterogeneity, while *autos* means "self". Therefore, when I perceive my existence as sweet, my sensation corresponds to "con-senting" "which dislocates and deports my sensation toward the friend, toward the other self" (p. 35).

In this sense, the friendship between Captain Corelli and Dr.Iannis can also be seen as a fitting example of the 'con-sentiment' of the existence of the friend. Although at first, Dr. Iannis disliked Captain Corelli, they developed a friendship over time. While Corelli was leaving the island, he had a very touching conversation with Dr. Iannis. Before Captain Corelli left the island, he said to Pelagia and Dr. Iannis, "After so much time with you two, I shall see things and imagine what you would have said. I shall miss you very badly" (p. 429). This statement clearly expresses the 'con-division' of sensation because Captain Corelli saw them as other-selves. Despite his Italian nationality, he embraced his friends' culture and their way of living on the island. Thus, he and his friends can be considered as two poles of this sharing.

Furthermore, Dr. Iannis' statement might be another example of this sharing and con-division. As he said, "Antonio if I have ever had a son, it was you. You have a place at this table" (p. 430). This scene also reflects the intensity of Dr.Iannis' sensation which turns into a consenting of the existence of Captain Corelli by accepting him as his son, as his other-self. As Agamben says, "This intensity is the *syn*, the "con-" or "with," that divides, disseminates, and renders sharable (actually, it has always been shared) the same sensation, the same sweetness of existing" (p. 35). Through these examples, the narrator shows their shared existence, shared way of life, and being together without commonality. In this sense, the only common thing they shared is the *aisthesis* of existing.

At this point, the most notable example of the aisthesis of existing in the novel is the story of Günter Weber, who was required to shoot his Italian friends (p. 239). The friendship between the German Nazi, Weber and Captain Corelli started when they were on the beach having fun, drinking wine, or playing football together (pp. 214,440). Despite their different political stances, Corelli and Weber developed their friendship, and Corelli thought that Weber was too young and naive to understand this senseless violence. Despite the political differences between them, Weber joined Corelli's opera club and even organized and delivered a motorcycle to Corelli so he could go places with Pelagia where they had never been before on the island. Furthermore, when Weber was ordered to shoot his friends, he requested that his protest be recorded and put in his file. Since Weber reluctantly agreed to participate in the massacre, he begged for forgiveness from his (former) friends before the shooting:

> 'Antonio, I am very sorry, I tried'…
> 'I am sure you did, Günter. I know how it goes…

> Weber's face trembled with suppressed tears and desperation, and at last he said suddenly,
>
> 'Forgive me.'
>
> Carlo sneered, 'You will never be forgiven.' But Corelli put his hand up to silence his friend, and said quietly,
>
> 'Günter, I forgive you. If I do not, who will'. (p. 397)

What is notable here is Captain Corelli consented to his shooting which might refer to the instance of the "con-sentiment" of the existence of the friend. By putting emphasis on the word "con-sent" in respect to the existence of the friend, it might be said that Corelli accepted him as a friend such as he was. As Agamben says, "Friendship is the instance of this 'con-sentiment' of the existence of the friend within the sentiment of existence itself" (2009, p. 34). In this sense, Captain Corelli arguably "con-sent"ed to the existence of Weber; thus, he forgave him for the sake of "con-sentiment" of existing which was the only common thing they shared during their friendship.

After the inhabitants in Cephalonia rose up against the Germans and fought them all the way to the sea, Günter Weber ashamedly stayed away from Dr.Iannis and Pelagia's house. Before he left the island, he left his gramophone and collection outside Pelagia's door. He left an envelope underneath the lid, when Pelagia opened it, she found a photograph depicting Captain Corelli and the Lieutenant on the beach, their arms about each other's shoulders. Underneath, Weber had written in Italian, "God be with you, I will remember you always" (p. 441). In this sense, Weber was also pleased with the existence of Corelli, not in the sense of sharing thoughts and acts in common, but through sharing despite not having anything in common. Agamben emphasizes living together without commonality, through what is not held in common. Therefore, friendship is related to the concept of "sentiment", and so, Agamben describes friendship as the experience of sensing one's existence. As he says "To recognize someone as a friend means not being able to recognize him as a 'something.' Calling someone 'friend' is not the same as calling him 'white,' 'Italian,' or 'hot,' since friendship is neither a property nor a quality of a subject" (2009, p. 31). Thus, Agamben associates friendship with existence, without categorizing or objectifying differences.

Departing from the idea of friendship, the idea of whatever singularity can also illuminate this investigation of the problem of commonality between the islanders and

the invaders. Although war and political profits threaten the humans on the island, they also provoke friendship between the different classes and nations residing there. Thus, this situation brings to mind the idea of whatever singularity, emerges with alterity without being indicated by it. Therefore, it is necessary to visit *The Coming Community* to comprehend Agamben's argument in the context of living together without common qualifications.

Whatever Singularity

In *The Coming Community* (1993), Agamben depicts a future community in which belonging is not defined by any criteria and requirements, but non-criterion for a community that marks belonging to the community. Agamben starts his argument by declaring the idea "The coming being is whatever being" (1993, I) which indicates pure singularity without categorical impositions. Therefore, Agamben offers the idea of singularity that only belongs to its uniqueness. The etymological root of whatever singularity is *quodlibet ens,* in which *quod* means "what," *libet* means "desire," and *ens* means "being" (1993, p. 1). What is important in this discussion is establishing the right definition of this Latin statement. *Quodlibet ens* does not mean 'being it does not matter which'. On the contrary, it means 'being such that it always matters'. Therefore, the Latin statement is clearly "a reference to the will (*libet*)" so that "Whatever being has an original relation to desire" (p. 1). As Agamben states, "the Whatever in question here relates to singularity not in its indifference to common property (to a concept, for example: being red, being French, being Muslim), but only in its being such as it is (emphasis added). Singularity is thus freed from the false dilemma that obliges knowledge to choose between the ineffability of the individual and the intelligibility of the universal" (pp. 2-3). Thus, whatever being is like walking a tightrope between the common and the proper because it is in the boundary between the universal and particular (p.21). Since whatever beings do not belong anywhere, without any property or identity, they are exemplars of liminal beings. Since "whatever is the figure of pure singularity" and "has no identity", "belonging is here only the relation to an empty and indeterminate totality" which can be seen as a liminal position (pp. 68-9).

Departing from these ideas, the characters in the novel can fit into Agamben's idea of whatever being as a liminal being. In this context, Captain Corelli can be seen as an example of *quodlibet ens* when he frequently remarked that determination such as nationality was just incidental in his statements of love, such as "…being a Greek or an

Italian is incidental" (p. 355) or "…we are brother and sister before she is Greek or I am invader" (p. 303). Here, as is evident, in this kind of love, the other is desired as lovable not because of the predicates that she has, but she is only referred to as "such-and-such being […] reclaimed for its being-such, for belonging itself" (p. 2). This, then, contributes to the sense of these characters as whatever beings. As Agamben says, "Seeing something simply in its being-thus- irreparable, but not for that reason necessary; thus, but not for that reason contingent- is love" (p. 25). Therefore, Agamben's concept of whatever being intends to determine any singularity in terms of being pure singularities that are not defined by common properties.

In this regard, *Quodlibet* refers to the one doing the love (the Lover) and the one being loved (the Lovable) with all its predicates, its 'as such'. This acceptance of singularity creates an idea of "whatever you want, that is, lovable"; "Thus, whatever singularity (the Lovable) is never the intelligence of something, of this or that quality of essence, but only the intelligence of an intelligibility". According to Plato, that movement is described as "erotic anamnesis", which is "the movement that transports the object not toward another thing or another place, but toward its own taking-place-toward the Idea" (p. 3). Thus, for Agamben, singularity is defined as lovable, and so it desires all its properties.

In this context, Pelagia can be defined as an example of whatever singularity and as a liminal being since she accepted Corelli with all predicates such as he is. As she said "Who cares about Greece? Where is Antonio?" (p. 390). Being-as-such is the main characteristic of the coming community as is seen in the relationship between Pelagia and Captain Corelli. Both characters rejected their own nationality, resisting belonging to the particular property after they witnessed the disparate facts of their countries.

> Pelagia had taken pride in the idea that she lived at the very center, but now, if such a thing is possible, she gave up being a Greek… (t) the barbarity of the civil war had knocked out of her forever the Hellenic faith which her father has instilled in her. She could no longer believe that she was heir to the greatest and most exquisite culture in the history of the earth; Ancient Greece may have been the same place as modern Greece, but it was not the same country and it did not contain the same people. (De Bernières, 1994, p. 462)

Similarly, Antonio Corelli explained why he was ashamed of being Italian and became a Greek citizen:

> After the war all the facts came out. Abyssinia, Libya, persecution of Jews, atrocities, untried political prisoners by the thousand, everything. I was ashamed of being an invader. I was so ashamed that I did not want to be Italian anymore. I've been living in Athens for about twenty-five years. I'm a Greek citizen. But I go home to Italy quite a lot. I go to Tuscany in the summer. (p. 519)

In this sense, the love between Captain Corelli and Pelagia represents the ideal of *quodlibet*. Even though Captain Corelli stood for the Greek community after the war, he did it for the sake of his love to border the possibilities of characteristics of Greekness. They were not bound by fixed identities. Rather than relying on normative fixed identities, then, they were bordering the possibilities of whatever singularity; as Agamben says;

> Whatever is the figure of pure singularity. Whatever singularity has no identity, it is not determinate with respect to a concept, but neither is it simply indeterminate; rather it is determined only through its relation to an idea, that is, to the totality of its possibilities. Through this relation, as Kant said, singularity borders all possibility and thus receives its *omnimoda determinatio* not from its participation in a determinate concept or some actual property (being red, Italian, Communist), but *only by means of this bordering.* (1993, p. 67)

In this context, the characters, who bordered such fixed categorical identities, were able to see each other as singularities, such as they were. Thus, in this bordering, friendship emerges. As has been discussed in the context of the *aisthesis* of existence, the characters as whatever beings con-sent with each other's existence such as it is. At this point, Carlo can be seen as the most obvious example of a character who borders normative categories. Carlo was a nobleman who never classified people based on their identities. The following scene, in which he argued with Günter about morality, may be given as an example of bordering fixed categories. As he said, "And science is about facts and morality is about values. They are not the same thing and they don't grow together. No one can find a value on the slide of a microscope. It might be true that Jews are evil or inferior, for instance, how would I know? But how does that mean

that we should treat them with injustice? I don't understand the reasoning" (p. 350). This scene may also indicate that, as he existed on the threshold of fixed categories, he tended to view other people as bordering these categories too. Thus, Carlo rejected the determination of any identity or belonging, rendering him an example of whatever singularity.

After Carlo sacrificed himself for Captain Corelli in the firing squad, Velisarios found his dead body and brought it to Dr. Iannis' home. He buried Carlo under the olive tree in his courtyard. While Pelagia was weeping and Velisarios was kneading his hat in his hands, the doctor made an oration for him;

> Our friend, who arrived as an enemy, has passed over the meadows of asphodel. We found him fuller of the knowledge of goodness than any other mortal man. We remember that his many decorations were for saving lives, not for destroying them…the spirit of Carlo Guercio shall live in the light as long as we have tongues to speak of him and tales to tell our friends…He was one who could have said, 'I am a citizen, not of Athens or of Rome, but of the world. (p. 415)

This oration displays a deep affection for friendship and a manifestation of a shared way of life. Carlo as whatever being showed respect for the existence of everyone, and he was praised and loved by the Greek people, too. Carlo was not alienated by the islanders or defined by his alterity, he was considered "a citizen of the world". Furthermore, Dr. Iannis' statement can be seen from Agamben's point that the lover is desired only insofar as it is such. This example stands for whatever singularity's existence in the borderland. In this bordering, friendship emerges and it provides an awareness of the existence of the other.

In this sense, in this bordering, Agamben points out the boundary with an external space which is closely related to the concept of the "threshold" in the 'Outside' chapter of *The Coming Community*. Agamben sees the threshold as an experience of the limit, a passage, and the experience of external space. He says, "The outside is not another space that resides beyond a determinate space, but rather, it is the passage, the exteriority that gives it access. The threshold is not, in this sense another thing with respect to the limit; it is, so to speak, the experience of the limit itself, the experience of being-within an outside" (1993, p. 68). Agamben emphasizes that the threshold provides the

incorporation and the interaction between singularities by bordering the fixed categories that might place them in empty space.

In this respect, Velisarios did not leave Carlo's dead body in the firing area and brought him to Dr. Iannis even though he was an Italian invader. They buried him in his courtyard which might have symbolized a passageway between the Greeks and the Italians. In this way, Carlo's grave can be seen as a representation of their friendship that borders stable categories. This might suggest that Dr.Iannis had an experience of being within an outside that placed him on the threshold. Despite his Greekness, he accepted Captain Corelli as his son, and then he made a space for Carlo's grave. These scenes clarify that although he possessed the characteristics of Greekness, he only belonged to the whole; however, he was in an empty space. He stretched his limits and bordered the possibilities of being in external space. At this point, Agamben defines whatever as the experience of "empty space", "the experience of a pure exteriority"; thus, it is "*the event of an outside*". Since "whatever adds to singularity only an emptiness", it is "indeterminable" (p.68). In this sense, a majority of the characters in the novel can be seen as the exterior actors of their categorical groups. They all stand in their empty spaces in which they are neither categorical nor determinable. As it is seen, Dr. Iannis even accepted a member of the occupying army as a potential son-in-law; as he said to Corelli, "Only the living need forgiveness, and, as you know, Captain, I must have forgiven you, or I would not have given you permission to wed my daughter" (p.429).

In addition, near the end of the war, Pelagia and Drosoula, Mandras's mother, found a baby on their doorstep, whose "father could have been a Nazi or a Communist, and its mother might have been any unfortunate girl at all" (p. 454). They adopted the baby and named her Antonia after Corelli. Here, the doorstep might represent the threshold in which Pelagia and the baby's stories are developed. In this threshold, then, Pelagia and Drosula encountered a baby, the existence of an other, who changed their life. Therefore, the image of the doorstep might represent a metaphorical or symbolic threshold for the future community which clearly depicts a sense of desire for a heterogeneous community. However, the invasion of the Nazi regime and ELAS created difficulties for these whatever beings who preferred living in diversity. The Nazi and ELAS forces can be seen as the source of massacres, which perhaps bring to mind the massacre carried out in Tiananmen Square. As Agamben explains in the 'Tiananmen' section, "Whatever singularity, which wants to appropriate belonging itself, its own being-in-language, and thus rejects all identity and every condition of belonging, is

the principal enemy of the State. Wherever these singularities peacefully demonstrate their being in common there will be a Tiananmen, and, sooner or later, the tanks will appear" (p. 87).

It is clear so far that the Nazi occupation of the island aimed to establish a homogeneous community on the island. Nazis and Fascists tried to spread their own supremacy by shaping the community according to their own, proper identity in the novel. Their aim was to reduce diversity into a single identity and produce a homogeneous society. Therefore, the execution order was given for Corelli and his soldiers because they helped Greek villagers. Corelli and his allies were considered as traitors and constituted a treaty against their own legitimate government; thus, Günter Weber had to shoot them since he was ordered by general, Herr Major. In this context, Agamben's other concern is the decline of heterogeneity which has been replaced by the universal petty bourgeoisie. Agamben claims that fascism and Nazism represented the characteristics of the national petty bourgeoisie, and they have not been overcome, (p. 70). In this respect, in the 'Without Class' section, Agamben emphasizes that in the universal petty bourgeoisie which has developed under globalization, distinctions have disappeared; therefore, the particular characteristics of cultural lives such as linguistic differences, dialect, and ways of life have lost any meaning in the because in the universal petty bourgeoisie "all the old social classes are dissolved" (p. 63-64).

However, the interaction between the characters, the relationship with the other, and the diversity destruct the national petty-bourgeois ideology and reveal heterogeneity on the island. Even if only for a short time, they border all possibilities by living together without sharing a common identity. Thus, Agamben claims that singularity without identity would be an opportunity to destruct the national petty-bourgeoisies instead of searching for a proper identity in the already improper field (p. 65) because "the singularities form a community without affirming an identity, that humans co-belong without any representable condition of belonging" (p. 86).

As has been emphasized above, national petty-bourgeois characteristics aim to establish a homogenized society to manifest its single identity. Likewise, ELAS tried to establish its own supremacy over the Greek people. ELAS, with its connections to the Greek Communist party (p. 229), aimed to fight against the fascist and Nazi occupations; however, it turned against the Greek people and started to attack the islanders. They

destroyed the village and killed the people whether they were communists or not. They broke into Dr. Iannis's home and took him away on suspicion of being a bourgeois fascist, and then, they beat Pelagia with a chair. Mandras was so proud to be a member in his red star of ELAS uniform, and he found his party right to take Dr. Iannis away from their home, "There would be reasons. The party is never wrong. Whoever is not with us is against us" (p. 447). His statement emphasizes the idea of a particular community that was based on fixed commonalities. He continued, "Soon I shall be a commissar, and we will have a nice big house to live in. When shall we get married?" and then, he quoted the *Communist Manifesto*, "Bourgeois marriage is, in reality, a system of wives in common" (p. 447). However, ELAS was already another destructive force for the Greek community; thus, it can be said that the common point of these destructive forces was to constitute a fixed community that refused the idea of diversity.

Although Mandras joined ELAS to protect Greece from bourgeois fascist/Nazi rule, he was, in the end, devastated by his experiences with ELAS. He accused Pelagia of being a "traitor slut", and attempted to rape her. He was then forced to leave the home at gunpoint by her mother, Drosoula. He accused the Greeks and, especially, Pelagia, of betrayal because of being with the Italians. Thus, ELAS corrupted him completely and he became both a victim of war and a war criminal. He eventually decided to commit suicide which can also be understood in terms of the corruption of ELAS on its member's life.

After many years, Corelli and Pelagia were reunited on the island in their seventies. At that time, Cephalonia had become a favorite place for tourists and these new outsiders gave rise, once again, to diversity on the island. Among many of these distinct groups, Pelagia, because of her trauma in the past, could not get along with the German customers but she enjoyed speaking with Italians in her taverna. The Italians reminded her of her sweet memories with Corelli, however, she could not feel the same way towards her German visitors; as she says to Corelli, "I still have trouble being pleasant to Germans. I keep wanting to blame them for what their grandfathers did. They're so polite and the girls are so pretty. Such good mothers. I feel guilty for wanting to kick them" (p. 523). However, when they had a conversation about the past events, Pelagia recognized the "penance that everyone is doing", and she said to Corelli, "Everyone's doing penance. We've got the civil war, you've got Mussolini and the Mafia and all these corruption scandals, the British come in and apologize for the Empire and Cyprus, the Americans for Vietnam and Hiroshima. Everyone's apologizing". Then Corelli added,

"And I apologize" (p. 524). In this respect, this statement can stand for hope for harmonious relations between different communities, and hope for the future community on the island. The newcomers to the island might maintain togetherness that can be developed by a shared way of life. At this point in the argument, alterity on the island might allow the other to be seen as whatever being in the Cephalonia of the future, and celebrate the distinction in its being such as it is.

Conclusion

This paper has explored the questions of being with others and living together within their alterity and how friendship emerges without reducing to sameness. Accordingly, de Bernières' novel *Captain Corelli's Mandolin* celebrates the possibility of togetherness without imposing the common. Therefore, different communities on the island can live together within their alterity without reducing to sameness. In the midst of the war and crisis in Cephalonia, togetherness which is not based on common property provides a ground for analyzing the novel from the perspective of Agamben's whatever singularity. Furthermore, the friendship between pure beings offers a positive ground for a future community without a definitive common identity. Thus, this paper aims to discuss the community without a central commonality in *Captain Corelli's Mandolin* by combining Agamben's *The Coming Community* and 'The Friend' essay.

In this context, de Bernières' novel celebrates alterity and living harmoniously together. Concerning togetherness, the characters have been analyzed from the perspective of Agamben's whatever singularity with respect to *synaisthanomai* (consent) of the other. As Durantaye says, "This is an idea of singularity not of indifferent importance but, on the contrary, conceived of in all its rich difference from other singularities – whatever they may be" (2009, 162). As can be seen from the examples, the characters, who can be defined as whatever beings, have distinct qualities and they border between spaces. In this borderland, friendship emerges and it makes possible the co-existence through "con-senting". As Agamben says, the friend does not belong to any particular class, therefore, friendship only brings the self and the other into a close encounter. As a result, the other cannot be eliminated or objectified according to its characteristics as Agamben says the friend cannot be recognized as something (p. 31). In conclusion, the main characters in the novel are on the 'threshold' and stand in an 'empty space' where each can bear their alterity. Rather than representing them

as belonging to fixed categories, it provides a basis for togetherness without the common that helps to develop an ethical relationship. In this way, the only common thing they share is the togetherness and experience of the other.

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Peripheries of Narration and Spatial Poetics in Wilkie Collins's *The Moonstone*

Wilkie Collins'in *Aytaşı* Adlı Romanında Anlatının Sınır Çizgileri ve Uzamsal Yazınbilim

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ABSTRACT

This study explores narratological aspects and tools that are employed in Wilkie Collins's *The Moonstone* within the framework of a postcolonial narratology. Postcolonial narratology directs its attention to the representation of the peripheral and the marginalized within the scope of narratorial investigation. There will be some considerations regarding the representation of focal and voiceless characters, the function of the implied author, authorial audience as well as multiple narrators or representing voices. The deployment of multitopicality in *The Moonstone* brings forth the issue of marginalization predicated on colonizer/colonized relationships. Spatial poetics in the novel functions in a way in which despite the myriad of settings that constitute the story, narrative discourse privileges some places while putting the others into the peripheries. The concept of space in the narrative proves to be active, fluid and purposeful rather than being passive, static or innocent as in the status of a background setting. Alongside temporal-spatial aspects, narratological presentation of the characters also plays a fundamental role in relation to power dynamics and the issue of representation. In the same vein, it is manifest that not only the description of space and characters but also the placement of multiple narrators and authorial audience concurrently contribute to the treatment of imperial ideologies. As part of the implied author's scheme, the narrators' act of narration is flawed and ideologically loaded rather than consistent or neutral. All these narratological clues in the novel attest to the idea that narration is always a discursive act.

Keywords: Multitopicality, narratology, spatial poetics, unreliable narrator, Wilkie Collins

ÖZ

Bu çalışma, postkolonyal anlatıbilim çerçevesinde, Wilkie Collins'in romanında varolan anlatıbilimsel yönleri ve araçları, temsil edilme konusuna odaklanarak keşfetmeyi amaçlamaktadır. Postkolonyal anlatıbilim, anlatısal inceleme kapsamında dikkatini periferal ve ötekileştirilmiş olana yönelterek anlatının iç ve dış sınırlarını sorgular. Bu bağlamda, bu çalışmada odak merkezinde yer alan karakterlerin temsil edilmesi ile, çoklu anlatıcılar veya temsilci seslerin yanısıra zımni yazarın ve yazarsal okuyucunun işlevleri hakkında bazı görüşlere yer verilecektir. *Aytaşı*'nda çoklu-yerelliğe yer verilmesi, sömürgeci/sömürgeleşmiş arasındaki ilişkileri temel alan marjinalleşme konusunu öne çıkarmaktadır. Romanda, uzamsal yazınbilim doğrultusunda yerlerin çokluğuna

rağmen, anlatı söylemi bunların bir kısmına öncelik vererek diğerlerini dış sınırlara yerleştirmektedir. Anlatıda uzam kavramı, hikayenin arka planını oluşturan yer unsuru gibi pasif, durağan ya da hilesiz olmaktan ziyade aktif, akışkan ve bir amaca yöneliktir. Anlatının zamansal-uzamsal yönlerinin yanısıra, karakterlerin anlatıbilimsel sunumları da temsil konusu ve güç dinamikleri açısından son derece önemli bir rol oynamaktadır. Benzer şekilde, açıkça görülmektedir ki, yanlızca mekan ve karakterlerin betimlemesi değil, aynı zamanda çoklu anlatıcılar ile yazarsal okuyucuların yerleşimi de *Aytaşı*'ndaki emperyal ideolojilerin işlenmesine ortak katkı sağlamaktadır. Anlatıcılar, zımni yazarın tasarısı kapsamında, yaptıkları anlatım işinde tutarlı veya tarafsız olmaktan ziyade kusurlu ve ideolojik olarak konumlanmışlardır. Romandaki tüm bu anlatıbilimsel göstergeler anlatının daima söylemsel bir iş olduğunun kanıtıdır.

Anahtar Kelimeler: Uzamsal yazınbilim, anlatıbilim, güvenilmez anlatıcı, çoklu-yerellik, Wilkie Collins

Introduction

Postcolonial narratologies have the potential to bring what is conventionally underrepresented or entirely ignored in narratological studies to the fore, and it has shifted attention from temporal to spatial approaches in narrative studies. While a temporal approach may enable sufficient tools for analysing the analeptic/proleptic time-shifts in *The Moonstone*, as in any other work of fiction, thematic or ideological concerns of the novel can be elaborated more efficiently by focusing on space politics that is an integral element of the interpretation of the novel. Drawing attention to "Bakhtin's insistence in the 1920s and 1930s on *topos* as coconstituent of narrative along with *chronos*", Susan Stanford Friedman claims that "prominent narrative theorists from Paul Ricoeur and Gerard Genette to Peter Brooks mute or altogether delete considerations of space in their analysis of narrative discourse and narrative as a mode of human cognition" (2005, p. 192-3). In conventional narrative studies, then, space is often regarded as either "the 'description' that interrupts the flow of temporality or as the 'setting' that functions as static background for the plot, or as the 'scene' in which the narrative events unfold in time" (Friedman, 2005, p. 192-3). On the other hand, fortunately space has gained an eminent place in postcolonial narratology as a geopolitical dimension, hence an active, dynamic and meaning-generating participant of narrative discourse. From this vantage point, the narrative analysis of the novel under scrutiny here is based on spatial poetics rather than temporal considerations.

Wilkie Collins's *The Moonstone* (1982), set in mid-19th century, revolves around the mysterious loss of a precious yellow gem, which gives the novel its title. The moonstone has been captured by John Herncastle during his assignment as part of the British Army in India, and brought to Lady Verinder's country estate in Yorkshire. The diamond has been given to Lady Verinder's daughter, Rachel Verinder, on her 18th birthday, only to be stolen at the night of the party. Even though the thief of the stone is not discovered until the very end, the arrival of three Brahmin priests makes them the main suspect of the crime. As a generic convention of the detective novel, most characters take their turn in narration to give their own account of the events surrounding the loss of the moonstone until the denouement in which it turns out that the crime has been committed under the influence of opium by an unexpected character.

Collins's preoccupation with form has become a focal point in the novel's critical reception as this is commonly regarded as the author's major contribution to the English

novel. In this sense, formal aspects of *The Moonstone* have received critical attention, especially in terms of its narrative discourse. Collins makes use of multiple narrators that often conflict with each other in their account of the disappearance of the precious stone from Lady Verinder's house. Adrian S. Wisnicky (2007) sees the novel's power as an outcome of the plot and multiple-narrator structure (p. 36-7). Much of the narration by the "detectives" or "Subject Who Knows" tends to be misleading, which renders the narrator(s) unreliable (p. 39). Winifred Hughes (2005) also focuses on unreliability by differentiating between the omniscient narrator of Victorian realist fiction and eruption of the narrative authority in the sensation novel of the same era: Collins's "strategic deployment of multiple, sometimes conflicting first-person narrators [...] undermined the whole notion of omniscience or any single trustworthy interpretation of events" (p. 269). Yet, the reason for the unreliability of the narrator(s) must also be given attention in order to have a deeper insight into the postcolonial politics in the novel.

Although some critics delve into colonial themes and ideas in the novel, their investigation lacks a thorough analysis of the interplay between imperial ideologies and the employment of certain narrative tools either to conceal or reveal them. These critics suggest a position of "invasion-scare" or "reverse colonization" in the novel in which "the presence of the Indians foregrounds suppressed British fear" as they "activate a form of imperialist panic" and "undermine Britain's hitherto self-contained and secure national identity" (Wisnicky, 2007, pp. 46-47). In a similar criticism of the novel, Cannon Schmitt (2005) argues that "*The Moonstone* moots the question of the effects of empire at home" (p. 18). Focusing on "the function of empire in the production of wealth", the critic pinpoints the material value attached to the jewel, despising its spiritual value for the Indian natives: "A synecdoche for all imperial commodities, the Moonstone's overwhelming beauty is matched only by the overwhelming disturbance of English domestic life to which it gives rise" (p. 18). Anette Cozzi (2010) also points at the issue of reverse colonization which may occur due to knowledgeable, hence dominating position of the foreigner: "Roles have reversed; it is now the Englishman who is something of a simpleton and the inscrutable foreigner who is not only complex and knowing [...] but also threatening to dominate his self-proclaimed masters" (p. 117). In these approaches, the effect of the colonial over the home is foregrounded, leaving the hidden colonial ideologies implicit in certain narrative elements of the novel uncovered.

As shown in the preceding paragraphs that refer to diverse approaches to *The Moonstone*, there has been little or no recourse to narratological models which require

more complication in terms of considering the role of characterization, narrators and the implied author as well as the authorial audience to furnish the imperial theme of the narrative. Therefore, in order to read the novel with a different light, this paper aims to explore spatial aspects and narrative tools that are in use in Collins's work with reference to the postcolonial narratological considerations intermingled with rhetorical approaches at times. In the scope of this study, thus, spatial transpositions will be analysed with the purpose of relating these processes to colonizer/colonized relationships. Furthermore, such classical devices as narrator and point of view will be restructured in tune with the postcolonial concerns of the analysis. There will also be some in-depth considerations in the representation of focal and voiceless characters, function of the implied author, authorial audience as well as multiple narrators or representing voices.

A Postcolonial Narratological Approach to *The Moonstone*

Drawing on spatial perspectives of narratology and bringing the multiplicity of places in *The Moonstone* under focus can enable certain underrepresented aspects of the novel to be featured. To this end, there will be a reading of the novel here by adopting a postcolonial viewpoint, whereby revealing narrative clues as to the representation of the idea of empire in both the main text and the peripheral sections like the prologue as well as the epilogue. In Gerald Prince (2005)'s sketch of postcolonial narratology, which requires "wearing a set of postcolonial lenses to look at narrative", the focus of examination is the correspondence between such postcolonial matters as hybridity, power relations, otherness, diversity and their narratological representation in a text (p. 373). Through appropriating such a postcolonial perspective, the aim is thus to revise and add to extant tools and conceptions of classical narratology. In fact, postcolonial narratology foregrounds what is underemphasized in other narratologies, and hence contributes to the intensification of such studies with the help of spatial poetics or the investigation of space as an integral element of narratological analysis. Prince brings up this emphasis on topicality in postcolonial narratology, suggesting "narratologists consider whether space is explicitly mentioned and described, prominent or not, stable or changing, perceiver-dependent or on the contrary, autonomous, characterized by its position or by its constituents" (p. 375). In line with these theories, it can be claimed that the multitopicality is an indispensable narratological tool that incorporates postcolonial concepts into the thematic aspects of the sensation/detective novel, which conventionally tends to focus on mysteriousness and the evasive nature

of truth and perceptions. Thus, analysis of geopolitics and topicality in Colins's novel is essential for a true appreciation of its main concerns.

The deployment of multitopicality in *The Moonstone* brings forth the issue of marginalization in relation to colonialism. There are a multitude of spaces in the novel that is set in such distant places as Yorkshire, London, Frizinghall and some Indian cities. However, not the multiplicity itself but the dominance of ideologies attached to each and every place is noteworthy. The reception of the moonstone's theft by the characters is first accentuated by Gabriel Betteredge, the house steward in service to Lady Verinder, as he is asked by Franklin Blake, Lady Verinder's nephew, to give a full account of the details regarding the diamond's disappearance from the house. Thus, Betteredge functions as one of the main voices in the narrative, representing the dominating position spatially. Betteredge's understanding of the whole incident regarding the loss of the precious moonstone is almost summarized in a single statement: "If it was right, here was our quiet English house suddenly invaded by a devilish Indian Diamond" (Collins, 1982, p. 32). *Here* deictically marks the main setting as England, signalling the other as *devilish*, as something to disturb the peacefulness of their *house* (emphasis added). Moreover, he self-interrogates: "Who ever heard the like of it –in the nineteen century, mind; in an age of progress, and in a country which rejoices in the blessings of the British constitution?" (p. 33). The country centralized in the narrative is a site of progress, reason, blessings, and constitution, thus powerful enough (at least for the narrator) to cope with such nonsensical disturbances brought about by the other. This main narrating voice can, then, be considered as the mouthpiece of the idea of Englishness. In this partial positioning, England is regarded as the "home" country, which is characterized as the home of orderliness and the centralized power, and which presupposes a self-justified role to take its civilization to distant territories. In this sense, there is a power dimension implicit in the deictic use of here and there.

Multitopicality is a significant element of the narrative that gives clues into the colonial idea of boundary-crossing. Prince maintains: "Given the boundaries, crossings, transfers, dispersions, marginalizations, decks and holds, fields and jungles, created by or related to colonialism, [postcolonial narratology] might pay particular attention to the extent of multitopicality – here (and here and here) as opposed to there (and there and there) or to somewhere, everywhere, nowhere" (p. 375). This can be clearly seen in the colonial enterprises of Colonel John Herncastle, a soldier who has fought for the English army in India in 1799. Colonel Herncastle crosses boundaries to explore the

remote regions to see whether he can do well there (as they are too strict for *him* in his own country's army) since he is himself as isolated, outcast as the other. To ensure his acceptance in his home country, he goes to India "to try a little active service", and the result is "a matter of bravery" through which he regains his reputation "at the taking of Seringapatam" (Collins, 1982, p. 29). Here and there dichotomy is manifest in this overwhelming ideology: invading (*taking* is another deictic word) the territories of the other is a matter of courage, honour at the expense of depriving the colonial other of its own land. It is this positioning along with the colonial discourse that is revealed in this part in relation to the character of Herncastle, whose actions are paradoxically celebrated at home (in England) and criticized by the implied author who depicts him as a dishonest, self-seeking man who is trying to take advantage of the diamond to harm Lady Verinder and her family. He is portrayed as dishonourable since he has stolen something that is regarded as sacred by the Indians, and uses this precious stone as a means of malicious deed in the belief that it will bring misfortune to Lady Verinder's daughter, Rachel.

Prince (2005) further calls attention in postcolonial narratological studies to "the degree of heterotopicality, to the kinds of mixtures, and inconsistencies, of gaps, breaches, and cracks within spaces or between them, to the nature of frames or limits, and to spatial alignments along such semantic axes such as natural and artificial, familiar or strange, independent or colonized, rhizomatic, cybernetic, chaotic" (p. 375). There are some narrative elements that function to underline the geographical distinctions. When Rachel Verinder, the main character of the novel and another representing voice of the mainstream ideology, receives the diamond as her birthday present, she is "delighted" to learn that she is safe in England, but in danger in India as the new owner of the precious stone (Collins, 1982, p. 63). Why does she feel delighted in the face of danger? Is it because she knows that she belongs in this civilized and safe country, and because she has no plans of visiting more uncivilized, perilous parts of the world, so is away from danger? The answer can be found in Mieke Bal (1997)'s conceptualization of the inner/outer space distinction: "Both inner and outer space function […] as a frame. Their opposition gives both spaces their meaning" (p. 134). This explicates Rachel's senses of inner and outer space, both of which are imbued with meaning for her, culminating in her sense of security as she assumes an inner position. In fact, such minor clues as to the characterization of the places in the narrative manifest how multitopicality functions.

In *The Moonstone*, spatial poetics work so well that despite the myriad of settings that constitute the story, narrative discourse functions as privileging some places while putting the others into the peripheries. This is in line with Said (1994)'s idea of "contrapuntal reading", in which he emphasizes the diversified perception of places in the British novel where "we have [...] a slowly built up picture with England – socially, politically, morally charted and differentiated in immensely fine detail – at the center and a series of overseas territories connected to it at the peripheries" (p. 74). GoGwilt (2000) also states that in Collins's most novels, "the social space of the English country house provides a prime location for plotting troubled family legacies" (p. 62). This is also the case with *The Moonstone*, whose main events take place in the Verinder estate located in Yorkshire. Colonial territories of India remain not only out of focus in the story but also outside the borders of the mainstream narrative section of the novel as they are merely visible in the prologue and the epilogue. In a parallel way, Levine (2008) suggests: "Sensation novels are usually not set in exotic places or distant times: they are of the moment, this England, these country estates, these towns, although the exotic on occasion erupts into the familiar landscape, almost becoming a figure for what lies beneath the surface of the respectable world" (p. 108). This structural marginalization of space in the novel indicates the overall ideological representation of the colonial. Both the prologue and the epilogue set in India are almost the same length, considerably shorter than the main text whose setting is England, which is another manifestation of the colonial discourse in the novel. Similarly, what is taking place in India, the theft, at the outset causes disorder in the course of the narrative, which is, however, resolved in England in the epilogue. This shows that peace and order are restored in both countries at denouement in parallel with the implications of colonial idea in which English rationality is key to civilization.

According to Said's claim as regards the notion of "abroad", it is a place "felt vaguely and ineptly out to be there, or exotic and strange, or in some way or other 'ours' to control, to trade in 'freely,' or to suppress when the natives were energized into overt military or political resistance" (1994, p. 74). This is what Colonel Herncastle does; he takes an active participation in the invasion of Seringapatam, and then takes possession of the sacred jewel for reasons of his own fancy. For Cozzi (2010), India is "a place where England's surfeit of second sons can find a purpose and a home, where the unknown can reinvent themselves and the fallen rise again" (p. 107). As in Herncastle's case, the foreign terrain is in the disposal of the English gentleman to actualize himself. There is another character, Mr Luker, whose trade is moneylending and obtaining "oriental

treasures" (Collins, 1982, p. 272). This also reveals the imperial's clear authority on the colonial goods. The colonized territory is interminably seen as a source of wealth, and this ideology is reflected in the way places are narrated. Levine (2008) suggests that "[t]he mystery to be solved in sensation novels is likely to be about efforts to acquire money" (p. 116). These material-motivations on the part of the main characters are reflected through spatial politics by introducing the colony as a territory of obtaining monetary value.

The primacy of temporality over spatial dimensions in narratological study is pointed out by Susan Stanford Friedman (2005) in her argument of spatial poetics:

> [S]pace is not passive, static, or empty; it is not, as it is in so much narrative theory, the (back)-ground upon which events unfold in time. Instead, in tune with current geographical theories about space as socially constructed sites that are produced in history and change over time, the concept of narrative as a spatial trajectory posits space as active, mobile, and "full". (p. 195)

Her conception of how space constitutes a narrative is in fact traceable in *The Moonstone*, which makes use of the spatial dynamics to such an effective level that the setting is in no way "passive, static, or empty" in the novel. Each and every place configures an active participation in the social and political construction of meaning in relation to certain geographical terrains. Constant moves from a city to another in the novel allow a progression in the narrative itself, as well. Every move signals the revelations of further details and findings with regard to the loss of the diamond; hence it is indispensable for the narrative progression to take place. However, the significance of the space is not only ontological; it is not that shift of space is solely needed narratologically to provide the background for actions and complications in the story to be handled through these shifts. On the other hand, change of setting from the central (England) to the marginal (India) in *The Moonstone* signifies more than a simple spatial or transformative practice. What is in question here is the exploitation of bordering lines between home and the distant setting in order to underline their contrast. For Friedman (2005), "all stories require borders and border crossings, that is, some form of intercultural contact zones, understanding 'culture' in its broadest sense" (p. 196). In this respect, this act of border crossing in the novel is more of an intercultural problem that needs attention. The transposition of the precious gem from India to England represents its

unequal reception in these two different cultures: what is spiritually significant in the oriental society is received as an object or possession that promises a wealth and has a capital significance in England. The fact that the moonstone is precious is perceived quite distinctively either as a spiritual or economic value by its Indian and British followers.

Spatial aspect is seen as essential to the narrative as temporal structures as reflected in the Bakhtinian term "chronotope", a concept that implies that time becomes visible only in and through narrative space. Friedman (2005) calls for a need for an interactively temporal-spatial approach to narratology: "We need a *topochronic* narrative poetics, one that foregrounds *topos* in an effort to restore an interactive analysis of time with space in narrative discourse" (p. 194). This concept of chronotope must be taken as an indispensable tool in the narratological analysis of *The Moonstone* to view the interrelationship between time and space as well as their incorporation into the colonial theme. In the course of the narrative, the relationship between time and space differs depending on whether India or England is at the center of narrative discourse. Prince (2005) talks about "heterochronology" and "multichronology" that are of use in postcolonial approaches to temporal analyses of narratives, and brings attention to diversified nature of time: "straight, cyclical, or looping, regressive as opposed to progressive, flowing irregularly instead of regularly, subjective rather than objective, characterized by duration or by date, […] close or distant from deictic focuses" (p. 375). All these binaries underscore the contradictory relationship between England and its colony in the novel: as indicated in one part of each pair, time associated with India is cyclical, looping, regressive, flowing irregularly, subjective, characterized by duration and distant from deictic focuses while temporal regularity of England (as straight, progressive, regular, objective, marked-by-date, in close deictic position) is also apparent in its cultural order and regularity. The contrast between temporal organization of the prologue where the main events take place in India and that of the main body of the narrative that recounts the pursuit of the moonstone in England is noteworthy. This initial part of the narrative that contextualizes the history and the significance of the moonstone is marked by frequent time/space shifts: ellipses of generations-laps, oscillation between places where a set of the most ancient stories of the Yellow Diamond (Moonstone) take place, and a range of narratives relating the Storming of the Seringapatam and the theft of the famous stone by John Herncastle. The prologue has a circular, shifting and irregular pattern of temporal order whereas the nature of time in the main narrative is linear, regular and demarcated by precise dates. In this respect,

the portrayal of time in both sections is closely linked with different perceptions of time by the British and its colonies. Delineating time in diversified ways in relation to different societies gives rise to the marginalization of the colonial as strange, chaotic, and ambiguous just like their temporal enactment in the narrative.

Alongside temporal-spatial aspects in narratives that incite a power display between the subjects and objects of representation, narratological presentation of characters also plays a fundamental part in relation to these power dynamics. As issues of hybridity, otherness, and diversity are integral to postcolonial approaches to narrative studies, paying attention to the positioning of characters as central or secondary, as voiced or muted, as representing or represented is of utter importance in this narratological study. Prince (2005) views this preoccupation with characters as another aim of postcolonial narratology:

> [A] postcolonial narratology would aim to account for the kind of characters inhabiting these spatial and temporal settings and to supply instruments for the exploration and description of their significance, their complexity, the stability of their designation and identity, or the actantial slots they occupy and the actantial functions they fulfill. In addition, it would allow for the study of their perceptions, their utterances, thoughts, and feelings, their motivations, their interactions […] particularly pertinent features like (formerly and newly) colonizing or colonized, race or ethnicity, otherness and hybridity, collaboration, (forced) assimilation, resistance, or ambivalence, and, obviously, linguistic and narrative capacity. (p. 375-6)

Character analysis, as in this description, pertains not only to an in-depth depiction of characters and their external realities but also to their interrelationship with each other in terms of the hierarchy in their narrative roles as well as in their linguistic representation. The characters in *The Moonstone* are pictured in a way that makes all these features explicit in the narrative. Primacy of British characters is central to the narrative that is structured through their *vision* and their *voice*. On the other hand, their Indian counterparts are never granted a part in the narrative to account for their own thoughts, their motives, and their own story.

The predominant point of view throughout the narrative is Western vision, and those who are underrepresented are the three Indian priests whose focalization is

never available to the audience. The indigenous character can neither focalize nor speak in the narrative space. According to Fludernik (2008), "the natives function as flat characters and never acquire the scope of agency, articulation, and intellectual or emotional expression that are necessary for a protagonist" (p. 269). Apart from the fact that the protagonists are British, the little boy accompanying three Indians obtains the sympathy of their secret observers (Betteredge's daughter and another maid girl) for the very fact that he is English, "pretty and delicate-looking" (Collins, 1982, p. 17). On the contrary, the Indians are exotic, far from being fathomable; they play "extraordinary tricks" (p. 17). One of their extraordinariness lies in their capability for fortune-telling: they make the little boy look into the future by pouring "some black stuff, like ink, into the palm of the boy's hand", then "touching the boy's head, and making signs over it in the air" (p. 18). What they want to get out of this "catechism" is to foretell Blake's arrival at Rachel's house together with the diamond. For the rational Western narrator/character, this magic-work does not make any sense: "not only that the Indians had been lurking about after the Diamond, but also that they were actually foolish enough to believe in their own magic" (p. 47). They act oddly; they speak unintelligibly in their own language; they play magic; even implicitly they manipulate the little English boy, and most of all, they are on some intrigue plans. In one of the few places where they make an appearance in the narrative, they are turned into a scapegoat.

Rimmon-Kenan (1983) distinguishes two types of textual representation of characters: "direct definition" and "indirect representation" (p. 59). Throughout the narrative, the Indian priests are referred to as "jugglers," "rogues," and "vagabonds" and these nouns uttered to designate them fit into direct definition, for which Rimmon-Kenan asserts: "Definition is akin to generalization and conceptualization. It is also both explicit and supra-temporal. Consequently, its dominance in a given text is liable to produce a rational, authoritative and static impression" (1983, p. 60). Therefore, this definitive form of character narration gives an authoritative power to its articulator. They are more of a stereotype rather than characters as Mr Murthwaite, who has insightful knowledge about Indian culture due to his frequent visits to this country, explains three Indian priests' potential for murder: "In the country those men came from, they care just as much about killing a man, as you care about emptying the ashes out of your pipe" (Collins, 1982, p. 70). A definitive approach to these minor characters generates generalizations, rendering them as static and stereotypical bodies that lack any kind of depth. Apart from direct definition, indirect representation

of the Indians functions in the same way by turning them into stereotypes. A character is displayed or exemplified, rather than defined, in four different ways: action, speech, external appearance and environment (Rimmon-Kenan, 1983, p. 61-6). These are all employed as narrative strategies to serve the purpose of estranging these characters; their actions are narrated to display them as chaotic and ambiguous; likewise, their speech entails mysterious elements, and their physical appearance is already marginalized as dark and oriental. Their environment, as discussed in relation to the idea of space, finds little expression in the narrative, but whenever it comes into view, its exotic nature is manifest just as the characters inhabiting it.

Throughout the novel, the main narrator, Betteredge makes a number of references to Defoe's *Robinson Crusoe*, another novel with indirect references to colonial subject matter. Betteredge treats the work as his bible to which he can consult whenever he has a conflict: "I have found it my friend in need in all the necessities of this mortal life. When my spirits are bad –*Robinson Crusoe*. When I want advice –*Robinson Crusoe*" (Collins, 1982, p. 9). His admiration of the book is to an extreme extent; he has worn out six copies, and receives the seventh by his lady as a present. He writes: "The man who doesn't believe in *Robinson Crusoe*, after *that*, is a man with a screw loose in his understanding, or a man lost in the mist of his own self-conceit!" (p. 71). Implicit in Betteredge's obsessive attachment to the other colonial novel is his support of the consolidated idea of British imperialism in Defoe's work. In fact, there are several affinities between the two works of fiction: first, the invasion of a distant territory, then overtaking possessions there. Robinson's making Friday his servant (literally owning him by giving him a name not of his own native culture), and his approach to money are reminiscent of Collins's main characters' materialistic attitude towards the sacred jewel. In Defoe's novel, only available vision is Robinson's; like the Indians we never see through the man Friday's focal position. In a similar manner, when Robinson encounters for the first time with someone's footprint on the shore, he tries to rationalize, ending up with the conclusion that it is the Devil: "Sometimes I fancied it must be the Devil; and reason joined in with me upon this supposition. […] Satan should take human shape upon him in such a place" (Defoe, 1994, p. 153). Not only the footprints, but also the native islanders mean nothing beyond the Devil for him: "I was fearful of seeing them as of seeing the Devil himself" (p. 164). Although his initial reaction to the other is of fear, he then takes control of everything on the island. Likewise, the moonstone is named the Devil/the devilish Indian diamond due to its unknown and mysterious nature; however, like Robinson's island, it is ultimately overtaken and made known. This

intertextual reference to colonial enterprise in a way helps legitimize the occupation of the other's land as well as free trade of things and people.

Not only characterization but also the intended audience is part of investigation of postcolonial narratology, which aims to put the question of the authorial reader into a political vantage point. This consideration is in alignment with Said (1994)'s claim that Western writers primarily had a Western audience in their head until the mid-twentieth century (p. 66). This is also what seems to be the case in *The Moonstone*, where the implied author considers a reader inclined to view the loss of the diamond with a partial perspective, demanding its recovery for the sake of Rachel's wellbeing as well as Franklin Blake's acquittal. Taking side with the central characters, and psychologically distancing themselves from the three strange Indians, the audience is politically positioned in the colonizer's side. As the implied author is voiceless and only discernible via his narrator, Betteredge's audience must be envisioned. His idea of his audience evinces that the implied reader is acculturated, civilized and ideally Western: "I have of appealing gentle reader" (Collins, 1982, p. 29). His occasional direct addresses to his audience are actually an attempt to align them with his own point of view. He frequently focuses on the commonalities between himself and his reader: "*Nota bene*: I am an average good Christian, when you don't push my Christianity too far. And all the rest of you –which is a great comfort –are, in this respect, much the same as I am" (p. 156). As this is seen as a British story, not Indian, the implied reader cannot resist adopting the centrally-oriented standpoint as well as the desire to perceive the moonstone as an object of fortune, ignoring its religious value for the other culture. In conclusion, people from colonies are merely present in the narrative solely as characters, not as the implied audience.

The dominant voice that consolidates the authority in *The Moonstone* is embodied in the use of multiple narrators, none of whom are members of the non-western society. Rimmon-Kenan (1983) points out that "the norms of the text" is mostly determined by the dominant narrator and focalizer: "[T]he ideology of the narrator-focalizer is usually taken as authoritative, and all other ideologies in the text are evaluated from this 'higher' position" (p. 81). Among eleven narrators of the novel, there are only two narrators (Ezra Jennings and Mr Murthwaite) who are of hybrid origins, and apart from them, none of the Indians are voiced on the narrating level. The implied author as a principle is located in an ideological position by assuming a power that gives him the opportunity of controlling the story, and providing his narrators with an autonomous and consolidating

voice. According to Said (1994), the novel genre entails "a highly regulated plot mechanism and an entire system of social reference that depends on the existing institutions of bourgeois society, their authority and power" (p. 71). It is the implied author's choices, then, that permit Colonel Herncastle to claim overseas prospects by taking the moonstone with him to home, granting a right to the Verinder family to hold possession of the gem that originally belongs to Indians, to voice only selected characters rather than others.

Throughout the narrative, the implied author's principles reign, and they are voiced through the main narrator Betteredge. Whatever narrated by him remains superficially on the surface of events revolving around the family members located in Yorkshire, disregarding the other side of the coin, which is the angle of the three Indians. Betteredge once admits that he has totally forgotten the Indians in his narration during his preoccupation with the other events: "The Indians had gone clean out of my head (as they have, no doubt, gone clean out of yours. I didn't see much use in stirring that subject again" (Collins, 1982, p. 128). In his narrative, the Indians are completely marginalized, only referred to when they are of use for the main subject. Obviously, they are ignored not only as secondary characters, but also in the narrative discourse. Whatever happens on their side during their imprisonment is left out, entirely excluded from the narrative as ellipses. This colonial suppression is institutionalized through British laws, as well; the three Indians are taken captive for a week with the excuse of a minor offense that would not normally bring them to the court. The narrator takes this position of the legislation positively: "Every human institution (Justice included) will stretch a little, if you only pull it the right way. The worthy magistrate was an old friend of my lady's –and the Indians were 'committed' for a week" (p. 79). Furthermore, Betteredge's voice reflects the dominant vision regarding the moonstone as "The Devil (or the Diamond)" (p. 67). Obviously, it is far from being a devil for the Indians; it is demonized by the British household in that it is believed to bring trouble rather than fortune. Subsequent disproval of what is insistently suggested by Betteredge makes him an unreliable narrator. In other words, what he claims to be true is in utter clash with what really seems to happen. However, the question is whether his unreliability as a narrator is primarily because of the fallibility of his vision or due to an intentional fallacy on the part of the implied author. Betteredge himself has self-awareness as to his contradictory narration; at the end of his part, he reveals: "You will soon be rid, now, of me and my contradictions" (p. 169). This evinces that his unreliability is not due to his ignorance, but it derives from author's intentions.

This question of unreliability must be handled not only with reference to a rhetorical approach but also with the use of a postcolonial lens in this particular novel as the narration is laden with prejudices although the narrators claim to be committed to truthfulness. In the first place, the right to narrate is a source of power: "The struggle for power in the novel becomes a struggle for the control of texts" (Hughes, 2005, p. 269). In fact, it is the implied author's scheme to set each and every narrator in contradiction with each other. For Katleen Wall (1994), the implied author has different reasons to make use of an unreliable narrator. The main narrator, Betteredge, fits in the category of ordinarily unreliable narrator "whose world view, predispositions, ignorance, or absent-mindedness determine in some way what he or she notices, and how he or she interprets certain situations" (p. 22). His internalized vision of British supremacy informs his narration. Wall (1994) maintains that "an essential indication of the narrator's unreliability is frequently found in the discourse of narration, in the verbal habits of the narrator" (p. 20). This explains how Betteredge's unreliability is discerned by the reader. It is not the story itself told by him, but the discourse within which it is detailed is put into questioning. Even though every narrator (including Betteredge) is instructed to keep their narratives within the limits of their first-hand experience, relaying only the events relevant to the loss of the diamond, none of them seem to adhere to this imperative. In particular, Betteredge contradictorily asserts that his "plain statement of facts" has brought the reader out of the dark, and in the end, apologizes for his irrelevancy: "Please to excuse the faults of this composition –my talking so much of myself, and being too familiar [...] with you" (Collins, 1982, p. 180). James Phelan (2007) categorizes unreliability in "three main axes of communication": "the axis of facts and events ([...] misreporting or underreporting), the axis of understanding/perception ([...] misreading or misinterpreting / underreading or underinterpreting) and the axis of values ([...] misregarding or misevaluating / underregarding or underevaluating)" (p. 224). Betteredge's narrative is basically reliable in terms of reporting facts and events; yet, he seems unreliable in terms of his perceptions and values by misinterpreting and misregarding things he narrates. Another discursive mark to his unreliable narration is his disposal of Indian practice of fortune-telling, and again contradictorily employing a similar act of prophecy himself. In accordance with his view of *Robinson Crusoe*'s infallibility, he believes that whatever he reads from the book randomly by opening a page, and then pointing with his finger at a random line helps him to apprehend the meaning of current events, and even to direct his actions accordingly in the future. This clash between what he narrates he does not believe and what he actually seems to believe renders him unreliable.

The impact of this unreliability on the authorial audience also needs elaboration, that is the reaction of his readers to his misjudgements and misinterpretations must be evaluated. Phelan's terminology – "estranging" and "bonding" unreliability – is helpful to understand this: "estranging unreliability [which means] unreliable narration that underlines or increases the distance between the narrator and the authorial audience" and "bonding unreliability [which means] unreliable narration that reduces the distance between the narrator and the authorial audience" (2007, p. 223-4). Betteredge's narrating has the influence of bonding on his audience as it is impossible to turn over his communication despite his manifest fallibility. The relationship between him and his reader is in tune with the description of Phelan (2007): "In bonding unreliability, the discrepancies between the narrator's reports, interpretations, or evaluations and the inferences of the authorial audience have the paradoxical result of reducing the interpretive, affective, or ethical distance between the narrator and the authorial audience" (p. 225). His occasionally ironical and comical remarks make the implied audience sympathise with him. He may be untrustworthy as a story-teller but actually popular with most characters, including Lady Verinder, Franklin Blake and Sergeant Cuff. He is the only character who tries to help isolated and crippled Rosanna Spearman; he even adopts the role of detective Cuff's assistant during his investigations. Due to his amiable character, he attempts at communicating and even establishing a close relationship with the authorial audience. The choice of such a narrator on the part of the implied author seems not to be coincidental; this narrator is capable of bonding with the authorial reader as regards their worldview. To put it another way, the bonding unreliability serves for the consolidation of dominant Western ideology reflected in the novel.

Conclusion

It must be noted that the closure of the narrative contributes to the centralization and consolidation of the British imperialism. "The demonization of the Indian not only changed the way the British defined nationality, but also allowed them to justify their imperial aims and consolidate their authority" (Cozzi, 2010, p. 108). In the end, British rationalization and empiricism are at work in the discovery of the truth: a scientific experiment proves Blake's innocence with regard to the crime he has committed under the influence of the opium. Besides, all criminal acts of murder, theft and forgery are attributed to the Indians while white British protagonists – Blake and Rachel- are acquitted of the accusations. In the end, the peacefulness is retrieved back into the country house as soon as the wicked gem is returned to its place and all the evils and

mysteries are nullified. However, ironically this return to the state of peace is mainly guaranteed with the contribution of two characters/narrators of mixed origins. Ezra Jennings, Dr Candy's assistant, solves the mystery of opium's influence on Blake, who is triggered to commit the crime, and successfully carries out the experiment to prove the latter's innocence. What is implicit here is that a mixed origin character, Ezra Jennings is depicted as an opium addict himself just like Betteredge, who is also addicted to tobacco. The implication is that such unreasonable addictive habits are attached to the Oriental characters while their white counterparts seem to commit such crimes just by accident or by force. Likewise, without Murthwaite's knowledge and guidance, the conduct of the three Indians would remain inexplicable. However, despite their invaluable contribution, they both remain outcast due to their ethnic backgrounds. Their secondary position in the narrative is explained by Cozzi (2010): "The other knows things the English must learn; however, once that knowledge is acquired and appropriated, one will be permanently silenced and the other banished from the sacred space of the nation" (p. 122). The first one is Jennings, who suffers from an irrecoverable illness, and his death is implied in the final; the second foreigner is Murthwaite, who reports in the Indian temple in the last narrative where he observes the moonstone being returned to where it belongs.

To sum up, this postcolonial narratological analysis of the novel has been an attempt that complies with Said (1994)'s concept of contrapuntal reading which is "an effort to draw out, extend, give emphasis and voice to what is silent or marginally present or ideologically represented" (p. 66). Obviously, not only the delineation of places and characters but also alignment of authorial audience as well as multiple narrators all collaboratively encapsulate the imperial subject matter in *The Moonstone*. What remains in the fringes is ultimately marginalized in the narrative discourse, as well. For this reason, the drive for exploring what lies beneath the implied author's principles brings a critical reader to the point of a "symptomatic reading", a reading that is not predicated on the interpretation of the implied author, but one's own (Abbott, 2008, p. 104). Considering all these narratological clues attests to the idea that narration is always a rhetorical act involving selecting, organizing, including, excluding and silencing.

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Research Article

Aiding and Abetting Survival: Americanizing *Robinson Crusoe* through Adaptation

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ABSTRACT

Daniel Defoe's *Robinson Crusoe* (1719) has been insistently adapted to both the big screen and TV throughout the 20th century and well into the 21st, the earliest version dating back to 1902 and the most recent to 2016. Although a full list of all versions would be elusive and also redundant, almost 50 adaptations are readily available for viewing and/or for analysis. Moving away from the 'fidelity' criticism in the earlier vein of adaptation studies and proceeding from the argument that all adaptations are essentially rewritings, alternative ways in which the source text may be reconstructed in an ultimately intertextual framework, this paper scrutinizes American screen adaptations of *Robinson Crusoe*, namely *Robinson Crusoe on Mars* (Dir. Byron Haskin, 1964), *Lt. Robinson Crusoe, U.S.N.* (Dir. Byron Paul, 1966), and *Cast Away* (Dir. Robert Zemeckis, 2000). Far from shedding new light on an almost-exhausted source text, these rewritings reflect more about their own discourses, relating to the historical and social contexts of their own making. In so doing, they 'Americanize' *Robinson Crusoe*. As such, three centuries after its publication, *Robinson Crusoe* is still being repeatedly reinvented and reconstructed in film, and this analysis investigates the dialogical relations among these adaptations while, at the same time, emphasizing how every new adapted version of a work of literature aids and abets the survival of its source text.

Keywords: Adaptation Studies, *Robinson Crusoe*, Intertextuality, Rewriting, Survival

Introduction

Film studies, adaptation studies, or any form of study rooted in film analysis, whatever the context may be, are fast-moving, rapidly-consumed fields of study. So much so that the urge is to critically analyze and/or review a film as soon as it comes out before it is swiftly consumed both by audiences and by scholars, then taking its place in the archives. Nevertheless, films are also invaluable objects for study in retrospect, and as Adrienne Rich points out, "[r]e-vision – the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction – is for us more than a chapter in cultural history: it is an act of survival" (1972, p. 18). Hence, viewed through alternative critical approaches, adaptations provide fruitful analyses whereby 'old texts' reverberate in their revised, rewritten, and recontextualized versions, depicting the survival process.

Evolving out of innumerable investigations of novel-to-film adaptations, adaptation studies have, for a long time, been overshadowed by the 'fidelity' debate, according to which the adapted versions would always be weighed against their source texts, gradually leading to the conclusion that 'the book was better' – a cliché in and of itself. As Deborah Cartmell and Imelda Whelehan assert, "[a]daptation as a pale copy of the real thing is an entrenched belief prevalent in popular press reviews of film adaptations, where the final paragraphs almost always contain an obligatory return to the inevitable 'not as good as the book' conclusion" (2007, p. 3). The same reactionary process applies also to textual rewritings of literary works, and in the perspective of Tisha Turk, "[w]hen we read a novel whose intertext we know, our expectations are activated, completed, reversed, or frustrated not only by the narrative and discursive events within the novel we are currently reading but also by events within the intertext and by points of congruence and difference between the texts" (2011, p. 297). Therefore, whether the rewriting appears in the form of a novel or a film, the preconditioning remains at work. To put it differently, a rewriting/adaptation almost always starts off on the wrong foot, as it were, since it is interpreted in relation to its predecessor, therefore conditionally and never autonomously. As such, "popular adaptations" are "put down as secondary, derivative" (Hutcheon, 2013, p. 2), "culturally inferior" (Naremore, 2000, p. 6), as "tampering" or "violating" (McFarlane, 1996, p. 12), and, therefore "haunted at all times" (Hutcheon, 2013, p. 6) by their source texts, thereby demonstrating cases of "bastardization" (Stam, 2005b, p. 3). Whether utilized or criticized, these attitudes depict the tendency towards name-calling and value judgments which adaptations end up having to fight against to secure their legitimacy.

In many cases, as Linda Hutcheon argues, "if an adaptation is perceived as 'lowering' a story (according to some imagined hierarchy of medium or genre), response is likely to be negative" (2013, p. 3), yet "to be second is not to be secondary or inferior" (Hutcheon, 2013, p. xv). Fidelity to the intertext should not be the first and foremost condition to be fulfilled by an adaptation; the intertext, taken to be the original, should not be regarded as superior to the adaptation, claimed to be the replica. Rather, they should be judged as separate and individual works of representation. In "Adaptation and Intertextuality, or What isn't an Adaptation, and What Does it Matter," Thomas Leitch approaches the debate from a different perspective, though arriving at a similar conclusion, as he begins "with the axiom that adaptation is a subset of intertextuality" (2012, p. 89). Reviewing "nine different accounts of the relation between adaptation and intertextuality" (2012, p. 89), Leitch discusses the paradigm that "adaptations are quintessential examples of intertextual practice" (2012, p. 100). Nevertheless, the question remains: "If a given audience misses the intertextual reference of a particular adaptation, does it still count as an adaptation?" (2012, p. 95). Leitch argues that this perspective, at least, builds on "the near-unanimous rejection of fidelity discourse, the bad object of adaptation studies" (2012, p. 103). To this end, adaptation studies can be claimed to thrive, at present, through different objectives, moving beyond the urge based on fidelity. It is undeniable, as Rachel Carroll fervently claims, that

> [a]ll adaptations express or address a desire to return to an 'original' textual encounter; as such, adaptations are perhaps symptomatic of a cultural compulsion to repeat. The motivations informing the production and consumption of adaptations may seem intent on replication but, […], every 'return' is inevitably transformative of its object […]. A film […] adaptation of a prior cultural text – no matter how 'faithful' in intention or aesthetic – is inevitably an *interpretation* of that text: to this extent, every adaptation is an instance of textual *in*fidelity. (2009, p. 1)

Hence, stepping beyond the fidelity criticism in the earlier vein of adaptation studies and proceeding from the argument that all adaptations are essentially rewritings, alternative ways in which the source text may be reconstructed and recontextualized in an ultimately intertextual framework, this paper scrutinizes American screen adaptations of *Robinson Crusoe*, namely *Robinson Crusoe on Mars* (Dir. Byron Haskin, 1964), *Lt. Robin Crusoe, U.S.N.* (Dir. Byron Paul, 1966), and *Cast Away* (Dir. Robert Zemeckis, 2000). Far from shedding new light on an almost-exhausted source text, these rewritings

reflect more about their own discourses, relating to the historical and social contexts of their own making. In so doing, they 'Americanize' *Robinson Crusoe*. As such, three centuries after its publication, *Robinson Crusoe* is still being repeatedly reinvented and reconstructed in film, and this analysis investigates the dialogical relations among its Americanized adaptations while, at the same time, emphasizing how every new adapted version of a work of literature aids and abets the survival of its source text.

Rewriting *Robinson Crusoe*

In his "Introduction" to *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*, Robert Stam argues that

> centuries or even millennia can elapse between the publication of the source novel and production of the adaptation. […] The adaptations of novels like […] *Robinson Crusoe* are necessarily filmed centuries after the original. As a result, the adapter enjoys more freedom to update and reinterpret the novel. The existence of so many prior adaptations relieves the pressure for "fidelity," while also stimulating the need for innovation. At times the adapter innovates by actualizing the adaptation, making it more "in synch" with contemporary discourses. (2005a, p. 41-2)

It is precisely with this 'freedom' and 'relief from fidelity' that the adaptations at hand have been constructed 'in synch' with their contexts of production and consumption. To begin with, the 1964 film *Robinson Crusoe on Mars* narrates the story of Commander Christopher Draper of the United States Navy, former co-pilot of the Mars Gravity Project spacecraft. While, at first, he is accompanied by Colonel Dan McReady, the pilot, and Mona, the monkey, Draper's probe is shortly later ejected as part of an emergency procedure since they are trying to avoid collision with a meteor, and he lands on Mars. Afterwards, discovering Colonel McReady's crash site, with the Colonel dead but Mona alive, Draper sets out on his quest with the monkey in his company. Hence begins his arduous efforts to survive although the total amount of time he spends on Mars is not disclosed.

Similarly, *Lt. Robin Crusoe U.S.N.*, from 1966, has a naval officer as its protagonist. During a routine mission in the Pacific, the lieutenant's plane is about to crash and he, too, follows the emergency procedure, is ejected, and ends up in a minuscule inflatable

boat in the middle of the ocean. It takes four days for him to get washed ashore and to end up on an Edenic tropical island, which he assumes at first to be Hawaii, from where he will be saved in about a year. While the former film is a work of science-fiction, independently made but distributed by Paramount Pictures, the latter is designed as a comedy, if not a children's film, by Walt Disney and filmed with the cooperation of the United States Navy.

Cast Away, from 2000, on the other hand, shifts the setting closer to the present day, and its protagonist Chuck Noland represents not the American aeronautical or military forces but the commercial business life. An extremely successful manager of the FedEx company, Noland travels constantly to ensure branch offices abroad operate efficiently. During Christmas dinner with his fiancé and family, he is told to leave on the FedEx jet right away, and due to a thunderstorm, the plane crashes somewhere over the ocean, leaving Noland as the only survivor. This adaptation, categorized as a survival drama, narrates Noland's 1500-day challenge.

In *A Theory of Adaptation*, Linda Hutcheon argues that "adaptations have an overt and defining relationship to prior texts," and that they "usually openly announce this relationship" (2013, p. 3). The first two of the three films under scrutiny clearly mark their relations with the source text in their very titles, thereby also conditioning audience expectations. Interestingly, *Robinson Crusoe on Mars* includes end credits that state the film is "Based on a Story by Daniel Defoe," while *Lt. Robin Crusoe, U.S.N.* opens by stating, quite mockingly, that it is "Based on a Story by Retlaw Yensid," which, when read backwards, is Walter Disney. Despite the allusions to the source text within the film, this statement suggests it does not owe anything to Daniel Defoe's *Robinson Crusoe*. *Cast Away* includes neither opening or end credits nor does it allude to the source text in its title. Instead, it reconstructs the castaway archetype, albeit in new ways.

Moreover, in all of the three films, there are Fridays, though in varying forms. In *Robinson Crusoe on Mars*, an interplanetary vehicle lands at a distance, followed by numerous UFOs attacking it. It is revealed that aliens have their slaves mine precious rocks on Mars, and a runaway slave – with undoubtedly the appearance of an Egyptian but who is from the center star of the belt of Orion, therefore an alien himself – joins Draper who, from the onset of their interaction, states "Me, I'm the boss; remember that!" (01:10:34). Upset that they cannot communicate, except in sign language, Draper starts by naming him: "Come on Joe or whatever your name is. Friday! That's it. With

apologies to Robinson Crusoe" (01:18:04). The fates of the two thereafter intertwined, along with Mona, the monkey, the remaining part of the film depicts their efforts to get rid of the slave bracelets on Friday's wrists, through which the UFOs constantly locate them, and to go over valleys and hills while volcanoes erupt and snowstorms occur. The master and servant relationship between the two men is subtly implied, and Friday saves Draper's life at least twice. It could be assumed that Friday is paying back Draper for rescuing him from enslavement, and by saving Friday, Draper becomes the abolitionist rather than the enslaver of the source text. The film comes to a rather abrupt ending when a spacecraft arrives to save them, suggesting that they will be taken back to Earth, without any implications as to how Friday would survive there.

The Crusoe of *Lt. Robin Crusoe, U.S.N.*, on the other hand, first befriends a chimpanzee, the Astro-Chimp Floyd, that he meets in the stranded submarine on the beach. When dazzled by what he calls a "Japanese Supermarket" (00:30:12), the submarine's treasures, Crusoe openly says: "Let's do it the way Robinson Crusoe did it hundreds of years ago" (00:30:37) and prioritizes what to take with him. Trying to further explore the island with Floyd, Crusoe finds a native totem, Kabuna, and runs into a young woman carrying out a ritual. Afraid, the woman attacks and tries to kill him, and for his 'own protection,' Crusoe takes her hostage. At the hut, the two communicate through sign language but after a few minutes, she starts talking in English and claims she kept the sign language up as a game of charades. Then, Crusoe fulfills the naming process and states: "Robinson Crusoe met his man Friday, except she was a girl. I named her Wednesday!" (01:03:07). In *Cast Away*, there are no monkeys or human Fridays; instead, Noland makes himself a Friday out of a Wilson-brand volleyball washed ashore after the crash. He paints a face on the ball with his own blood and talks to Wilson, without which he is likely to go insane. All in all, with one alien, one female, and one inanimate Friday per film, the three films pay homage to Defoe's *Robinson Crusoe*. In other words, through these aspects, the adaptations 'repeat' certain elements of the 'original.'

As Hutcheon argues, "adaptation is repetition," as has thus far been depicted, "but repetition without replication" (2013, p. 7). "For the reader, spectator, or listener, adaptation […] is unavoidably a kind of intertextuality if the receiver is acquainted with the adapted text. It is an ongoing dialogical process, as Mikhail Bakhtin would have said, in which we compare the work we already know with the one we are experiencing" (Hutcheon, 2013, p. 21). However, every adaptation is, at the same time, the product of and conditioned by the cultural context that creates it, keeping it alive

in that very context. As Bakhtin suggests, "every age reaccentuates in its own way the works of [the] past" (1981, p. 421). From another perspective, adaptations can also be seen as "mutations" that help their "source novel 'survive'" (Stam, 2005a, p. 3). "Stories do get retold in different ways in new material and cultural environments; […] they adapt to those environments *by virtue of* mutation – […] in their adaptations. And the fittest do more than survive; they flourish" (Hutcheon, 2013, p. 32). In the case at hand, there are Americanized Crusoes, and in their Americanization lies the very act of aiding and abetting survival. Consequently, interpreting them requires both "textual and contextual analysis" (Geraghty, 2008, p. 4).

In her chapter entitled "Adaptation as Connection – Transmediality Reconsidered," Regina Schober claims that "to discuss adaptations means to acknowledge their complex textual environment, their cultural implications and their multi-layered process of signification," thereby recognizing their "intertextual embeddedness" (2013, p. 92). In the light of this claim, the signification that functions towards the Americanization process gains significance. In *Robinson Crusoe on Mars*, Draper states he feels "like Columbus, in a strange new land, full of new wonders, new discoveries; it's a challenge alright, a challenge to my training" (00:19:04). Thus, in fact, it is not a coincidence that his name is Christopher. In the view of Heike Paul,

> [t]he story of Christopher Columbus […] and his arrival in the Americas holds a pivotal place in an American foundational mythology that stages the 'discovery' and the subsequent settlement and colonization of the 'new world' in prophetic ways as an inevitable step forward in the course of human progress that eventually would lead to the founding of the USA and to US-American westward expansion, its 'manifest destiny.' (2014, p. 43)

Furthermore, the film is clearly preconditioned by the context of its period as it is the time of experiments in outer space, to be followed by the moon landing at the end of the decade. When Draper is watching recordings on surviving and finding water on another planet, the professor in the video emphasizes how "since no one has landed on another planet yet" (00:42:50), "we will have to proceed with hypothetical knowledge" (00:42:53). If, as such, the film is taken to signify the space race of its decade, the US victory is, then, foreseen, and it might not necessarily be far-fetched to presume that the aliens represent the Soviets of the Cold War period. To put it differently, the

protagonist of this film demonstrates multiple roles, functioning both like Christopher Columbus, credited for the continental 'discovery' that paved the way for the making of America, and like Neil Armstrong and/or Edwin Aldrin, credited for the planetary 'discovery' that paved the way for the show of American force in the Cold War era.

In *Lt. Robin Crusoe, U.S.N.*, on the other hand, Crusoe is not at all dismayed or even surprised about his situation. In fact, he blames it on his father and the name his father gave him. A frustrated streetcar motorman from Kansas City, his father had always dreamt of running away to sea, and when he could not, he named his son Robinson, thereby sealing his fate. Crusoe asks rhetorically: "Why couldn't dad have named me Dwight or Lyndon?" (00:20:47). Clearly the assumption is that he would, then, have become an American president, a Dwight Eisenhower or a Lyndon Johnson, rather than a castaway. It is also intriguing that the two examples cited are of Cold War presidents. While exploring the island, Crusoe sights a submarine run aground many years ago. Even before he reaches it, the audience realizes it is a Japanese submarine by means of the music playing in the background, confirmed afterwards by the flag. Inside the rusty vessel is where Crusoe finds not only tools and gadgets he could use but also Floyd, the Astro-Chimp from Project Mercury, wearing shorts with the print "Property of U.S. Navy;" to Crusoe, Floyd is "a fellow American" (00:28:55).

Later on, with the introduction of Wednesday, the female Friday, into the film, there are two new overtones initiated. Firstly, Wednesday is the daughter of the native chief Tanamashu, and because she refused to marry the man her father had lined up for her, she was taken to the island and left there to die. When she meets Crusoe, she is attracted, and for most of the time, she flirts with him though Crusoe tries hard not to reciprocate as he is still thinking of his 'intended,' Jane, back home. However, the incident is strongly reminiscent of the story of Pocahontas and Captain John Smith, a distinctly American narrative. According to Heike Paul, "[t]he romanticization of Pocahontas and her encounter with the English settlers has become one of the most enduring narratives of American culture" (2014, p. 89). In her argument, Paul emphasizes how Pocahontas's story has almost always been narrated by/through others; as there are no letters or diaries written by Pocahontas, she has been "appropriated by contemporaries […] as well as by historians," with "many scholars [dwelling] upon the voicelessness of this American heroine" (2014, p. 89). This argument makes it all the more interesting that, in *Lt. Robin Crusoe, U.S.N.*, Wednesday first appears almost as a mute figure, speaking only in sign language, but becomes so talkative afterwards that she is stereotyped as

a nagging female figure. Nevertheless, the structuring of the film's Wednesday may, then, be regarded as an attempt to rewrite the silent Pocahontas into a figure with voice, although the ending of the film diverts from the original story in a different way, as the Lieutenant does not take her with him when he is rescued and heads home like Captain John Smith had done.

Secondly, in many scenes, the interaction between Wednesday and Crusoe has serious repercussions of the typical Adam and Eve story, with all the exotic elements strengthening the depiction. What the film's Eve introduces to the storyline, nevertheless, is "Women's Rights," initiated by her desire to resist her father and supported by Crusoe. Four boats full of women arrive at the island, and they are Wednesday's sisters and cousins, all running away from the patriarchy that suppresses them. When Tanamashu and his men arrive, these women, trained in military discipline by Crusoe in the meantime, march with signs in hand, emphasizing "Women are People" and "Women Got Rights!" (01:48:21). It could, therefore, be argued that *Lt. Robin Crusoe U.S.N.* first echoes the rivalry between the United States and Japan at the beginning of World War II, then refers to the space race of the Cold War, and eventually centers around women's liberation, thereby articulating the concerns of second wave feminism, inspired for the most part by the Civil Rights Movement of the 1960s. Tying back in with the idea of the film's Wednesday echoing Pocahontas, the feminist vein is not too surprising or out of context, given that "Pocahontas has been cast as an early American *feminist*. […] [H]er story has been offered as a narrative of empowerment for women, investing her with a specifically female agency in a patriarchal context of male saber-rattling" (Paul, 2014, p. 112). Likewise, in the film, when Crusoe and the group of women outsmart Tanamashu and his men, peace is restored, women's rights are accepted, a feast is held, and everyone sings and dances happily. What Crusoe fails to realize is that it is the native marriage dance, and Wednesday is out to get him. Just then, a helicopter is circling above, and, as if by the bell, Crusoe is saved; going back briefly to get Floyd, he saves the Astro-Chimp, too. When they make it back to the aircraft carrier, a military service is held, not for the lieutenant but for Floyd, the "nation's first hero of outer space" (01:52:15).

Cast Away moves from the context of the 1960s to the commercialism of the new millennium. The film opens with Chuck Noland training the FedEx employees at the Moscow branch, complaining about how they should get used to working with a countdown clock to speed the shipping procedures and following the American principles of business. A brief overview of the Moscow streets depicts, not coincidentally,

Lenin's pictures on the wall being taken down (00:03:32). As such, *Cast Away* can be claimed to celebrate both the dissolution of the Soviet Union and the victory of capitalism as the rest of the film also manifests. The tools Noland survives by on the island – a pair of ice skates, VHS cassettes, a party dress, a volleyball – are all salvaged from the FedEx parcels washing ashore. According to Robert Stam, the "pre-industrial mercantilist Crusoe here becomes the post-Fordist Noland," also signifying "globalization" as represented by the FedEx company itself (2005b, p. 98). Stam further suggests that the film applies "product placement," the contemporary tool of advertising (2005b, p. 98). It is interesting to remember that the plane crash had occurred during Christmas, and the FedEx cargo contains presents. Hence, the subtle criticism is directed at consumerism, excessively practiced during the holidays as manipulated by capitalism and the advertising industry.

What is more, Noland has neither a monkey, or any other animal for that matter, nor a Friday, a human companion. He does not meet any natives, either. Completely alone and frequently on the verge of losing his mind, Noland has only himself to rely on. To put it differently, his sense of individualism and self-reliance is heightened when compared to the original Crusoe, as he displays rugged individualism, the kind witnessed during the period of the western expansion in the United States. After all, Crusoe is the ultimate "symbol of self-sufficiency and survival in solitary and strange situations" (Kraft, 2007, p. 37). Like the pioneers who had to become inventive in the process, Noland transforms the blades of the ice skates into a knife and a dental instrument to cure his tooth problem, the VHS cassette tapes into rope, the lace of the party dress into a fishing net, and, more significantly, the volleyball into Wilson, his very own self-made Friday. From another viewpoint, Noland may as well be regarded as a representation of the self-made man, a cultural type that John Cawelti considers an "American invention" and "a unique national product" (1965, p. 1). Moreover, unlike the Crusoes of the first two films, who are saved by others, Noland saves himself. In other words, at the end of 1500 days of suffering and having built a raft from scratch, Noland takes off from the island and is later sighted by a cargo ship in the middle of the ocean. For all these reasons, Noland could also be regarded as depicting the can-do spirit, also a legacy of the American frontier. Although he does succeed in escaping the island, Noland returns home to find his fiancé married and with a kid. His refuge from such heartbreak is, once again, the commercial business life, as he gets his job back and continues from where he left off.

Conclusion

All in all, these adaptations "come to form part of the *Crusoe* textual diaspora, reverberating with distant echoes of the Defoe text and its basic story of castaways on an island" (Stam, 2005b, p. 98). They depict "a form of intertextuality," experienced "as palimpsests through our memory of other works that resonate through repetition with variation" (Hutcheon, 2013, p. 8). Whether directly or indirectly, *Robinson Crusoe on Mars*, *Lt. Robin Crusoe, U.S.N.*, and *Cast Away* mark their relations with the source text – in their titles, opening or end credits, and archetypes. They all have Fridays – though one is alien, one is female, and the other inanimate. Thus far, they 'repeat' the 'original' *Robinson Crusoe* and openly credit doing so. However, *Robinson Crusoe on Mars* partially rewrites the Columbus myth and the theme of discovery while also allegorizing the dynamics of the Cold War period from an American stand point. *Lt. Robin Crusoe, U.S.N.* touches upon the US-Japan rivalry of the mid-20th century, reconstructs the Captain John Smith-Pocahontas narrative, and resonates the Adam-Eve story to shift to the women's liberation movement from there on. Moving closer to the present day, *Cast Away* provides the post-Cold War context, highlighting capitalism and globalization while also accentuating the heightened sense of individualism and self-reliance, again from an American viewpoint. In short, despite resonating through repetition, these adaptations become marked by variation – a variation that has transformed them into something 'new' and American. In the perspective of Linda Costanzo Cahir, the adaptation process results sometimes in "modification," at other times in "radical mutation;" yet, in either case, the changes made enable the "entity" to become "better fitted to survive and to multiply in its new environment" (2006, p. 14). In like manner, adaptations help their source texts to remain alive and to survive. Hence, the films *Robinson Crusoe on Mars* (1964), *Lt. Robin Crusoe, U.S.N.* (1966), and *Cast Away* (2000) are both 're'writings and 'new' writings, echoing the original *Robinson Crusoe* (1719) but retaining their own authenticity in not being the same as *Robinson Crusoe*. Evaluated from the lens of intertextuality, they invite the viewers to treat them "not as self-contained systems but as differential and historical, as traces and tracings of otherness, since they are shaped by the repetition and transformation of other textual structures" (Alfaro, 1996, p. 268). By means of such "intertextual dialogism," in turn, "the aporias of 'fidelity'" are transcended (Stam 2005b, p. 4), and, in the point of view of Albrecht-Crane and Cutchins, studies on adaptation can now look forward to adopting "a poststructuralist lens" based on "a richer notion of intertextuality," so as to concede that "adaptations are intertextual by definition, multivocal by necessity, and adaptive by their nature" (2010, p. 19).

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Research Article

A Criticism of the British Left in Trevor Griffiths's *The Party* in Light of '68 Paris Student Riots

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ABSTRACT

Among the political playwrights of the post-war British drama, Trevor Griffiths is known for his commitment to socialist ideals and his continuous search for an ideal social(ist) structure in his works. Coming from a working-class background and having met many notable intellectual socialists prior to his dramatic career, Trevor Griffiths dedicated his playwriting to debate about the present and future of socialism in Britain and elsewhere. Despite Griffiths's loyal attachment to socialism, his works provide a criticism of the left, left-wing parties, lack of unity among the proletariat, and lack of support and cooperation of the leftist parties in his country. *The Party* (1973) is one of those plays in which he provides a dialectical approach to an ideal understanding of socialism that is based on unity between the workers, the party as an organisation and the intelligentsia. Griffiths's main concern is to lay out some of the reasons for the failure of the left and claim that a true socialist revolution can never be possible unless a commitment is achieved by all involved parties. This paper discusses socialist Trevor Griffiths's play *The Party* as a criticism of the left in relation to prevalent concerns of Britain in the 1970s. While evaluating the reasons for Griffiths's criticism, the discussion of the play is also related to the Paris student riots as a case-in-point failed socialist revolution attempt due to similar problems Griffiths observes in his country.

Keywords: Trevor Griffiths, Socialism, Left-wing, *The Party*, Paris student riots

Introduction

Trevor Griffiths is one of the second-wave British political dramatists who were closely interested and involved in the political events of their day. In the words of Jenny S. Spencer (2001), "Trevor Griffiths was actively involved in the New Left movement of the early sixties and an articulate presence during the alternative theater movement of the seventies" (p. 469). Griffiths comes from a working-class family and he is a supporter of socialism, and in many of his plays, his main motive is to question ideologies of socialism on the stage. Stanton B. Garner observes a correlation between the playwright's background and his career: "Griffiths's working-class background, and the 'educations' provided by a decade of social activism in Britain, influenced Griffiths's choice of form and subject matter, including his intense personal engagement with the history, politics, and psychology of the Left" (qtd. in Spencer, 2001, p. 469). As Michael Billington (2006) further elaborates on the background of the playwright: "He had . . . worked as a teacher and a further education officer for the BBC, and also spent a lot of time in the New Left movement of the Fifties and Sixties, which brought him into contact with left-wing intellectuals such as Raymond Williams . . . [and] Stuart Hall" (p. 210).

Griffiths's dedication to socialism and the left movement in his country is quite evident. However, this dedication does not make him a dramatist who always supports the left-wing without scrutiny. On the contrary, he is among the most critical dramatists of the left despite his own leftist background, and he voices the disillusionment of the leftists in the country with the not-so-socialist practices of 1970s politics. Christopher Innes (2002) compares Griffiths to his contemporary political dramatists like Howard Brenton, David Edgar, and David Hare, and observes a much more radical self-criticism on part of the Left in Britain in his works (p. 351). A profound example of this is seen in his 1973 play, *The Party*, in which Griffiths criticises the futility of the left-wing struggle in Britain and the Labour party's lack of commitment to socialist ideals. The criticism of the left-wing in the play is so obvious that in some reviews from the leftist press, the play was attacked as "anti-socialist propaganda" (Billington, 2007, p. 212).

British political dramatists mainly consist of those who describe themselves as socialist. This would suggest that their works mostly pose a criticism of the right-wing and they act as proponents of leftism. However, when the works of British political dramatists in the Seventies are observed, most of them are written by leftist writers

such as John McGrath, David Hare, Howard Brenton, and David Edgar and some of their plays seriously criticise the left-wing. In the words of Michael Billington, "the political dreams of the late Sixties had not been fulfilled and . . . the failure of the hoped-for revolution of 1968 had led to the entrenchment of established authority," which caused the British theatre of the Seventies to be "intensely political; but the voluminous product was based on disappointment, disillusion and a pervasive sense of despair" (2007, p. 210). Correspondingly, the fast-flourishing movement known as political drama started with the leftists and paradoxically it turned into an attempt to criticise the failed promises of the leftist leaders and their lack of establishing a socialist order in the country.

Trevor Griffiths also voices his concern with the current situation of his country and expresses the frustration of the many leftists in the 1970s whose demands were not met by the dominant leftist establishment of the period. Drawing on the dilemma in Griffiths's political ideology and the ideas he deals with in his works, Innes (2002) observes that "Griffiths' approach was self-critical and objective from the start" (p. 351). The most important reason for his criticism of the left is the lack of commitment and unity among the members of the party and socialists in the country. Benedict Nightingale (1982) explains Griffiths's concern about this issue as follows: "The problem with talented people on the British Left . . . is lack of genuine commitment: they will bite the hand that feeds them . . . It is, he thinks, a moral imperative to resist being bought off by, or absorbed into, a capitalist society he persists in believing unjust and exploitative" (p. 448). As it can be seen in *The Party*, Griffiths makes a critique of the lack of solidarity in the socialist groups, which is exemplified in the contradictory remarks of the socialists in the play. In line with these ideas, this paper analyses Griffiths's play, *The Party*, as a criticism of the left-wing with references to socio-political problems of Britain in the Seventies, and discusses the critical statements of the socialists about the left in relation to the 1968 Paris student riots Griffiths designates as the background of the play.

The Party in a Socio-Political Context

As seen in Howard Brenton's *Magnificence* (1973), David Hare's *Fanshen* (1975), and another play by Trevor Griffiths, *Occupations* (1970), political dramatists are inclined to portray a criticism or evaluation of the real historical events of their time in their works. Trevor Griffiths is no exception in that sense as he is also dedicated to commenting upon the political standing of his country in his works. In *The Party*, for instance, Griffiths deals with the student riots in 1968 in Paris (*Les événements*) as an issue, and basing

his work on this background, he criticises the lack of action of the British left by presenting their failure.

On May 10th of 1968, the date which is also referred to in Griffiths's play, as a result of the conflicts between the police and the students, and as it was prohibited for the students to protest in their campus at Nanterre University and Sorbonne University, a riot broke out among students with leftist opinions "demanding the fall of the government under Charles de Gaulle" ("1968: Workers", 1968, par. 2). As the main objective of the students in Paris is reported in the news, "[l]eft-wing students - no doubt inspired by similar protests in the United States and the spring pro-democracy riots in Prague - want reform of the 'bourgeois' university system and an end to the 'police state '" ("1968: Workers", 2013, par. 7). To reach their target, they executed violent demonstrations on the streets outside the university campuses. Peter Steinfels (2008) from the *New York Times* expresses the violent nature of the struggle between the police and the students at the time as such:

> By May 10, the number of student demonstrators was estimated at 20,000. At every street leading to the Sorbonne, they found their way blocked by vans and ranks of riot police. This time, the students did not disperse. As darkness fell, they began prying up cobblestones, ransacking building sites and turning over parked cars to construct their own barricades facing the police . (p. 1)

This event is used in Griffiths's play in the background as the characters debate about the current state of socialism and offer their ideas in terms of achieving a successful socialist revolution. In the "Prologue" part of *The Party*, a film that shows Paris students marching and demonstrating, and a display of a clenched fist on the screen both indicate the play's direct affiliation with this event. Similarly, the *Newsreader* in the play, representative of a news broadcast, also gives actual information about the last-minute details in Paris: "Some 15.000 demonstrators have already begun their anti-government march, and informed sources claim double or even treble that number will be in action before midnight" (Griffiths, 1996, p. 111).

The use of projections and audio-visual material that illustrates Griffiths's direct allusions to the Paris student riots are also exemplary of his use of Brechtian epic devices in his work, which is also characteristic of the 1970s' British political drama. It is known

that Brecht's influence on British drama is immensely felt since the first tour of Berliner Ensemble to London in 1956 (Patterson, 2003, p. 44). As the forerunner of political drama together with Erwin Piscator, Brecht's proposal to use epic devices and the alienation effect to enable critical engagement of the audience have shaped and defined political drama not only in Germany. British political dramatists were also influenced by the methods introduced by Brecht as they provided the ground for a theatre designed for and targeted the working class and distribution of socialist ideology. As Michael Patterson sums up the contribution of Brecht's epic theatre in terms of activating the intellectual involvement of the audience in a play: "In Brecht's non-Aristotelian theatre the spectators are encouraged to judge and make choices, so that they enter into a critical dialogue with the stage action" (2003, p. 19). Amelia Howe Kritzer also underlines the role played by Brecht's epic theatre in the development of political drama: "Brecht sought to create a theatre that rejects a static dramatization of political arguments, and instead solicits audience interpretation of the situations presented" (2008, p. 17). Brecht's use of epic devices, his principal target audience being the working class and his aspiration to activate intellectual perception rather than emotional response influenced the playwrights of later generations and countries who also attempted to realise social and political change with their art. Griffiths's use of projection in *The Party*, therefore, also illustrates an example of Brecht's impact on British political drama.

In a similar manner, the prologue part of the play displays pictures of several real historical figures related to socialism. Before the beginning of the play, a character named Groucho Marx, an American comedian appears commenting upon Marx, Trotsky, and Lenin by showing their pictures and reading from their writings to create "a sense of political consciousness" (Bozer, 2011, p. 13). The projection of such historical figures' pictures makes it evident that the play is going to be based on the ideologies of socialism propounded by these people. Groucho Marx reads certain quotations that belong to these characters all of which target criticism of capitalism and the bourgeoisie that increasingly gained momentum at that moment in history. An example of these statements reads: "The bourgeoisie cannot exist without constantly revolutionizing the instruments of production, and with them the whole relations of society" (Griffiths, 1996, p. 98). Another quotation poses a criticism of materialism: "Money, since it has the property of purchasing everything, of appropriating objects to itself, is therefore the object *par excellence*" (Griffiths, 1996, p. 99). Similarly, after Marx finishes his reading, another man comes and comments on the power of gold and talks about its potential

to change everything: "[M]uch of this will make black white; foul fair; wrong right; base noble; old young; coward valiant" (Griffiths, 1996, p. 99). From the beginning of the play, the words of socialist philosophers and thinkers are employed to comment on the power of capitalism and materialism in the face of socialist struggle.

When the 1970s' Britain in which this play was composed is analysed closely, economic problems, rising inflation, unemployment, and increased violence with The Troubles that mark the armed conflict between England and Ireland stand out. Michael Billington (2006) describes the early 1970s led by the Conservative Edward Heath as characterised by a "continuing crisis marked by industrial chaos, social division and international instability" (p. 206). In this decade, the economic condition of the country was worse than before since the Second World War and this led the working class to strike continuously, which put the nation on a "three-day week" (Billington, 2006, p. 206). The working-class struggle was mostly left unnoticed by the leading party members, and their problems remained unsolved to a large extent. This unrest caused some political dramatists to reflect on these economic struggles of society in their works. In the words of Chris Megson (2012), "[t]owards the middle of the decade, with inflation nearing 30 per cent, trade unions compliant with the Labour government's pay policy and socialists defeated in the referendum on Britain's entry into Europe, there was disillusionment and increasing bitterness on the left" (p. 58). Accordingly, Griffiths's work, *The Party*, poses an example of the tendency to use drama as a medium to criticise the left bitterly in this period.

Discussion of the play and its dialectics

The Party takes place in the house of Joe Shawcross who is a member of the left-wing party but cannot live as a socialist, that is, he "struggles between the tension of his working-class background and his upper-class lifestyle as a television producer" (Bozer, 2011, p. 15). He organises a meeting in his house for the members of the leftist Revolutionary Party to talk about the problems in Paris and to find a solution to the increasing unrest among the British working class. In this group, there is John Tagg as the National Organiser of Revolutionary Socialist Party and Executive Council Member of the Fourth International; Andrew Ford, a lecturer in sociology at LSE; Jeremy Hayes, Susie, Kate, and Richard Maine, socialist students; Kara, a journalist and also Joe's ex-wife; Grease Ball, an anarchist; Louis Preece, a black activist; and lastly Malcolm Sloman who is a playwright. As it appears, these characters are out of harmony, and

each character is preoccupied with something else other than politics except for John Tagg and Malcolm Sloman. As a result, the party organised by Joe turns out to be rather fruitless in terms of finding any solution to the ongoing problems. Although it is suggested by Joe at the beginning of the party that he aims to show "what the left in Britain needs now more than ever is a united and coherent focus for its efforts" (Griffiths, 1996, p. 131), even the members of his own party lack a common agenda. Concerning this scene, Deniz Bozer (2011) observes that "[t]he diversity of the guests at the party reflect the fragmented nature of the Left" (p. 14). A common criticism of the left-wing in Britain in the Seventies provided in the play is the lack of unity. Therefore, the characters' varied interests and views at Joe's meeting are suggestive of the discrepancy observed in the actual leftist movement in Britain in these years on a microcosmic level.

Throughout this organisation, John Tagg and Andrew Ford debate about the nature and application of socialism, which leads the meeting to turn into a dialectics on socialism with the characters' alternating views. First, Andrew Ford, a New Leftist, elaborates on communism, which he sees as the ideal form of socialism:

> Communism is the definitive resolution of the antagonism between man and nature, and between man and man. It is the true solution of the conflict between existence and essence, between objectification and self-affirmation, between freedom and necessity, between individual and species. (Griffiths, 1996, p. 134)

In this speech, Ford offers communism as an encompassing solution to all kinds of atrocities around the world as he believes "[l]ogic, insight, courage and clarity . . . are the social qualities that would-be liberating classes must possess if they are to realize their full historical potential" (Griffiths, 1996, p. 135). Ford proposes communism as the ideal socio-economic structure for a future where workers constitute the leading class. Apparently, the current socialist climate is not adequate for him as he observes that the working class, in general, is slowly assimilated by capitalism, a process which he sums up as "the gradual absorption, the slow assimilation of European proletariats into the institutions of the reformed and super adaptive bourgeois state" (Griffiths, 1996, p. 135). For that reason, he does not see any western working-class revolution sufficient for a true reform: "[N]o German revolution; no French revolution; no Italian revolution; no British revolution" (Griffiths, 1996, p. 135). Instead, he points to the more rooted

socialist states for inspiration: "China, Cuba, Vietnam: these are the new centres of the world of revolutionary struggle" (Griffiths, 1996, p. 138). Michael Billington (2006) interprets these words as Ford's complaint of the Western world that has failed to accept and realise Marx's proletarian revolution. Therefore, according to him, centres of revolutionary struggle are only to be found in the Third World (p. 212).

In contrast to Marxist Ford's ideas, John Tagg, a Trotskyite, is regarded as "the only genuine Socialist in the play" (Bozer, 2011, p. 17). Contrary to Ford, Tagg believes that communism is still much more powerful than capitalism as he says, "we're entering a new phase in the revolutionary struggle against the forces and the structures of capitalism" (Griffiths, 1996, p. 149). Additionally, different from Ford, Tagg supports the attitude and struggle of the European proletariat: "The disaffection is widespread: in London, in Paris, in Berlin, in the American cities; wherever you care to look, bourgeois institutions are under sustained and often violent attack" (Griffiths, 1996, pp. 149-50). To prove his point, he shows examples of the revolutions that took place in Germany, Italy, Hungary and Bulgaria in 1919-20; in Spain and France in 1936; and Greece in 1944, which were all organised and led by the proletariat. As a response to Ford's pessimism regarding the efficacy of the working class, Tagg believes that "[t]he absence of revolution is not final evidence of the elimination of revolutionary potential" (Griffiths, 1996, p. 152). Evidently, he believes that the proletariat only needs encouragement to fulfil its potential. What it lacks, according to him, is a "new Revolutionary Party based on discipline, criticism and self-scrutiny" (Billington, 2006, p. 212).

Tagg seems to be the spokesperson of Trevor Griffiths in the play as he voices his concern for the lack of unity among the members of the leftist group. He believes they are far from having real socialist opinions, and he accuses them of not displaying an active resistance against capitalism. He clearly does not see a possibly successful Revolutionary Party led by British intellectuals (Billington, 2006, p. 212). As other intelligentsia members in the group use their writings as a manifesto, Tagg criticises them for showing passive resistance:

> You're intellectuals. You're frustrated by the ineffectual character of your opposition to the things you loathe. Your main weapon is the word . . . [F]or a protest to be effective, it must be rooted in the realities of social life . . . (Griffiths, 1996, p. 150)

By talking about the proletariat as real socialists, he criticises the intellectuals' lack of action, and he compares this inaction to the real socialist workers' struggles like the London dockers' strike in 1919: "What can *you* do? You can't strike and refuse to handle American cargoes until they get out of Vietnam. You're outside the productive process. You have only the word" (Griffiths, 1996, p. 150). This shows that Tagg believes in and supports the potential of the workers and suggests his ideas relating to the necessity of having new "vital and revolutionary" (Griffiths, 1996, p. 154) leaders who will not betray the working class. Drawing on Tagg's criticism of the intellectuals' lack of potential to bring about a revolution, Bozer (2011) states, "the play problematizes the direction the Labour Party should take and the chasm between wanting a revolution and actually making one" (p. 15). This indicates that the intellectuals in the group are criticised by Tagg for only stressing the need for a revolution; however, they are, indeed, unable to realise one. Tagg's criticism of an inactive intelligentsia also echoes Griffiths's views on the inadequacy of passive revolution: "I can't accept that those who stay in the working class are stupid, idle or useless . . . because I have had it all around me, I know how lively and vibrant it can be. There's skill, there's talent, there's enormous energy. It's a resource, and at the moment it's simply going to waste" (qtd. in Nightingale, 1982, p. 450). Griffiths's words point to an urgent need for the establishment of a union between the proletariat and the intelligentsia of the left.

When compared to other characters, Tagg is more idealist in his conception of what a leftist party should be like, for that reason, Garner (1999) suggests that "[i]n its vision of commitment and involvement and its grounding in Tagg's working-class background, Tagg's speech asserts a powerful moral authority in *The Party*" (p. 88). For Tagg, "[t]he party means discipline. It means self-scrutiny, criticism, responsibility, it means a great many things that run counter to the traditions and values of Western bourgeois intellectuals" (Griffiths, 1996, p. 155). This indicates that his conception of the left-wing party is frustrated by the actual practices of the Labour party. A point where Tagg agrees with his opponent Ford is the inefficacy of the Left party in terms of collaborating with workers. He sees the lack of revolution in western states as a result of the failure of the western socialist parties to negotiate with the proletariat: "The European and American proletariats appear to have settled for the *status quo*, in my opinion, because they have been consistently and systematically betrayed by their leaders; and particularly by the Communist parties of the various European countries" (Griffiths, 1996, p. 154). For the same reason, he does not believe in the power of the students rioting in Paris either. Although it would be expected of Tagg to support the students in Paris as a socialist

individual, he sees the student riots as fruitless because he believes that the youth is unaware of real socialism, and he foresees that "those brave and foolish youths in Paris now will hold their heads out for the baton and shout their crazy slogans for the night. But it won't stop them from graduating and taking up their positions in the centres of ruling class power and privilege later on" (Griffiths, 1996, p. 155). According to Tagg, the students' violent revolution is like the silent revolution of the intelligent class in that both are ineffective as neither truly represents real ideals of socialism. However, what lies behind Tagg's lack of belief in the students' riot is the absence of a correct party to organise them. He calls their riot "*folie de grandeur* of a handful of petty bourgeois anarchists" (Griffiths, 1996, p. 164), which is interpreted by Janelle G. Reinelt (1994) as a "denunciation of the student rebellion as hopelessly bourgeois" (p. 155). Actually, Tagg's lack of belief in the Paris riots echoes Griffiths's own views following the finale of the uprising. As Griffiths voices his disillusionment with the initially promising riots after a while: "I was deeply involved with and deeply affected by the student unrest of the Sixties. The detonations set off then put revolutionary transformation back on the agenda of the society. But by 1970 one could see that it was all a failure, it was gone . . ." (qtd. in Billington, 2006, p. 211). Apparently, Griffiths was quite enthusiastic about the changes that might be brought about as a result of such an uprising, but they were not powerful enough to incite any remarkable change. In line with Griffiths's statements on this matter, Tagg suggests that without a unified socialist party, the revolution is impossible. To reinforce this argument, he suggests that "[w]hen the workers replace the students, and when the revolutionary party leads the workers, we will have a revolution" (Griffiths, 1996, p. 165). At this point in the play, Griffiths uses Tagg's words as a reference to the actual context in Paris 1968. It is noted that "[t]he students were joined by 10 million workers, half the French labor force, who shut down the economic machinery of France for several weeks" ("Paris Student Riots", 1998, par. 2). As Bruno Queysanne, an instructor at École des Beaux-Arts in Paris, noted the impact of this uprising on a larger scale, "[i]n the history of France it was a remarkable movement because it was truly a mass movement that concerned Paris but also the provinces, that concerned intellectuals but also manual workers" (qtd. in Rubin, 2018, par. 3). The wide influence of this event matches with Griffiths's point in the play as he supports the union of all forces, students, workers, parties, and intellectuals to fight for a common goal. However, it should be noted that the workers left their support of the students after a while by ending their occupation of factories and students were made to leave the colleges they had seized (Wegs, 1984, p. 229). In light of this event, there is a reference to the fact that the students could not struggle alone as the French Communist

Party and the workers withdrew their support. In Tagg's words, such a revolution is not possible in circumstances where the youth is not guided by an organised party. He even sees a revolution attempt as equal to suicide when it is not accompanied by an organised structure: "Unless there is a party with the correct line to organize and lead it [revolution], insurrection is simply another term for suicide" (Griffiths, 1996, p. 164).

The need to fight against capitalism together is also voiced by another character, Sloman, who is regarded as "the most discordant" character in the play (Garner, 1999, p. 89). Although he does not share the same ideas with Tagg, he is a devout supporter of communism, and he believes the only way towards a successful revolution is through union and organisation:

> The party in the last analysis is *always* right, because the party is the sole historical instrument given to the proletariat for the solution of its basic problems. I know that one cannot be right against the party. It is only possible to be right with the party and through the party . . . (Griffiths, 1996, p. 179)

Sloman claims that the biggest enemy of socialism is the party itself. He considers the leaders of the left as viral and asserts, "however many generations of workers are pumped full of antibiotics or the pink placebos of late capitalism, it will persist, the virus, under the skin, waiting" (Griffiths, 1996, p. 179). Sloman's ideas shed light on Tagg's observation as both characters emphasise the need to get the support and cooperation of the leftist party in the way towards a socialist revolution. To realise this, the first and utmost thing to do, according to Sloman, is to get rid of the dangerous, capitalist-leaning leaders of the left.

The criticism of leftism with a focus on the leaders of the movement is observed through the representation of the character, Joe as a member of the Revolutionary Socialist Party. Although Joe is introduced as a leftist party supporter, it is seen that he betrays his socialist ideals as he helps his brother, Eddie set up his enterprise, hence contributing to the development of a capitalist social structure. Joe is represented to be in a dilemma in this regard for a while as he knows that Marxist ideology does not allow one to set up a business as it will lead to exploitation of others: "Communism . . . is the positive abolition of private property" (Griffiths, 1996, p. 134). Based on his ideological background, he confesses, "[i]t seems illogical to use my surpluses to help set up a capitalist

enterprise . . . Our kid being the boss doesn't make it different or special. There'll be people working for him and he'll be making a profit on their labour, just as in any other capitalist enterprise" (Griffiths, 1996, p. 120). His words illustrate that he wants to act like a real socialist thinking that even if it is his brother to set up such an enterprise, this will in turn benefit the capitalist structure. However, although Joe is reluctant to lend Eddie the money, he consents at the end of the play and becomes a victim of capitalist ideology. With this example, the play shows that no matter how much one seems to be in favour of socialism in principle, it does not necessarily mean that they act like a socialist in practice. In such circumstances where party members betray their ideals and do not support one another, the reliability of the leftist movement is problematic.

Conclusion

By portraying these party members who all lack idealism and commitment to a common goal, "Griffiths savagely satirizes the parlor politics of the educated, establishment leftists" (Sternlicht, 2004, p. 181). Apparently, except for Tagg, other characters are not working-class themselves, and they only approach the issue of socialism as an ideological principle. Therefore, their idealism fails, and they cannot act in harmony, which is presented to be essential for the realisation of socialist ideals in the play. From the contradictory opinions voiced by the characters in the party, it is seen that there is no dialectics between socialism and capitalism. Each character is somehow socialist; however, their approaches to the subject differ from each other. In this sense, the dialectics of the play is related to finding a synthesis regarding an ideal approach and practice of socialism. However, there is not a clear solution to this in the play as the party members cannot agree on a common point. It becomes, rather, a dialectic between socialism and communism. Their debate, in a way, mirrors Griffiths's ideas concerning the conflict between socialism and capitalism:

> . . . my plays are never about the battle between socialism and capitalism. I take that as being decisively won by socialism. What I'm really seeking is a way forward. How do we transform the husk of capitalist meaning into the reality of socialist enterprise? The socialist future. (qtd. in Itzin and Trussler, 1976, p. 45)

Accordingly, Griffiths believes in socialism, yet he does not see the attempts of the left as adequate to have a successful socialist revolution. He asserts that the left is full

of talented, intelligent people that would lead the theoretical base of the revolution. However, the party which consists of these individuals need to work in collaboration with the proletariat, those who actually suffer the consequences of a capitalist structure, to ensure the success of the revolution in practice.

In conclusion, Trevor Griffiths, as a politically-charged playwright, deals with the dialectics of communism and socialism by portraying different characters in his play who discuss the means to make a socialist revolution possible. Coming from a working-class family, and having adapted socialist political views, Griffiths uses drama as a medium to express his ideas relating to the events happening in his day. His advocacy of socialism does not necessarily make him a supporter of the left, rather, he displays the problematic aspects of the left more radically by pointing out the lack of unity and commitment of the party members, and lack of collaboration between the proletariat and the intelligentsia of/in the left. His play, *The Party*, illustrates Griffiths's main criticism of the left with characters like Ford and Tagg who have discrepant opinions concerning leftism, and with those who fall prey to the sinister advancement of capitalism like the host Joe. With this play, Griffiths shows, in a way, how a socialist party should not be like. Socialism was an important matter of the 1970s in which Griffiths composed his play. Therefore, his criticism in this play also sheds light on the concerns and issues of and relating to the left in this period. Especially the failure of the Labour party to find a solution to the problems of the working class that repeatedly rioted for their rights makes the play's contextual relevance more evident. In addition to this, by using Paris student riots as the backdrop of his play, Griffiths attempts to illustrate the wrong practices of socialism through characters with failed idealism and blind attachment.

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Research Article

Peter Shaffer's *Equus* and Equine-assisted Psychotherapy (EAP)

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ABSTRACT

Peter Shaffer's *Equus* (1973) is a distinctive play in its representation of complex psychological/psychiatric issues on the theatre stage. As such, the play is one of the most notable theatrical works of psychological realism in English theatre. Peter Shaffer achieves this especially through his characterization of the mentally unstable Alan Strang. Since his childhood, Alan has developed an extraordinary attachment to and obsession with horses, and this eventually results in his blinding six horses and his entrustment to the treatment of the psychiatrist Martin Dysart. Accordingly, *Equus* has been, so far, studied through various – mainly psychological and psychiatric – perspectives. In this sense, the aim of this article is to shed a new light and contribute to these studies by examining the close relations between Peter Shaffer's *Equus* and equine-assisted psychotherapy (EAP) – an acknowledged method of psychiatric treatment by means of horses that psychiatrist Dysart of the play neglects (or is unaware of) while planning his therapies for Alan, who, due to his intimacy with horses, also as a stable-boy, might benefit from the methods of equine-assisted psychotherapy. For this purpose, this article analyses and reveals the ties between the play and equine-assisted psychotherapy mainly through related studies on the therapy, Shaffer's characterization of Alan, and relevant incidents in the play.

Keywords: *Equus*, Peter Shaffer, equine-assisted psychotherapy, equine therapy, psychology and drama

Introduction

Mental instability, generally known and dubbed as madness, has been of great concern in literature particularly because people with any kind of mental disorder deviate from socially, culturally, and generally accepted normal behavioral patterns. Classical works like *Crime and Punishment* by Fyodor Dostoevsky and *Don Quixote* by Miguel de Cervantes confirm to what extent insanity in any of its forms has been valued, problematized, and characterized in fiction. Nevertheless, through drama the *lunatics* receive greater attention since the genre primarily focuses on human action and displays it more directly and more emphatically, making the representation of characters with mental instabilities a more significant issue of artistic and aesthetic attraction for playwrights. Considering the idea that the western theater initially emerged out of festivals that were held to honor Dionysus – the god of insanity – the ties between madness and drama are formed and secured even more strongly. From Shakespeare's *Hamlet* and *King Lear* to Anthony Neilson's *Normal* and Sarah Kane's *4.48 Psychosis*, a good number of very significant plays affirm that madness, in its myriad forms, is one of the most primary notions and problematics of drama, and that it is what renders a harmonious union of psychology and drama.

Peter Shaffer's *Equus* (1973) is one of the most significant works of psychological drama. As Ashley Woodward notes, "…*Equus* is a rich text that is amenable to *various* psychological interpretations" (2015, p. 232). Theodore D. George observes that "[i]n *Equus*, the effects of psychiatric discourse are written all over the face of a disturbed, young teenager, a fact which reminds us that the human beings subjected to the mental health care profession are all real, precariously delicate, suffering individuals" (1999, p. 245). As such, *Equus* contributes considerably to the mingling of psychological and psychiatric issues and theories with dramatic works. Among other issues, the play primarily concentrates on the line between madness (mental instability) and sanity, just like Anthony Neilson's *Normal*, and calls into question the professional dynamics of the psychiatric treatment through the character of Dysart the psychiatrist.

A brief literature review shows that *Equus* has received considerable critical attention from literature as well as from psychology and psychiatry scholars. Barry B. Witham in his "The Anger in *Equus*" compares the play with *Look Back in Anger*, claiming that "[in] its subject matter, its dramatic tradition, *Equus* is still infused with the same philosophical outlook which was so popular and controversial in 1956" (2013, p. 62). Another study

titled "*Equus* and the Psychopathology of Passion" primarily concentrates on the concept of passion as experienced by the major characters of the play (Slutzky, 1976). While Ashley Woodward, in her "Becoming-animal in Shaffer's *Equus*" defends the play against negative criticisms "by drawing on the conceptual resources of some of the most currently influential philosophy, that of Gilles Deleuze and Félix Guattari, and in particular on the concept of 'becoming-animal'" (2015, p. 232), Leonard Mustazza, in his "A Jealous God: Ritual and Judgment in Shaffer's *Equus*," highlights the theological motives behind Alan's actions, asserting that "[for] Alan, the horse-god Equus starts out as a Christ figure rather than a Dionysian one" (1992, p. 175). However, there is no work that proposes to view the central object of the play – the horse – as a possible agent for the psychiatric treatment of the mentally disturbed character of the play, Alan Strang. In this sense, the aim of this article is to shed a new light and contribute to the studies on this play by examining the close relations between *Equus* and equine-assisted psychotherapy (EAP) – an acknowledged method of psychiatric treatment by means of horses that psychiatrist Dysart of the play neglects (or is unaware of) while planning his therapies for Alan.

A Synopsis of *Equus* (1973) by Peter Shaffer

Equus is a play about a psychologically disturbed boy, Alan Strang, who is eventually entrusted to the treatment of the psychiatrist Martin Dysart. The play starts and continues with Dysart's retrospective narration of the significant happenings in his patient Alan's life and his professional experience with him. Alan is a seventeen-year-old stableboy, whom Dysart meets after the boy blinded six horses and was tried for this crime in court.[1] It all began after the magistrate Hesther Salomon visited Dysart a month earlier and referred to Alan's trial as "the most shocking case [she] ever tried" (Shaffer, 1977, p. 19). After beginning his therapy sessions with Alan and hospitalizing him, Dysart has a nightmare, in which he is a priest in Ancient Greece, executing a series of gory rituals of violence over boys and girls, and is caught by the other priests when his mask falls

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1   At this point, it is useful to know Peter Shaffer's anecdote about the original story that inspired him to write *Equus*: "The tale told to me by my friend James Mossman of the BBC (now, alas, dead) was not remotely the one I told the audience. In the version which he briefly referred to as we drove through a bleak English landscape composed of stables, the boy was the son of very repressive and religious eccentrics; he had been seduced by a girl on the floor of the stable; he had blinded the animals in a panic to erase the memory of his sin and to prevent them from bearing witness to it before his parents. This climax, allegedly told to Mossman by a magistrate, I found absolutely impossible to write. There was no way in which a boy's first satisfactory sexual encounter could lead on stage to such horrific violence – unless it had not been satisfactory at all. Unless, that is, the presence of the horses had directly prevented that satisfaction" (1982, p. xiv).

off and his annoyance with the action is revealed. It is understood that not only does Dysart have nightmares but so does Alan. During his sessions, Dysart discovers that Alan's father Frank is a socialist while his mother Dora is a religious person. Dysart visits the family and learns that Dora tried to give Alan a religious personality by depicting his favorite horse character – Prince – from a book as a symbol of faith. However, Frank, as an atheist, does not approve of the theological teachings Dora gives Alan. Dora also gave Alan a rather metaphysical conceptualization of sex.

After a while, Dysart is finally able to establish a question-and-answer session with Alan, which helps him to slightly open up to talking about his memories such as his first recollection of a horse and horse-riding on a beach when he was six. The memory turns into an unpleasant one as his parents ruined the excitement of this first experience with a horse. Later, as one part of further treatment, Dysart gives Alan a tape recorder, which Alan accepts reluctantly. Soon after, when Dora visits, she reveals how Alan, at the age of twelve, cried for days when Frank tore off the Christ picture on his bedroom wall and threw it away, and the boy only stopped when he was given the picture of a white horse. Then, the owner of the stable, Dalton, visits Dysart and tells him about his experiences with Alan, including his peculiar suspicion that Alan might have been riding the horses during the night. In the next scene, Alan narrates openly via the tape recorder his experience with the horse when he was six as well as all his ideas about his attachment to horses.

After a while, Frank unexpectedly visits Dysart and tells him how he once saw Alan chanting or having a ritual before the white horse picture. Then comes the scene when Alan meets Jill, a girl in her twenties, who works at the stable and who had arranged the weekend job for Alan. Later, Dysart ends up questioning normality through his conversation with Hesther about his marital problems. Through a hypnosis session, Dysart learns the truth about Alan's previous experiences and his secret night rituals with the horses. In act two, having first quarreled with Alan at the hospital, Dora tells Dysart that neither she nor her husband have anything to do with Alan's mental instability, and that Dysart cannot treat them as criminals, and that Alan's condition is all due to his own nature which leans towards the ways of the devil.

Using another therapy method, Dysart makes Alan agree to have a placebo truth drug. Under its effect, Alan tells Dysart how Jill convinced him to go to a pornographic movie as a first-time experience for them both. There, Alan saw his father, who came

and loudly insisted that Alan leave the cinema with him – followed by Jill. Thus, Alan learned the truth about his father's private life. Then, Jill convinced Alan to have sexual intercourse and took him to the stable, where, much distressed by the presence of the horses, Alan eventually blinded six of them. The play ends with Alan confessing the details of the crime and Dysart questioning himself and his profession, and his expression of his doubts about normality and the attempts of healing madness into the ways of the normal.

Equine-assisted Psychotherapy (EAP)

Animal-assisted therapy is defined as "the therapeutic use of pets to enhance individuals' physical, social, emotional, or cognitive functioning. Animal-assisted therapy may be used, for example, to help people receive and give affection, especially in developing communication and social skills" ("Animal-assisted therapy," 2021). Equine-assisted psychotherapy (EAP), or equine therapy, on the other hand, is described as

> a form of animal-assisted therapy in which a licensed mental health professional, in conjunction with an equine specialist, uses handling, grooming, and other activities with specially trained horses as part of psychological treatment for those with emotional and behavioral problems…The goal is to help clients, through attentive interactions with horses, to achieve self-esteem, self-awareness, confidence, trust, and empathy; to gain a sense of responsibility; and to develop better communication, teamwork, leadership, and social skills… the technique has been applied to both children and adults, individually and in groups, and to a variety of conditions, including behavioral problems, relationship issues, grief, anxiety, anger, depression, posttraumatic stress disorder, attention-deficit/hyperactivity disorder, substance dependence, adjustment disorders, and eating disorders. ("Equine-assisted-psychotherapy," 2021)

Géza Kovács, Annemiek van Dijke, and Marie-Jose Enders-Slegers define EAP as a form of therapy "in which the horse serves as a supporter of psychotherapeutic interventions and as a mediator between psychotherapist and patient. The horse could be introduced in the psychotherapy as a non-verbal reciprocal transference- and transnational object in order to find corrective emotional experiences for the

patient" (2020, p. 2). Furthermore, calling the method Equine Facilitated Psychotherapy (EFP), Naomi Scott lists the conditions in which the method can be used:

> EFP may be used for people with psychosocial issues and mental health needs that result in any significant variation in cognition, mood, judgment, insight, anxiety level, perception, social skills, communication, behavior, or learning. Examples of this are anxiety, attention deficit hyperactivity disorder, autism, behavioral difficulties, depression, language (receptive or expressive) disorders, major life changes (such as environmental trauma, divorce, grief and loss), mood disorders, personality disorders, post traumatic stress disorder, psychotic disorders, and schizophrenia. (2005, p. 7)

Writing about the history of the medicinal relationships between animals and humans, Michele L. Morrison reports that "[a]nimals and humans have existed in therapeutic relationships with each other for more than 12,000 years" (2007, p. 51). Naomi Scott elaborates the subject by referring to "[a]n ancient Greek sage's observation, 'The outside of a horse is the best thing for the inside of a man,'" as well as quoting from "Hippocrates" who "spoke of 'riding's healing rhythm'" (2005, pp. 3-4). Scott also reports that the use of equine therapy dates to World War I and II (2005, p. 17), and that the Windsor Association of Riding for the Handicapped was formed in 1973 (2005, p. 18), the year *Equus* premiered ("Equus," 2022). Hannah Burgon, on the other hand, writing about the history of equine-assisted therapy and learning by referring to the related studies, shows how horses were believed to have magical powers and that horse riding was used as a healing method in different cultures (ancient Greeks, North American Indians, ancient Celts) (2014, pp. 16-17). At this point, we see that Shaffer's preference of the use of the Latin word "equus" as the title of his play as well as his emphasis on classical and mythological concepts, especially through Dysart, parallel and befit the ancient, historical roots of this therapeutic relationship between horses and humans.

Equus, Alan Strang, and Equine-assisted Psychotherapy

Considering the definitions of EAP above, Alan Strang of *Equus* had already been engaged with the activities (such as handling, grooming, and the like) referred to in the definitions although he lacked any guidance on how to make use of these activities to produce positive, healing results for his psychology and well-being. Alan carries all

the features of a patient for whom EAP, as defined above, could be instrumental. He surely needs 'self-esteem', which he lacks due to the different forms of parental oppression he has endured; he has been in search of 'self-awareness' since his childhood; he craves the 'confidence' he has never fully had; he desires the 'trust' he has been deprived of due to several shocking experiences such as seeing his father in the porn-movies cinema (Shaffer, 1977, p. 92); and he calls for 'empathy' which he tries hard to feel through an animal. Moreover, as an introvert whose life finds outlet only through horses, he is also suffering from the lack of 'better communication' and 'social skills' as proved by the almost absurd expressions he makes use of in his first meeting with Dr. Dysart[2] (Shaffer, 1977, pp. 22-23) and his intolerably rude attitude toward Nurse (Shaffer, 1977, p. 24). Additionally, Alan's screams, his blinding of the horses, his failing relationship with Jill, and the physical scuffle with his mother (Shaffer, 1977, pp. 76-77) help reveal his poor psychological condition that matches the above APA dictionary's definition of "… behavioral problems, relationship issues… anger…" ("Equine-assisted-psychotherapy," 2021). Hence, even by considering the EAP definitions, one can realize that mentally unstable Alan Strang is trying to fulfil his needs through the means that are suggested by equine-assisted psychotherapy.

Deborah Simkin et al. write, "evidence suggests that EAP may improve engagement in therapy for children and youths who reject or who are unlikely to benefit from traditional office-based therapies" (2017, p. 27). Vallerie E. Coleman states that "[t]hrough interaction with horses, clients learn to trust themselves and are empowered in ways that can't be accomplished solely through talking" (2012, p. 27). These explanations are other indications that EAP could have produced positive results with Alan, who is obstinate about not communicating properly with Dysart and rejects Dysart's therapy methods in general.

To be able to analyze the ties between *Equus*, particularly Alan Strang, and equine-assisted psychotherapy, we need to first see Shaffer's characterization of Alan and realize the peculiarities his actions are based on. Among all Alan's actions, the most striking one, which also puts him at the center of the play right at the beginning, is his

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2   The following observation can be helpful to understand Alan's rejection of being involved in a regular communication with Dysart: "Relationships can be terrifying for children who have lacked early secure attachments with care givers. For many of the children and young people we see at the centre, the basic building blocks of relationship are just not there. Insecurely attached young people are highly suspicious of a world that is experienced as hostile, invasive yet unreachable. For many such young people face-to-face encounters with a stranger (the therapist) provoke high anxiety and necessitates activation of psychological defences" (Burgon, Gammage, & Hebden, 2018, p. 8).

blinding six horses with a metal spike, which is the crime for which he is tried at court, where he just sang instead of saying anything (Shaffer, 1977, p. 20). Because of this, he is considered mentally unstable and sent to a psychiatric hospital for diagnosis and treatment where he also just sings when he meets Dr. Dysart (Shaffer, 1977, p. 22) and continues singing commercial rolls for two more days (Shaffer, 1977, p. 26). In general, he seems to be very talented in letters, sounds, music, and rhymes. Even as a child, he was very keen on letters and sounds as when Dora taught him the Latin word *equus* for horse. He was so fascinated with it probably because of the double u's in the word (Shaffer, 1977, p. 32). In the hospital, he generally stares accusingly, mutes himself, rejects speech, gets angry with Nurse, and even swears at her when she tries to help him with advice for his own good (Shaffer, 1977, p. 24). He frequently screams, and during a nightmare he screams the word *Ek!* and when woken up by Nurse, he grabs her arm as if to be protected (Shaffer, 1977, p. 35). He is interested in history as he knows the history of the kings of England, King John being his favorite (Shaffer, 1977, p. 28). He gives and repeats indirect answers to questions whose answers he knows, like "mind your own beeswax" referring to his father's words when he means 'father' as an answer (Shaffer, 1977, p. 29). He also responds to a question with a counter-question as when Dysart asks him if he often dreams, to which he responds, "Do you?" (Shaffer, 1977, p. 36). At times he yells at the person that asks pressuring questions as he does with Dysart's questions to him about dating Jill (Shaffer, 1977, p. 58). Since his childhood he has loved imagining animals talking (Shaffer, 1977, p. 30), showing his wish to communicate with them. He can be quite a reasonable person when he feels no pressure or when someone stops being intrusive to his existence such as when Dysart suddenly ends the session after a very short time, he protests and wants it to be continued (Shaffer, 1977, p. 37). On the other hand, he can easily be violently enraged and threatening when he thinks that something is not fair (Shaffer, 1977, p. 37). When he was twelve, he cried without stopping when his father tore off the picture of Jesus Christ on his wall and threw it away, and only stopped crying when he was given the white horse picture, which he hung exactly on the same spot in his bedroom (Shaffer, 1977, pp. 44-45). Alan can also act quite normally as he did when Dalton, the owner of the stable, first met him and saw his good work afterwards (Shaffer, 1977, p. 46). He can also become sarcastic when he wishes to be, as seen in his conversation with Dysart about the electrical items shop he used to work at (Shaffer, 1977, p. 53). He can also be a strategic arguer, as is evident when he asks provocative questions to Dysart about his private life (Shaffer, 1977, pp. 59-60).

All these personality traits relating to Alan reveal the depth of his complex characterization as a mentally unstable person for whom "[i]t only seems natural that he expects no answer different than disruption, and as such, it is possible that in his subconscious, the two factors of pleasure and chastisement have come to be associated with each other" (Taebi & Razavi, 2020, p. 5). James R. Stacy, too, expresses the psychological complexity of Alan when he writes, "[i]n addition to the eroticism of Alan's midnight rides on Equus, Shaffer presents the boy at a moment of sexual crisis, torn by his devotion to Equus, his mother's strict morals, his discovery about his father's sexual needs, and his own adolescent longing for intercourse with Jill" (1976, p. 333). It is this psychologically labyrinthine character that Dysart tries to heal by applying various treatment methods. He first tries to establish a line of conversation with Alan by talking to him and asking him questions (Shaffer, 1977, pp. 21-23). He places him in a single room instead of on the ward (Shaffer, 1977, p. 23). He gives him one or two sedatives when Alan sees nightmares (Shaffer, 1977, p. 26). Generally, he applies one-on-one question-and-answer sessions to learn of Alan's memories. Moreover, he gives Alan a tape recorder so that he can record himself freely when alone (Shaffer, 1977, p. 43). He also administers hypnosis on Alan with the game of Blink, which people play by fixing their eyes on something and then, with the tapping sound of a pen, opening and closing their eyes consecutively until the therapist says stop (Shaffer, 1977, p. 64). Accordingly, Dysart makes Alan sit down and start watching the stain on the wall while putting his hands by his sides and opening his fingers wide to enable him to feel relaxed and comfortable, and to empty his mind as much as possible (Shaffer, 1977, p. 64). Then, he starts tapping the pen in an even rhythm (Shaffer, 1977, p. 64). Finally, he decides to give Alan a placebo drug like an aspirin to act as a truth drug, thinking that it will lead him to abreaction (Shaffer, 1977, p. 80). However, Dysart neglects administering EAP methods, which might have worked well for Alan. Considering the above-stated methods Dysart applies, Jules Glenn notes that "[t]he treatment that Dr. Dysart carries out is one in which the cure depends on abreaction or catharsis, on the remembering, with an intense emotional counterpoint, a traumatic precipitating event and trauma from childhood or later… the treatment in *Equus* is not psychoanalysis" (1976, p. 482).

It is confusing to realize that Dysart, as an experienced child psychiatrist, never mentions equine-assisted psychotherapy as a part of his treatment processes for an adolescent like Alan, who has always had such a strong attachment to horses. This might be partly because Dysart has difficulties in reaching clear judgments, having

second thoughts throughout the play. Anthony V. Corello's observations are illuminating about Dysart's character:

> From an egological point of view, the doctor seems seriously fragmented. His intellectual, professional, and "adult" functions are highly developed (perhaps counterphobically, warding off a confrontation with more underdeveloped parts). Yet in many areas both cognitive and affective processes seem arrested at a quite early stage of evolution. He frequently fails to discriminate his internal and external environment; functions of memory, attention, anticipation, judgment, and evaluation are faulty or missing altogether. Fantasy and reality, self and other, past present and future often condense into amorphous, undifferentiated amalgams. Elements which in reality are clearly distinct are at times experienced as fused; organic totalities are perceived as composed of separate bits pasted together. To mention but one instance, he worries whether curing Alan is like pasting Band Aids on him. (1986, p. 196)

Hannah Burgon, writing of the studies on equine-assisted therapy and learning by referring to related research, shows to what extent healing or treatment methods with horses can be helpful for prisoners, children with certain disadvantages and problems, and adults with psychological problems (2014, pp. 19-24). Besides, one particular method that could be applied by means of horses – animals with which Alan feels safe and content – would be the utilization of mythological/hero stories, with which Dysart is intellectually much engaged, for bettering Alan's situation. The method seems to be tailored exactly for Alan and Dysart. Stanton, McKissock, and Dailey explain this method in detail in their work (2012, pp. 201-218), but it is helpful to quote the following excerpt to see how it could fit into the context of horse-lover Alan and mythology-lover Dysart: "Usually, clients engaged in this therapy are prompted to begin due to a *call* to action, not unlike a tragedy, unpleasant situation, or moment of reckoning. By answering this call and thus embarking on the journey of treatment, clients will tend to follow the same behavioral or experiential pattern as the hero does during the mythological journey brought to life in many works of fiction" (Stanton et al., 2012, p. 202). As these studies show, the EAP methods which Dr. Dysart neglects could potentially have been helpful for Alan Strang.

Negligence starts in Alan's family, as a matter of fact. John Bowlby states that "[c]hildren who have parents who are sensitive and responsive are enabled to develop

along a healthy pathway. Those who have insensitive, unresponsive, neglectful, or rejecting parents are likely to develop a deviant pathway which is in some degree incompatible with mental health" (1988, p. 136). This comes true in the case of Alan and his parents. Alan had always needed special care since his childhood, but he had received none, neither from his parents nor from anybody else in the society in which he lived, until he was taken to Dysart. While there is no account about his having any friends that he could spend time with, there is also the fact that his parents, who seem to be a perfect mismatch in opposing each other seriously in terms of worldviews, philosophies and beliefs, isolated Alan even more from regular interaction with the world. The TV problem illustrates this point. His father Frank forbids Alan to watch TV, distancing him from popular culture, fictional works, and documentaries, but suggests reading instead (Shaffer, 1977, p. 27). He, as a printer, wants Alan to be mentally engaged in knowledge rather than passively staring at a screen (Shaffer, 1977, p. 27). However, the TV issue is actually about a bigger problem between the parents that causes the lack of special care which Alan needed. Frank wants the TV gone from the house while Dora opposes this idea (Shaffer, 1977, p. 28). Frank, being an "Old-type Socialist" sees the TV as an agent of "Mindless violence! Mindless jokes" and as a means of selling things to people – capitalism (Shaffer, 1977, p. 28). Moreover, Frank, probably to provoke religious Dora, indoctrinates Alan by telling him of Marx's idea that religion is the opium of the people (Shaffer, 1977, p. 29), while Dora does the opposite through her religious teachings. Among such parental disagreements, Alan has been neglected, ignored, not cured, and in the face of such parental polarizations and ignorance about his unhealthy mental development as a boy, Alan himself might be subconsciously leaning towards the help of horses for a possible cure. In this sense, the following words seem to entirely match Alan's case and his search for safety and comfort with horses as animals which can detect danger/threat and get away from it:

> As prey animals, horses lack an ability to develop ambiguity. For their survival they need to see the world in stark good or bad, or rather, "safe" or "dangerous" terms. Despite their domestication, horses remain especially adept as [*sic*] recognising danger. At times, they will react as if there is a threat where no threat exists. It could be said then that horses operate by default from this splitting defence mechanism. Fear will be the default position for a horse that has experienced harm. Many children, particularly those who have experienced neglect, abuse and fractured attachments, operate largely from this "fight-or-flight" position. They are hyper alert,

looking for the signs of danger (whether or not they actually exist in external reality), because they have learned that the world is a dangerous place and survival is key. (Burgon et al., 2018, p. 8)

Alan's attachment to horses is another point to further the analysis of the relation between *Equus* and equine-assisted psychotherapy. There is certainly close connection, intimacy and a strong bond between Alan and horses. The play opens with a scene of attachment between Alan and a horse (Nugget), where "[Alan's] head is pressed against the shoulder of the horse, his hands stretching up to fondle its head. The horse in turn nuzzles his neck" (Shaffer, 1977, p. 17). Then, Dysart, who speaks the first words in the play, gives the details of the close connection between the horse and the boy: "The animal digs its sweaty brow into his cheek, and they stand in the dark for an hour – like a necking couple" (Shaffer, 1977, p. 17). What is striking here is that Dysart's initial focus is not on Alan's feelings but on those of the horse, which he reveals with the following expressions: "And of all nonsensical things – I keep thinking about the *horse*! Not the boy: the horse, and what it may be trying to do" (Shaffer, 1977, p. 17). These expressions indicate that Dysart is trying to concentrate on establishing empathy with the horse rather than with the boy. His empathy, combined with his further questionings about the existence of the horse, "What desire could that be? Not to stay a horse any longer? Not to remain reined up forever in those particular genetic strings? (Shaffer, 1977, p. 17), may be further interpreted as a reflection of Dysart's own professional/identity crisis as a psychiatrist and as a husband who wishes to get rid of the bonds of his currently unsatisfying professional and marital life. He is also curious to see if a horse can transform the physical loads and chores of its daily life into a feeling of grief (Shaffer, 1977, p. 17). He calls all he sees about the intimacy between the boy and the horse "nonsensical" (Shaffer, 1977, p. 17), not understanding the depth of the interaction and attachment going on between the two. Thus, the play starts with an ontological questioning of the existence of a horse within the context of its attachment to a human-being, and more particularly, with Alan's need to establish connection with horses to sooth his feelings. In relation to this, Burgon et al. write that "horses are social beings by nature and finely tuned to body language. Horses are therefore highly sensitive and responsive to the behavior of others which includes humans. This innate responsiveness means they are able to provide feedback which facilitates the therapeutic process of EAT/L" (2018, pp. 4-5). Yet, Dysart does not apply EAP treatment on Alan, who has strong ties with horses. What Dysart neglects in the play is practiced by Molly DePrekel and Kay Neznik, who as experts "working with clients who are survivors of trauma" report

their experiences, when they write, "…in the process of developing a relationship with an equine partner, an adolescent is often better able to move beyond initial discomfort and build trusting relationships. Clients grow in confidence and gain a more positive sense of power in a world where they have historically felt powerless" (2012, p. 41). Alan, who "…lifts his palm to his face and smells it deeply, closing his eyes" (Shaffer, 1977, p. 57) after caressing Nugget's shoulder for the first time, certainly displays his experience of the sense of confidence and power stated in these observations.

Alan's intimacy, or his obsession, with horses started when he was a child. Perhaps it was because he was searching for a way to communicate well with others as "[c]hildren who have trouble relating to humans often learn through interactions with horses how to communicate with peers" (Dingman, 2008, p. 13). His mother Dora tells Dysart that when Alan was just seven or eight, she would read him the same book "over and over, all *about* a horse" called "Prince" that "no one could ride" (Shaffer, 1977, p. 30). Alan also hung on the wall of his bedroom a picture of a white horse (which took the place of the Jesus Christ-in-chains portrayal on his wall) that his father had given him a few years previously, and never took it down from there (Shaffer, 1977, pp. 44-45). Dora combined Alan's love of animals, especially of horses, with her religious doctrines and used it to train him to be a religious person. Prince, who became Alan's favorite character, used to say, (Dora impersonating it with a proud voice): "Because I am faithful" (Shaffer, 1977, p. 30). Moreover, Dora strengthened Alan's connection to horses and her use of horses for her religious indoctrination of her son by telling him "a funny thing" that happened "when Christian cavalry first appeared in the New World, the pagans thought horse and rider was one person /… Actually, they thought it must be a god /… It was only when one rider fell off, they realized the truth" (Shaffer, 1977, p. 31). Dora continued her religious indoctrination of Alan through horses by teaching him passages about horses from the Bible (Shaffer, 1977, p. 31), where the horse is shown as a mighty animal. More, she, without the knowledge and consent of his father, took Alan to one of the neighbors so that he could watch Westerns on TV (Shaffer, 1977, p. 31). In addition, Dora expresses that they had "always been a horsey family"; that her grandfather would practice "equitation," and tells Dysart that she "always wanted the boy to ride himself. He'd have so enjoyed it" (Shaffer, 1977, p. 32). Frank, on the other hand, tells Dysart that "[Alan's] always been a weird lad", thinking that "his mother indulged him" (Shaffer, 1977, p. 33). He is so critical of Dora as well. For example, he says "[s]he doesn't care if he can hardly write his own name" as a school teacher (Shaffer, 1977, p. 33). Frank also admits that Alan and Dora have always been closer to each

other, and that Dora would read him the Bible for long hours in his room (Shaffer, 1977, p. 33). By contrast, he admits that he is an atheist, and thinks that the Biblical stories are responsible for the crime Alan committed when he blinded the six horses because the Bible is about narratives of "an innocent man tortured to death – thorns driven into his head – nails into his hands – a spear jammed through his ribs" (Shaffer, 1977, p. 34). Furthermore, it was also Dora who tried to give Alan some sex education, showing sex as "the most important happening of his life" for which he must prepare himself (Shaffer, 1977, p. 35).

All these complexities and disagreements about child-raising might have been the cause of Alan's obsessionally intimate relationship with horses. Dora's teachings and indoctrination of Alan as well as Frank's attitudes may have created a problem of trust, putting a high pressure of responsibility on Alan, who, later in his life, has difficulties in forming emotional and physical relationships with people, and who finds a sort of solace in horses. In relation to this, Julian Stamm observes a link between Alan's obsession with horses and his relationship with his parents: "Concomitantly with his passion for horses, Alan retreated from life and from people. In fact, with the final discharge of his murderous rage culminating in the emotional blinding of the horses, his sense of reality and reality testing are lost, and he sinks into a transient psychotic state, thus achieving revenge against the mother and father" (1976, p. 458). Hannah Burgon, on the other hand, referring to a related study about attachment and trust between horses and participants, writes: "…the horses seemed to enable some of the young people who found it difficult to show affection to humans – due to the dysfunctional ways in which they may have experienced affection and physical contact previously – to show affection and empathy towards the horses" (2014, p. 57). Alan is certainly in need of a person or animal with whom he can form a relationship based on trust, which is also evident in Dysart's following observation, through the end of the play, after all his therapy methods: "Under all that glowering, he trusts me" (Shaffer, 1977, p. 80).

During one of his therapy sessions, Dysart finally manages to get a few words from Alan's mouth about his first memory of a horse: "On a beach…" (Shaffer, 1977, p. 38). It was a horse called Trojan, ridden by someone that looked like a college boy who gave Alan a chance to ride with him on the horse (Shaffer, 1977, p. 39). The first words he ever told a horse was "Bear me away!" for a faster ride (Shaffer, 1977, p. 40). At this point, in one of the most euphoric moments of Alan's life, his parents become an obstacle for such happening to reach a satisfactory conclusion, and stop the horseman and grab

Alan forcefully down from the shoulders of the horse, turning the whole event into a very bad memory to be remembered in the future (Shaffer, 1977, pp. 40-41), probably unwillingly causing a traumatic event to be occasionally remembered in negative feelings by Alan. EAP also has the potential of helping with such cases like Alan's here as

> The horse also responds to the here and now, thus helping PTSD patients concentrate on the present. Feedback from the horse is immediate, direct and honest, and enables learning of behaviors required to achieve the desired outcome. This is an essential aspect in building relationships for those suffering from PTSD who might have trouble in interpersonal relationships because of impatience and nervousness. (Shelef et al., 2019, p. 395)

What is more, Dora the religious and Frank the atheist polarization also saw another fight that had a huge effect on Alan's psychology and his later obsessive attachment to horses: Frank tore off the Christ picture and threw it away, which caused Alan to go hysterical and cry for days only to find a consolation when he was given the photo of the white horse (Shaffer, 1977, pp. 44-45). This happened when Alan was twelve (Shaffer, 1977, p. 45). The peculiar thing with the white horse picture is that the horse stares directly at the person who looks at it (Shaffer, 1977, pp. 45-46). This is the reason why Alan blinds those six horses. He does not want to be seen by the questioning gazes of the horse that he put in place of the god for himself. He confirms this when he confesses his true feelings into the tape recorder: "No one ever says to cowboys 'Receive my meaning'!... Or 'God' all the time. [*Mimicking his mother.*] 'God sees you, Alan. God's got eyes everywhere –" (Shaffer, 1977, p. 49). Again, with the help of the tape recorder, Alan reveals his true experience and feelings when he met a horse for the first time at the age of six: "All that power going in any way you wanted" (Shaffer, 1977, p. 48). He also reveals his imagining a conversation with the horse as he asked it "'Does it hurt?' And he said – the horse said – said –" (Shaffer, 1977, p. 48). Alan will later deny that horses can talk when Dysart asks a question about this (Shaffer, 1977, p. 53). Then, Alan narrates the history of his intimacy, or rather his obsession, with the horses after his first experience with them:

> It was always the same, after that. Every time I heard one clop by, I had to run and see. Up a country lane or anywhere. They sort of pulled me. I

couldn't take my eyes off them. Just to watch their skins. The way their necks twist, and sweat shines in the folds… I can't remember when it started. Mum reading to me about Prince who no one could ride, except one boy. Or the white horse in Revelations… Words lie reins. Stirrup. Flanks… Even the words made me feel – Years, I never told anyone. Mom wouldn't understand. She likes 'Equitation'. Bowler hats and jodhpurs! 'My grandfather dressed for the horse," she says. What does that mean? The horse isn't dressed. It's the most naked thing you ever saw! … Even the most broken down old nag has got its *life*! To put a bowler on it is *filthy*… Putting them through their paces! Bloody gymkhanas!... No one understands!... Except cowboys. They do. I wish I was a cowboy. They're free… I bet all cowboys are *orphans*!... (Shaffer, 1977, p. 49)

In time, more events furthered Alan's intimacy and obsession with horses. Frank reveals that he once (eighteen months previously) saw Alan chanting, having a ritual before the white horse picture (Shaffer, 1977, p. 50). He was chanting the genealogy of horses, which was followed by his putting a noose into his mouth and bridling himself and beating himself harshly with a wooden coat hanger (Shaffer, 1977, p. 51). Here, Alan mimics being a horse. When Alan starts to work at the stable, he finds a kind of haven "in this glowing world of horses" where "…he starts almost involuntarily to kneel… in reverence" (Shaffer, 1977, p. 56). As Jill shows Alan how to groom a horse, Alan "watches in fascination as she brushes… scraping the dirt and hair off…" (Shaffer, 1977, p. 57). The first instance when we see a sort of politeness, kindness, elated behavioral pattern of action from Alan is when he starts grooming the horse himself for the first time in his life: "Gingerly he rises and approaches NUGGET. Embarrassed and excited, he copies…" (Shaffer, 1977, p. 57). This is a clear indication that Alan can be a gentle, careful, cautious boy when he interacts with a horse. If so, one might argue that through a dedicated, disciplined EAP, he could have learned how to get rid of his traumas and behave more normally, had Dysart given him a chance. Accordingly, Shelef et al. in their study find out that equine assisted therapy helps with the amelioration of PTSD cases, and write

Riding skills, grooming and working with the horse at ground level, face-to-face, enable the acquisition of effective learning and coping strategies. These skills directly affect one's emotional state and contribute to raising one's sense of self-worth, self-efficacy and control of the horse and body

during riding. EAT helps to increase the capacity to control anger, anxiety, and relationships. This principle of restoring control is a guiding principle in the treatment of PTSD sufferers and a significant factor in the therapeutic process. (2019, p. 395)

Alan's first experience of equitation (with the help of the rider of Trojan), when he was just six, ended disappointingly as he was forcefully taken down from the shoulders of the horse (Shaffer, 1977, pp. 38-43). This may have caused a trauma that may have later caused his mental instability and evolved into PTSD. That his first desire to experience the power or whatever a horse meant symbolically for him was not met may have opened a huge abyss in his mind. Alan affirms Dysart's question "Do you think of that scene often?" (Shaffer, 1977, p. 43), revealing the impact of that traumatic memory on his present life.

Alan's connection with horses has even deeper levels. Dysart, through hypnosis as one of his therapy methods, manages to learn the truth about Alan's past experiences: Alan equates horses, which are chained like Jesus was, with Jesus the God, and he believes that his name is Equus and that he lives in all horses (Shaffer, 1977, pp. 65-66). He further reveals that horse and rider shall be united and be one person, and that the stable is Equus's shrine, that he instructed him to ride him but did not show him how to do it because, according to his Straw Law, it is either ride or fall (Shaffer, 1977, p. 67). Alan also reveals that he first administers some rituals before starting to ride the horse without a saddle and then shows himself fully naked to his god and bows before him (Shaffer, 1977, pp. 69-70). He also speaks of how he uses a sacred stick he calls Manbit to bite on while carrying out his rituals and mentions that he offers sugar to the horse to take his sins and eat them for his sake (Shaffer, 1977, pp. 71-72). Alan further reveals that Equus is his Godslave who as a mighty being obeys what he wishes to do with it, that they have enemies, that he wants to be the horse forever, and that he finally expresses his love to it (Shaffer, 1977, pp. 72-74). The whole scene ends with the end of Alan's rituals and with amen from his mouth (Shaffer, 1977, p. 74). Alan's obsession with and belief in Equus eventually prevents him from having sexual intercourse with Jill, making him beg for pardon from the animal with an oath not to do it again: "I'll never do it again…I swear!..." (Shaffer, 1977, p. 105). After the hypnosis session, Dysart comes to the conclusion that Alan is someone whose core action, feeling, and objective in life is worship as he is deprived of his own readings, knowledge of physics or engineering, artistic taste of painting or music, history save for tales from his mother,

and friends to socialize with (Shaffer, 1977, p. 81). Dysart, in a sense, understands the motivation of Alan's obsession with horses.

Conclusion

One of the significant points this article detects is psychiatrist Dysart's avoidance or ignorance of equine-assisted psychotherapy. Its lack within Dysart's therapy list, and hence in the play, might even be a deliberate choice by the playwright Peter Shaffer. Close contact with horses helps clients like Alan. Yet, in contrast to this, Peter Shaffer, while depicting how the acting of the horses should be on the stage, asks for an emotional distance to the animals, when he writes: "Any literalism which could suggest the cozy familiarity of a domestic animal – or worse a pantomime horse – should be avoided" (Shaffer, 1977, p. 15). He wants the representation of the horses to be as unrealistic and incongruous as possible, which is evident in the directions: "The actors should never crouch on all fours, or even bend forward. They must always … stand upright, as if the body of the horse extended invisibly behind them. Animal effect must be created entirely mimetically…" (Shaffer, 1977, p.15). In this sense, we can conclude that the playwright might be against the idea of including equine-assisted psychotherapy in his play.

In the light of all the above stated arguments and observations, this article discovers a close relationship between Peter Shaffer's play *Equus* and equine-assisted psychotherapy (EAP). Alan Strang, who is strongly attached to or obsessed with horses, either as just "a sensitive boy" (Shaffer, 1977, p. 33), as his mother says, or as one of those "advanced neurotics" (Shaffer, 1977, p. 60), as Dysart observes, or "…was at least borderline and probably psychotic" (Glenn, 1976, p. 479), befits the type of client/patient that could potentially benefit from EAP methods. The study shows the ties between the play and EAP especially through related studies on EAP, Shaffer's characterization of Alan, and related happenings in the play. Alan's poor communication with his parents, religious and perspectival polarizations between Frank and Dora, and hence their dysfunctional marriage and negligence of their child's healthy development, Alan's eventual strong intimacy with horses and his inability to form regular emotional and physical relationships are primary dynamics in the play that pave the way for the ties with EAP. Furthermore, the mythological/hero story technique, EAP as a helpful therapy for those patients who reject regular conversational therapy methods (such as Alan), Alan's probable empathy with horses as animals that are alert to the dangers and threats around, horses as

sensitive and responsive beings that may give Alan what he needs and that can alleviate PTSD cases strengthen the relation. All in all, the interdisciplinary perspective between drama and psychiatry/psychology that this study has worked through while analyzing the relations between *Equus* and EAP may lead to other, richer analyses of the play.[3]

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3 This study is by no means a medical/psychiatric research and as such does not verify, propose, suggest, prescribe any methods of medical/psychiatric treatment. It is based on the fictional world Peter Shaffer creates in *Equus*, and hence, is a literary analysis that benefits from psychiatry theories, without any claims to applicability of the stated psychiatric methods in real life.

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Research Article

Commensality and Togetherness in Becky Chambers' *The Long Way to a Small, Angry Planet*

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ABSTRACT

Food in literature is always part of a symbolic act, as the characters within do not eat to stay alive as humans do, but rather, this depiction of eating is always a symbolic process. Food, especially in science fiction and fantasy fiction, works on an even grander scale by being an integral part of the world-building process. It operates on a two-fold scale by serving as a familiar anchor in futuristic and fantastical settings, while also functioning as a defamiliarizing agent that adds to the strangeness of the story world. Food is an incredibly complex motif to be explored in literature, but what will be concentrated on here is the aspect of commensality that is related to food and food practices. Commensality, often seen as related to conviviality, is the practice of sharing a table and consuming food together. This practice has connotations of the deeper meanings vested within food practices in a communal and social sense. These practices promote harmony and feelings of belongingness and togetherness. This paper looks at *The Long Way to a Small, Angry Planet* (2015) by Becky Chambers through the lens of food to explore how commensality works to create a home and promote the feeling of togetherness amongst an inter-galactic space crew that consists of multiple alien species from radically different cultures and communities.
Keywords: Commensality, community, food, family, science fiction

Introduction

Food studies has taken a cultural turn in recent years, where it has imbibed various flavours from an interdisciplinary as well as a multidisciplinary background. Food has become a crucial field of interest for anthropologists, historians, psychologists, sociologists, and many such academicians. The initial exploration of the field was a structuralist one, with Claude Levi-Strauss examining the meanings behind eating customs and cooking styles in "The Culinary Triangle," thereby relating food with culture (1966/2013). Roland Barthes, in "Toward a Psychosociology of Contemporary Consumption" (1961/2013), approached food and culture through the perspective of semiotics that gave rise to the idea that food is "a system of communication, a body of images, a protocol of usages, situations and behavior" (p. 24).

By regarding food as a communication system—as a language that conveys meaning—further opportunities arise for the world of food and culture to be explored. Mary Douglas remains a prominent name in the field with her numerous works, which are recognised as significant contributions to further thought and ideas. Her explorations of food have resulted in the notion of food restrictions and taboos functioning as social codes that create social groups based on inclusion and exclusion (Douglas 1972; 1966/1984b). This notion of collective identity was also explored in the individual realm when Claude Fischler presented his article "Food, Self and Identity" (1988) as a "speculative survey" of the relation between food and identity (p. 275). He asserted that food, and its associated properties, become a part of the consumer when ingested and hence, argued that food signifies more than mere sustenance. Here, Jean Anthelme Brillat-Savarin's much known—and often considered clichéd—aphorism "tell me what you eat, and I shall tell you what you are" (p. 25) from *The Physiology of Taste* (1885/2009) is built upon by Fischler to present a mutual relationship of identification between food and the consumer.

David B. Goldstein (2018) opines that though what we eat is quite important in the nutritional sense of sustenance and appropriate nourishment, he asserts that "*how* or *with whom* we consume each food is just as important" (emphasis in original, p. 40); a notion that was introduced by Jordan Rosenblum (2010) as well. Food is not something that is merely consumed, but is eaten in a social setting, even when one eats alone. Food is "relational," asserts Goldstein (2018), for it circulates through ecological transformations and is further influenced by processes associated with the relationships

among people. The social aspects and interactions with food are broadly grouped under the term "commensality," which is, in turn, derived from the Latin word *commensalis,* which refers to the practice of eating together at the same table (p. 40). While commensality finds itself an area of academic inquiry in the social sciences, it has only recently gained academic interest from the literary world. Goldstein (2018) affirms that commensality would be an appropriate lens through which food relations in literary works could be looked at to understand how language and imagination plays an intrinsically important role in the creation and maintenance of the relationships between people and also between people and the world around them (p. 42).

Food in Science Fiction

Science fiction "inhabits the realm of imagination, offering us glimpses of the world as it might be—whether in an alternate present or a possible future, on earth, in space, or on a distant planet" (Retzinger, 2008, pp. 369-370). A work of science fiction is governed by the premise that it "requires material, physical rationalisation, rather than a supernatural or arbitrary one. This grounding of … [science fiction] in the material rather than the supernatural becomes one of its key features," writes Adam Roberts in *Science Fiction* (2000, p. 5). Jean P. Retzinger (2008) finds that it is this insistence of the materiality that leads science fiction "to address the humans' biological as well as social and psychological needs" (p. 370).

Food and its consumption are basic necessities that have a place in almost all realms of life. George Slusser (1996) even goes so far as to argue that "[h]umanity is defined by what it eats, and how and when it eats it" (p. 2). While it is possible to map out a timeline from the past to the present of how human beings ate, Slusser notes that science fiction "projects this same food-driven history into the future" with the wild possibilities of the comestibles that will form a part of our diets in the future. Mentions of food and eating in science fiction and other alternative modes such as fantasy and horror also provide a space to explore the unasked and challenge the existing notions of "the civilised tables of mainstream fiction" (p. 2).

Barthes (1961/2013) argues that "an entire 'world' (social environment) is present in and signified by food" (p. 26). This signifying aspect is especially relevant because science fiction authors often use food as a medium to exhibit the extra-terrestrial and futuristic nature of the worlds that they create for the stories. Mervyn Nicholson (1987)

asserts that even though eating is a necessity that is part of a daily routine for humans, that is not the case for characters in literature. He finds that "in literature eating is always a symbolic act" as the characters do not eat for sustenance to stay alive, but rather, they eat for a symbolic purpose (p. 38).

Food in science fiction works on a two-fold scale, writes Retzinger (2008), with familiar foods functioning as an "anchor" to these alternate worlds, while unfamiliar ones serve as a defamiliarizing agent that makes these constructed worlds even more removed from the present reality. By presenting familiar food imagery in these novels, the future is seen as a reassuring thought wherein at least some of the usual customs remain the same. Conversely, "strange foods help emphasise the strangeness of the future," thereby forewarning the readers of what remains in store for the future. He also points to how food suggests the interplay between nature and science, as recent innovations in technology have greatly influenced how food—nature's bounty—is grown and processed (pp. 370-377).

Food in science fiction also functions as a prop that aids in the believability of the illusion of the imaginary worlds (Forster, 2004, p. 252). David Seed (1999) observes that science fiction novels and films "are not producing arbitrary fantasy but rather reworking key metaphors and narratives already circulating in the culture" (p. 2). Therefore, food functions to lend relatability to the context of the science fiction work and to anchor the reader to the make-believe reality presented.

The Building of Togetherness

The novel *The Long Way to a Small, Angry Planet* (2015) by Becky Chambers—which later went on to become the first novel of the *Wayfarers* series—begins with the premise of a motley crew of multi-species beings aboard a spaceship called Wayfarer accepting an inter-galactic mission to travel to a distant planet as part of peace-treaty negotiations. During the plot, the narrative shifts to offer glimpses of each crew member and their backstories while elaborating on their relationships and their perception of being part of a found family. The readers are offered introductions to the members of the crew on their long journey to the planet. The work does not posit any one character as the protagonist and instead offers shifting perspectives wherein each character takes turns to play the central role in moving the plot and the sub-plots along.

Rosemary, a human and a new addition to the crew, is the first character who makes an appearance, and it is through her, that the readers are introduced to the other members of the crew. Ashby Santoso, another human, is the captain of the ship. The ship's pilot is part of an alien race called the Aandrisks and is named Sissix. The two human mechanics aboard the ship are Kizzy and Jenks. Dr. Chef is the Grum alien referred to as such due to the roles that he takes on as the ship's onboard medic and cook. The navigator, Ohan, is part of an alien species known as the Sianat pair where their bodies serve as hosts to a virus that takes over their higher thinking capacities, and hence they prefer the pronoun of "they" so that the virus is also given the consideration of existence. The human Corbin is a fuel scientist. The ship's final member is Lovey, an artificial intelligence-based configuration that controls the ship's workings while also serving as the pan-ship communication system.

This article seeks to explore Chambers' world in the novel through the lens of food to explore how commensality works to create a home and promote the feeling of togetherness amongst a space crew that consists of multiple alien species from radically different cultures and communities Food is always at the peripheries in the novel. It never takes a centre-stage position, but its mentions are interspersed throughout—either as snacks scattered all over the ship by Kizzy, as the fruits and vegetables painstakingly grown and doted upon by Dr. Chef, meals as time markers which convey the progression of the days, and as corporeal necessities to be performed even at the times of crises. Food events and interactions from this book will be looked at from these vantage points: how each crew member's individual relations are with food, how the crew comes together over food and the dining table to partake in commensality, and eventually, how the crew as a unit interacts with other communities through food relations. This analysis is to understand how their personal relations work to create a found family within the crew and how they present and identify themselves as such in the presence of other social groups.

Individual to the Found Family

Rosemary's primary concern on boarding the ship is to satiate her hunger. Her nervousness at the prospect of her new job, the fear of her new crew alien members, and the anxiety of hiding her past are all pushed down her list of priorities to satisfy her human need. Dr. Chef links her name with the herb called rosemary and waxes eloquent about how herbs combine "both the medicinal and the gastronomical," which

he finds to the essence of himself as well, owing to his dual role as the cook and the medic (Chambers, 2015, p. 37). The herb is of significance later, when Dr. Chef orders "a few starters of rosemary plants" to honour Rosemary's acceptance into the crew (p. 155).

An indicator of Rosemary's class is seen when she remarks about never having eaten bugs before. This marks her status as higher than most humans in the story world, for the destruction of the earth and the scattering of humankind over the various other planets and asteroids led to humans having to look for alternative food sources. "Insects were cheap, rich in protein, and easy to cultivate in cramped rooms, which made them an ideal food for spacers" (p. 38). Rosemary would have belonged to an immensely affluent family to have eaten conventionally human food by real world standards. This small admission opens to a larger insight by the author into the ideas of food politics and the cultural notions built on class, accessibility, and wealth. Rosemary's privileged ancestry is a matter of shame for her, and she seeks to hide it from the rest of the crew. Sissix and Dr. Chef seem to understand her hesitation and do not remark on it any further. Jenks states that he had eaten beef before, to which the rest express their disgust at the idea. The notion of food in science fiction being simultaneously familiarised and defamiliarized is seen here with the consumption of beef touted as unnatural instead of the commonplace consumption of insects, which is quite different from the world outside the book.

On behalf of everyone on the ship, the ship's captain Ashby assures Rosemary that she will fit right in with the crew to fill the gaps in their functioning as a team. While this explicit mention of belonging is taking place, Sissix helps herself to the food from Rosemary's plate, thereby adding in the implicit element of companionship, which shows that the crew has already started to see Rosemary as one of their own (p. 39).

Rosemary's observation of the dining table already set for dinner creates the ambience of the kitchen and dining space where her introduction to most of the members of the crew occurs:

> The chairs surrounding the table were mismatched, and about a third of them designed to fit non-Human posteriors. Soft lights hung from long wires over the table, capped with shades of different colors. It was far from the fanciest table Rosemary had ever seen — the napkins were faded, a

few plates had dents, the condiments were all cheap brands — but it felt inviting nonetheless. (Chambers, 2015, pp. 33-34)

The warmth of the space and how it emanated the feelings of being lived in made her feel like she could find a place for herself among the rest of the crew. She is cognizant of the dining table as a space to build connections and not to burn bridges, for she thinks to herself that bragging about her knowledge was not something to be "said to new colleagues over dinner" (p. 41).

The way the others sit at the table also shows the intra-relations among the crew. Ashby, as the captain, sits at the head of the table, and Dr. Chef sits right across from him. Sissix, Jenks, and Kizzy choose to sit at the same side of the table while Corbin sits across from them, indicating the strained relationships that he has with the rest of them. Rosemary is invited to sit near Ashby with an empty seat between her and Corbin. Dr. Chef explains that the empty one is meant for Ohan, although they never occupy it as they prefer not to eat with the others for fear of harming the virus they carry. Ohan, although only symbolically, is granted a place at the dining table, and in turn, a place of their own within the crew and the ship. "I want them to know that they're always welcome," says Dr. Chef, even "if they can't eat with us" (p. 44).

Sissix later mentions that she does not need to eat dinner at all, for her kind consumes smaller bites of food throughout the day. She only indulges in the dining experience because she likes "sitting down with everybody in the evening," as it is one of her "favorite Human customs" (p. 45), a notion Dr. Chef agrees with as he feels the same. Food preferences, notes Retzinger (2008), and the ability to eat are often used to "distinguish human from alien or human from cyborg" (p. 380). Considering this notion, the crew sees dinnertime as one where they can get together at the end of the day, indulge in the familiar movements of passing over plates laden with food, ensure that everyone has enough to eat and drink while talking about what occurred during their jobs. Even though they eat in different ways or, in the case of Lovey, not eat at all, the dining table functions as a central gathering spot wherein these conversations are welcome and help their relationships flourish as they recharge with the necessary sustenance. This finds a reiteration in Susanne Kerner and Cynthia Chou's (2015) assertion that "commensality is the essence of food" (p. 1). As Goldstein (2018) observes that "while literary commensality takes place…in particular social contexts, literary scenes of meals and metaphors of food and drink are usually constructed in order to point

beyond and beneath the particular to the symbolic and material foundations of human relations" (p. 43), or in this particular case, inter-species relations.

Commensality "serves as a medium for shared cognitive taboos in boundary-maintaining mechanisms" (Kerner & Chou, 2015, p. 2). Rosemary finds that commensality also broadens her conception of alimentary restrictions to include things that were once taboos for her, such as the insects that she now takes great relish in eating once she overcame her initial inhibitions regarding the alien food. Sissix helps Rosemary eat the unfamiliar food, thereby leading them to bond with each other while appreciating the differences in their life experiences—ones that mark the differences between them while still adding to the collective experiences of the crew.

Kizzy's fire shrimp snacks are a ubiquitous sight on the ship, as she brings them with her everywhere. It is even a part of her list of emergency items, ranking at a priority level equivalent to her tools (Chambers, 2015, p. 229). These snacks, even when denounced by others as a "cheap snack," are defended by Kizzy when she replies with, "[a] cheap snack you can only get from my colony, which makes them a rare delicacy" (p. 45). Deborah Lupton's (1994) ruminations on the symbiotic relationship between food and memory, wherein she affirms that food memories and preferences are part of "a shared cultural experience" and are a result of "socialisation from earliest childhood" (p. 668), show that more than the taste, it is the nostalgia and the cultural associations that Kizzy has with these snacks that make these so dear to her. The crew members further associate these generic snacks with Kizzy, especially after they see that the care packages from her parents contain these same snacks.

Food memories also serve as triggers that remind people of bad experiences and things they wish to leave behind. When the dining table conversation shifts to the topic of desserts, the mention of "real milk" ice creams at once brings in a bout of homesickness for Rosemary as well as the aftertaste of the life that she had chosen to forget. Dr. Chef's "spring cakes" serves as the perfect dish with which to overwrite her memories of the ice cream, or at least, to serve as a new memory of a much-loved dessert that she creates with her crew (Chambers, 2015, p. 47).

Dr. Chef's relationship with food is quite nuanced. His journey from his tumultuous past as a military doctor to his tranquil present as a medic and cook was facilitated by food. He was offered a place on the ship while managing a soup stall— a venture of

adopting the culinary sphere that he had undertaken to forget his past as a war medic. Perhaps through his life experience, he chooses to be cognizant of personal rituals of mindfulness, self-care and attention and taking the time to indulge in the practices that he finds a place for in the kitchen. He takes pleasure in his ritual of preparing his tea, for a "solitary cup of tea required more care, a blend carefully chosen to match his day. He found the ritual of it quite calming" (p. 205).

Implicitly understood routines and procedures, especially those involving food, forms a crucial part of the smooth functioning of the crew. Dr. Chef reiterates them for Rosemary on her first official workday on the ship: "Breakfast here is a help-yourself affair, as is lunch. Snacks are available throughout the day, so stop by whenever you're peckish….there's always tea. You can get yourself a cup anytime you like" (p. 62). Jenks and Kizzy introduce Rosemary to mek, an alcoholic drink. Claude Grignon (2001) finds that socially "approved food and drugs" such as alcohol "enhances communicative exaltation, allowing a lowering of censure and reserve" (p. 29). This practice could also be seen as a ritual of commensality and a rite of passage as an initiation into life on the ship while simultaneously functioning to lower inhibitions and communicative barriers, thereby creating, and strengthening bonds.

The mek drink makes its appearance at multiple places in the novel. Jenks' friend Pepper offers to buy him the drink when he visits at her shop. It is also offered to the crew by Kizzy's friends after they all have become comfortable with each other. This shows the universal notion of partaking in food and drink as a social activity to forge connections.

Furthermore, the business transaction between the friends is not seen as an economic venture. Pepper asks Jenks to compensate her labour by getting her a meal instead of fixing a monetary price. Additionally, Kizzy also offers to buy Rosemary a meal to seek forgiveness after a momentary tiff between them, something she had also done in the past to placate Sissix. Hence, food also serves to mend existing social connections while also serving as a means of compensation.

"It is disingenuous," writes Douglas (1984a), "to pretend that food is not one of the media of social exclusion" (p. 36). By keeping people out, the boundaries between the in-group and the out-group are clearly demarcated, leading to the exclusivity and the sense of privilege granted when one is invited to dine with a group. Commensality

functions as both an inclusive and exclusive process (Fischler, 2011, p. 533). The implicit acceptance of an outsider makes them part of the in-group, as in the case of Rosemary when she is welcomed as part of the Wayfarer crew. Commensality also produces bonding (p. 533), to an extent where consuming the same food is thought to make people more like each other. Moreover, sharing food is also thought to create intimacy and relations. These relationships could be sensual and lust-driven or even platonic with associations of kinship. "Consubstantiation, or the sharing of touched food, i.e., food 'contaminated' by contact with another person, indicates greater closeness in personal relationships" (p. 533). The mention of food also comes up when Ashby offers to get a meal for himself and for his partner Pei, who he just had sexual intercourse with. The meal here is seen as a way to extend the created intimacy from the lustful to the social setting, while tapping into the universal idea of replenishment after intercourse, even among alien species.

Ohan, who prefers their space and stays away from the crew, eventually starts seeking their company after the realisation that they do not have much time left to live. The notion of food functioning as medicine is seen here when Dr. Chef prepares "a variety of homemade tinctures and teas, made from herbs recommended for easing the pain" for Ohan, as they refuse to take medicinal drugs (Chambers, 2015, p. 139). Dr. Chef's consideration seems to have touched Ohan, as they now begin to spend the time that they have left in the presence of the crew.

Food and its associations within a domestic setting are articulated when Sissix grumbles about Dr. Chef being too "parental." He responds by saying, "I feed you and heal you, how else am I supposed to be," thereby associating the role of the parent with the one who cares to satisfy the needs—physical and social—of everyone (p. 145). On being robbed and attacked by inter-space thieving aliens, the crew is visibly disturbed, and Ashby is injured. After the initial damage control steps, Dr. Chef invites everyone to the kitchen to "throw together some comfort food" (p. 170). This functions to distract everyone from the memories of the attack while assuring them of safety through the notion of comfort food.

The Family as an Inclusive Unit

The crew stops later on an asteroid to replenish their supplies after the robbery and repair the ship. Kizzy's friends from the asteroid extend the offer of drinks to the crew.

Douglas (1971), analysing the categories of food events in her own home, asserts that "drinks are for strangers, acquaintances, workmen, and family. Meals are for family, close friends, honoured guests. The grand operator of the system is the line between intimacy and distance" (p. 66). This line from intimate to distant can easily be aligned with one from the private to the public (Fischler, 2011, p. 535). The invitation for drinks soon extends to meals and mek when the crew interacts with Kizzy's friends. The friendship develops from being seen as an extension of Kizzy's social circle to interconnected links wherein the groups interact and grow close, thereby enclosing them in a warm circle of friendship.

When Pei and her crew find themselves aboard the Wayfarer due to an attack on their cargo ship, the opportunity to extend hospitality is in the hands of the Wayfarer crew. Dr. Chef graciously welcomes them to help themselves to the kitchen supplies, and soon, "[e]verybody was swapping stories and chowing down," thereby extending the warmth of their communal circle to their captain's partner and her crew (Chambers, 2015, p. 246).

An instance of exclusion is observed at the reception for the peace-treaty negotiations. Most of the crew keep to themselves and their side of the table, occupied in eating and conversing among themselves. They are wary of the Toremi, the alien species forming the opposing sector of the negotiations. The Toremi do not consume any edibles from the event spread as well, and the mutual exclusion is starkly visible.

Conclusion

> The point of a family, he'd always thought, was to enjoy the experience of bringing something new into the universe, passing on your knowledge, and seeing part of yourself live on. He had come to realise that his life in the sky filled that need. He had a crew that relied on him, and a ship that continued to grow, and tunnels that would last for generations. To him, that was enough. (Chambers, 2015, p. 50)

The above lines from Ashby's perspective articulate his feelings towards his crew. He sees them as his family, and this is a notion that is shared and propagated by the other members of the crew as well. The motley crew finds themselves identifying as a found family through various practices, especially ones where food qualifies as an integral aspect.

The crew aboard the Wayfarer finds themselves experiencing various situations through the novel that engages them in working as a team, where the new members step into their new responsibilities, the old ones cement their spaces, and some even discover new roles that they wish to occupy. They come across new beings and strengthen existing connections, thereby creating a network where an individual is part of a unit and the unit, in turn, has links with other teams. This formation results in a society, albeit in this case, a multi-species one set in a futuristic world.

Food and food settings as discussed in this scenario work at an implicit level to provide a sphere for the exercise of commensality wherein "commensal bonds, like the foods one eats, emerge, transform, and vanish, to recombine later, both as substance and memory" (Goldstein, 2018, p. 50), thereby forging new social connections, strengthening favourable existing ones, and severing rotten ones. Hence, society's integration is sustained through commensal acts (Kerner & Chou, 2015).

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Autism and Refrigerator Mother Theory in Fiction: Pauline Holdstock's *Here I Am!**

Kurgusal Eserlerde Otizm Ve Buzdolabı Anne Teorisi: Pauline Holdstock'ın *Here I Am!* Adlı Romanı

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ABSTRACT

Disability studies, in the beginning, focused on the visibility of impairments, and autistic characters, who do not show any visible symptoms, were disregarded. A multidisciplinary approach has recently resulted in integrating autism into humanities. Autism needs to be studied extensively in literary works since unjust representation is a major factor that causes neurotypicals to have fixed and prejudiced ideas about autistic individuals. Scientific studies, in the past, shaped and redefined people's perceptions of autism. The term 'refrigerator mother', popularized by Bruno Bettelheim, was mentioned in Leo Kanner's account of autism in 1943. The lack of motherliness was considered to be the cause of autism, which formed damaging clichés about autistic children's mothers. Guilt-ridden mothers blamed themselves for their children's autism. Autism, an inseparable identity, was treated as a negative effect of bad parenthood. Literary works, especially novels, may maintain or eradicate unjust perceptions of autistic children and their parents. This unfounded hypothesis called 'refrigerator mother theory' is not sustained today; however, in the past, it damaged the relationships between autistic children and their mothers. Popular opinion was convinced that mothers were to be blamed for autism. This study aims to discuss the relationship between an autistic child and his mother in the novel *Here I Am!* by Pauline Holdstock, a British-Canadian writer. It is clear that this unfounded hypothesis is not supported and reflected in the selected novel since the author offers the reader an intimate mother and son relationship in the novel which is in contrast with the typical cold and aloof mother with high intelligence and a needy child.

Keywords: Autism, Pauline Holdstock, disability studies, *Here I Am!*, refrigerator mother theory

ÖZ

Engellilik çalışmaları, başlangıçta engelliliğin görünürlüğüne odaklanmış ve herhangi bir görünür belirti göstermeyen otistik karakterler göz ardı edilmiştir. Çok disiplinli bir yaklaşım, son zamanlarda otizmin beşeri bilimlerle bütünleşmesiyle sonuçlanmıştır. Haksız temsil, nörotipiklerin otistik bireyler hakkında sabit ve önyargılı fikirlere sahip olmasına neden olan büyük bir etken olduğundan otizmin edebi eserlerde kapsamlı bir şekilde incelenmesi gerekmektedir. Geçmişte yürütülen bilimsel araştırmalar, insanların otizm algılarını şekillendirmiş ve yeniden tanımlamıştır. Bruno Bettelheim tarafından popüler hâle getirilen 'buzdolabı anne' terimi, Leo Kanner'ın 1943'teki

otizmi incelediği çalışmasında ilk defa ortaya konulmuştur. Annelik duygusunun eksikliği, otizmin nedeni olarak görülmüş ve bu bakış açısı, otistik çocukların anneleri hakkında zarar veren klişeler oluşturmuştur. Kendilerini suçlu hisseden anneler, çocuklarının otizmi için kendilerini suçlamışlardır. Ayrılmaz bir kimlik olan otizm, kötü ebeveynliğin olumsuz bir etkisi olarak ele alınmıştır. Edebi eserler, özellikle romanlar, otistik çocukların ve ebeveynlerinin haksız temsillerini sürdürebilir veya ortadan kaldırabilir. 'Buzdolabı anne teorisi' olarak adlandırılan bu temelsiz hipotez bugün sürdürülemez bir durumdadır; ancak geçmişte otistik çocuklar ile anneleri arasındaki ilişkilere büyük zarar vermiştir. Yaygın görüş, annelerin otizmin sebebi olarak suçlanması gerekliliği olmuştur. Bu çalışmada, İngiliz-Kanadalı yazar Pauline Holdstock tarafından yazılan *Here I Am!* romanında, otistik çocuk ve annesi arasındaki ilişkinin incelenmesi amaçlanmaktadır. Seçilen romanda, bu temelsiz hipotezin desteklenmediği ve yansıtılmadığı açıktır; çünkü yazar, zeki fakat soğuk ve ilgisiz anne tiplemesine zıt olarak sıcak bir anne-çocuk ilişkisiokuyucuya sunmaktadır.

Anahtar Kelimeler: Otizm, Pauline Holdstock, engellilik çalışmaları, *Here I Am!*, buzdolabı anne teorisi

Introduction

Autism has always been a controversial subject on the public's agenda. Various causes have been associated with autism although some have never been based on concrete scientific findings. Other than genetics and environmental factors, unfounded hypotheses such as MMR (measles-mumps-rubella) vaccinations and bad parenthood have been blamed as the causes of autism. Autism is the focus of public attention since it is considered to be on the rise. It should also be noted that associating autism with bad parenthood or vaccinations is not entirely based on fabrications. Various scientific studies fortified these claims at a time when little was known about the origins of autism. Bruno Bettelheim's *refrigerator mother theory* was in fact first implied in Leo Kanner's study, then theorized and popularized by Bettelheim. Although these scientific studies have been proved unfounded, maintaining the allegations in fiction will have detrimental effects on both autistic individuals and on their parents and also on the readers.

The aim is to analyse how a character with autism is defined and represented in *Here I Am!* (2019), how society sees a six-year-old autistic boy, and his level of exclusion. The relationship with Frankie and his mother can only be witnessed in Frankie's retrospective narrations, and it is obvious that Frankie and his mother had a caring relationship. She was not aloof, emotionally distant, or strict, which are key personality features that cause mothers to be defined as "refrigerator mothers." This does not mean that being a cold and strict mother deserves to be labelled and blamed. In the novel, it is ascertained that Frankie had a better relationship with his mother than his father. While his father was generally on business trips, Frankie and his mother spent time together.

Disability studies, in the beginning, focused on solely the visibility of impairments, and autistic characters, who do not show any visible symptoms, were disregarded. A multidisciplinary approach was needed, and it has recently resulted in integrating autism into humanities. The medical model of disability studies focuses on the impairment of the body, which means that the disabled individual is in such a condition because of the impairment. The social model, on the other hand, stresses the social conditions which create a disability. If perfect conditions are ensured, disability is out of question, which means a disability can be eradicated (Shakespeare, 2006).

Autism is a neuro-developmental disorder that was first described by Leo Kanner in his article called "Autistic Disturbances of Affective Contact" (1943), and Hans Asperger, at the same time, described this syndrome unaware of Kanner's studies. In *The Diagnostic and Statistical Manual of Mental Disorders* (4th ed.), a mild form of autism was called Asperger's syndrome to describe people with milder symptoms, and they were referred as people with high-functioning autism (American Psychiatric Association, 1994). However, in the last edition of the DSM, 'Asperger's syndrome' is no longer a different and separate classification. In the DSM-V, it is also stated that individuals who were once diagnosed with Asperger's syndrome should now be diagnosed with autism spectrum disorder. It should be noted that these people do not have any challenges verbally or intellectually (American Psychiatric Association, 2013, p. 32). These autistic individuals have limited interest in certain subjects, and some difficulties associated with pragmatic competence (American Psychiatric Association, 2013, p. 50). Autism spectrum disorder is now an inclusive category, and it is "diagnosed only when the characteristic deficits of social communication are combined with excessively repetitive behaviours, restricted interests, and insistence on sameness" (American Psychiatric Association, 2013, p. 31). Therefore, 'Asperger's disorder' is no longer a separate condition. People who were diagnosed with 'Asperger's syndrome' before are now on the autism spectrum. The artificial dichotomy between autistic people and people with Asperger's syndrome has thus been eradicated. Dividing people into "low-functioning" and "high-functioning" categories only serves the purpose to make judgements on people with severe symptoms. The autism spectrum is so vastly broad that generalization is not probable; however, there are some common symptoms that the majority show. The DSM-V lists the deficits in communicative behaviours such as understanding body movements and facial expressions such as gestures. Maintaining eye contact is also a challenge for autistic individuals (p. 50). Two main features of autism are thus challenges in communication and excessive behaviours.

Refrigerator Mother Theory

Leo Kanner was the first to diagnose some children with autism. He listed the common autistic features and made a clear classification. However, Kanner led the way to blame mothers for autism. He concludes his study by implying that mothers might be one of the reasons. Kanner and Bettelheim ended up creating a major and hurtful cliché. Kanner, as a pioneer in the field, tends to blame autism on parents: "It is not easy to evaluate the fact that all of our patients have come of highly intelligent parents. This

much is certain, that there is a great deal of obsessiveness in the family background"
(1943, p. 250). Kanner continues to say that "there are very few really warm-hearted
fathers and mothers. For the most part, the parents, grandparents, and collaterals are
persons strongly preoccupied with abstractions of a scientific, literary, or artistic nature,
and limited in genuine interest in people" (1943, p. 250). Kanner's search of the source
of autism in psychoanalytical explanations is understandable because he lived in an
era when psychoanalysis was a breakthrough. Both the popularity of psychoanalysis
and Kanner's status as a pioneer contributed to the spread of this hypothesis among
common people. Kanner, in 1949, once again stresses the education level of the mothers
(420-421). Thus, intelligent but cold mothers were targeted, and they were assumed
to be responsible for their autistic children:

> Some time ago, I went to see an autistic child, the son of a brilliant lawyer.
> I spent an evening with the family. Donald, the patient, sat down next to
> his mother on the sofa. She kept moving away from him as though she
> could not bear the physical proximity. When Donald moved along with
> her, she finally told him coldly to go and sit on a chair. (Kanner, 1949, p.
> 422)

Kanner, based on his observations as a psychiatrist, surmised that autistic children
had disciplined and cold mothers. In 1949, however, Kanner focused more on the
biological causes rather than psychological ones (Grandin & Panek, 2013, May 01).
Explaining autism through psychological factors was a mistake. This mistake was
supported and popularized immensely by Bruno Bettelheim. He asserted that autism
was probably biological, like an inclination, and had to be combined with bad parenthood
to demonstrate itself. This unfounded deduction created guilt-ridden parents, especially
mothers who were considered to be the primary individuals responsible for bringing
up their autistic children. People thought that if it had not been their inadequate
parenthood, those children would not have been autistic. Bettelheim states his opinions
that are not grounded on any scientific explanations. By simply basing the cause of
autism on bad parenthood, Bettelheim leaves no room for further insight because
people in that period openly embraced the idea that a child's relative normality was
disrupted by an inadequate parent. The child's sudden withdrawal is thus explained
by psychoanalytic reasoning. Bettelheim accepts the fact that autism is a biological
reality but advocates that it is triggered by the mother's negative feelings. Bennett et
al. conclude that the popularity of the Freudian theory was the cause of such a quick

judgement and accusation. They also state that although the refrigerator mother theory is a scientifically disproven one, it continues to have detrimental effects on parents (2018).

Bruno Bettelheim's book titled *The Empty Fortress: Infantile Autism and the Birth of the Self* (1967) created controversy since the author deduced that emotionally distant mothers could be the cause of autism, and he also gave a name for these mothers as 'refrigerator mothers'. This is a highly problematic cause and effect relationship. This unfounded hypothesis created great suffering among parents for decades as they accused themselves of their children's autism. Later, Bettelheim's false credentials were proved. This false and hurtful hypothesis is no longer taken seriously; however, a common view was established. It should be underlined here that medical writings immeasurably affect the social life of autistic individuals by establishing an unjust stereotype. In this example, not only do autistic individuals suffer, but their parents are also subjected to unfair prejudice.

Bettelheim clearly states that the mother's unwillingness to have an autistic child may trigger the onset of autism. He undoubtedly accuses mothers of their children's autism. This is a devastating remark made by a then-popular scientist, Bettelheim. There were various factors that caused Bettelheim to popularize such a hurtful theory that maintained its popularity for a long time. Harry Harlow's experiments, for example, clearly affected Bettelheim's views (van Rosmalen et al., 2020). Harlow left some monkeys socially isolated to see the effects of social deprivation. Baby monkeys were fed by wire monkeys, and they were deprived of maternal care. Bettelheim used this experiment as a justification and strengthened his views on the connection between autism and the absence of maternal care. Kanner stated, for example, that "genuine lack of maternal warmth" (1949, p. 422) was a common trigger that causes autism. It was the main remark that supported Bettelheim. Bettelheim's popularity as a psychiatrist contributed greatly to the 'refrigerator mother' theory (Chown & Hughes, 2016). According to this theory, "[t]he autism was latent—until poor parenting came along and breathed life into it" (Grandin & Panek, 2013, May 01). This latent condition was considered to turn into autism because of bad parenthood. The bad parenthood was regarded to stem from cold mothers rather than fathers, and thus "[a] cold, distant, and career-oriented mother, known as the *refrigerator mother,* was the prevailing explanation as to why some children develop severe emotional and behavioural problems" (Davidson, 2017, p. 404). The attempt to find a psychological reason for autism leads to disregard the biological

reality of it, so this makes people tend to psychoanalytical explanations. In this study, the somatic reality of autism is stressed.

Mother and Son Relationship in Pauline Holdstock's *Here I Am!*

Autism has recently been highly popular in the USA and in other countries, and one of the most persistent metaphors is to show autistic people as strangers (Broderick & Ne'eman, 2008). It is evident that before the diagnosis of autism, there were autistic people that were depicted in literary texts (Brown, 2010). In media, there is a frequent misrepresentation as beating autism. It is generally depicted as an illness that needs to be overcome (Aylott, 2003, p. 11). Disability is also regarded to be a kind of personal tragedy that needs to be prevailed against (Barnes, 2012, p. 12). People with extraordinary bodies are expected to explain their conditions and also comfort others (Couser, 2005, p. 604). It should be kept in mind that rather than an illness or tragedy, autism is a form of identity. Loftis stresses this feature: "[d]econstructing cultural stereotypes of people on the spectrum and exploring autism's incredibly flexible alterity as a signifier of social and cognitive difference . . . " (2015, p. 2).

Social support is considered to be a crucial means of enabling autistic individuals to feel comfortable with others. While providing the support needed, the attempt to classify people according to their needs is unfair. Thus, defining the value of autistic people based on their abilities, with terms such as high-functioning, is regarded to be damaging (Murray, 2010). However, it is evident that Frankie has less severe symptoms.

Frankie's logic to go to France is problematic because it is based on an old promise made by his parents. As a family, they were supposed to travel to France, but this promise did not become reality due to his mother's sudden and unexpected death. Frankie has a sharp memory, which may be stereotypical, but his retentive memory is not the focus of the novel. In this study, Frankie's relationship with his mother is of primary importance since the novel clearly does not reflect the prejudice that autism can be caused by emotionally distant mothers. Frankie cannot cope with stressful situations. He rocks his body and tries not to think of it. Her mother's death is too much to deal with for him. Frankie is depicted as a child with extraordinary power of memory, which is still a stereotype. However, the scope of this study is limited to Frankie's relationship with his mother. Although as a reader we can observe their relationship only retrospectively from Frankie's recollections, we can sense that his mother had an

essential role in Frankie's life. The protagonist cannot cope with his mother's death, and in order to forget, he gets on a ship and travels to France. As revealed in my dissertation titled *Representation of Autism in Contemporary English Novel*, fathers are mostly depicted as aloof characters who cannot sustain healthy relationships with their autistic children. On the other hand, mothers are reflected to be caring, responsible, and loving (Tulgar, 2020, p. 60). However, in the late 1940s, a damaging cliché was put forward to allude that mothers should be held responsible. This is also worrying in terms of feminist studies because although fathers are equally responsible for bringing up children, they are not held accountable.

The story is told through alternating points of view but mainly Frankie's. His mother's death is narrated by several witnesses like his grandmother, his father Len, and his teacher Miss Kenney. Frankie's recollections are written in a childish manner, from the perspective of a six-year-old. Thus, they contain grammatical and spelling mistakes. Frankie is a clever child with acute observation skills. However, his pragmatic competence is not adequate to interact with other people without difficulty. His relationship with his mother is only understood through a retrospective narrative. Frankie narrates the events in detail, which makes the passages long and boring. He has a photographic memory that helps him memorize any visual input, which makes his memoir lengthy and elaborate. Even at the age of six, Frankie grasps the fact that normalcy is praised and appreciated in society. Thus, he tries to find ways to look 'normal' even when he is a fully grown-up person. He imitates the behaviours of others to look 'normal': "It made me feel funny too because I don't like touching strangers but I did it because that is what you're supposed to do if you're normal" (Holdstock, 2019, p. 4)[1]. Touching and being touched invade his personal space, and this is the main reason he avoids this act. Other than that, most symptoms are invisible. Murray (2006) stresses that the autistic person cannot show that they are disabled due to the invisible disabled status of autism (p. 29). Another problem arises from the fact that disabled bodies' perspectives are absent in a way that able-bodied individuals try to reflect their own perspectives which are not likely to be in parallel with the experiences of the disabled (Linton, 1998, p. 526). This is especially true for autistic people since those with severe symptoms are unable to reflect how they see the world. As a result, one-sided retelling of experiences by neurotypicals who have autistic children increases, which creates the construction of identity in terms of their subjectivity. Murray underlines the fact that there have been numerous representations of autism on TV and media; however, those are limited

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1   From now on, only page numbers will be given for the citations from *Here I Am!,* by Holdstock 2019.

to certain issues. These representations are regarded to empower various stereotypes about autism, the most important of which is exceptionality related to superior intelligence (2008a, p. 246). Osteen criticizes the inconsistencies within the disability studies such as the lack of a theoretical framework and its stress on the visible impairments rather than the invisibility (2008, p. 3). Autism, in this respect, is frequently ignored due to the lack of any visible symptoms, and thus this makes disability an "extraordinarily unstable category" (Davis, 1995, p. xv). In movies, the vast majority of characters have savant skills (Draaisma, 2009, p. 1477). Since the public has no direct contact with autistic individuals, representations in literary texts help construct a definition (Baker, 2008, p. 229).

Guilt-ridden mothers blamed themselves for their children's autism for decades before it was finally revealed that mothers could not have been the cause. Autism, which is an inseparable identity, was treated as a negative effect of bad parenthood arising from failed marriages. Bettelheim (1967) states that while some biological factors may come into light in the future, mothers' discouragement stemming from the fact that their hopes were not satisfied, since they did not have neurotypical children, might have been the primary cause of autism:

> Throughout this book I state my belief that the precipitating factor in infantile autism is the parent's wish that his child should not exist. While the same wish may not cause the same disturbance in other children, and while at some future time we may learn that some organic factor is a precondition of autism, the fact is that almost all organic conditions that have so far been linked to this disease are also present in nonautistic children. (p. 125)

Maintaining this unfounded hypothesis called "refrigerator mother theory" is today not possible thanks to new findings; however, in the past, it was a damaging cliché that affected mothers in their communities. In the novel, this damaging stereotype is not supported with further examples.

Various features of autism are reflected throughout the novel. Frankie is, for example, sensitive to too much noise and light, which is one of the core features of autism. According to Uta Frith, there are three core features of autism, and these are difficulties in socializing, communication, and imagination (1991, p. 2). She also stresses that

people experience these difficulties in different levels. Social interaction, language development, and imagination, together with repetitive behaviours form "the triad of impairments" (Wing & Gould, 1979, p. 13); after Lorna Wing's studies, autism is usually defined in terms of these three core symptoms. Frankie demonstrates these core features of autism; what is more, he also wants to be accepted by his peers, and that is why he tries to be like everyone else. He uses the word "normal" when he speaks of other nonautistic people. He is not ready to accept his true identity. Normalcy is praised by society, and Frankie is aware of this fact: "I learned very quickly that the trick to fitting in is to fake affect" (p. 238). He uses upsetting words such as "disorder", "abnormal", "normalize" (p. 238) to point out that he has always been ostracized by people around him. People anticipate that the result of being alienated by society is to become more courageous. This unfair expectation is criticized by the author. Frankie writes in his memoir: "I thought brave was only when you have to get a splinter out or rescue someone from a fire. I didn't think you had to be brave all the time" (p. 138). According to neurotypicals, being autistic inevitably requires the autistic person to be brave. However, this notion is defied in the novel in view of the fact that autism is an identity rather than being an obstacle that makes them brave. Frankie clearly asserts that being autistic and being brave are completely different.

Dealing with excessive stress causes certain repetitive behaviours such as rocking, clapping and flapping. Frankie cannot focus on his surroundings under great stress. As a coping mechanism, he blocks all sensory input, resulting in him being assumed to be aloof and pretentious. Bright lights, colours, loud noises create distress that causes him to lose his attention. "The playroom was nearly as noisy as the cocktails and all bright colours" (p. 13). Hypersensitivity to certain stimuli is evident in autistic individuals. In a study, of the 46 subjects, 23.9% of them were diagnosed as highly sensitive to sound and two of them were uncomfortable with intense sounds (Gomes et al., 2004, p. 797). Gomes et al. state that 90% of autistic individuals respond to sensory stimuli abnormally (Gomes et al., 2008, p. 280). The auditory abnormalities in autism are primarily comprised of auditory hyposensitivity, auditory hypersensitivity, phonophobia, and peculiar interests in certain sounds (Tan et al., 2012, p. 33). Autistic individuals may have low tolerance for sensory perceptions, and amplified pain may be one of these core features of autism (Clarke, 2015, p. 2). Unexpected and sudden sounds are highly disturbing for him, and what's more, as a hypertactile, the fear of being touched is overwhelming for him.

Frankie narrates to the reader how he found his mother dead in the armchair. It is obvious, from the nicknames her mother gives to Frankie, that they had an intimate relationship: "So when I went in the sitting room I saw MyMum in the big armchair. She didn't turn round and say Good morning Sunshine! She didn't even move. I said Mum! I'm up! And she still didn't turn round" (p. 16). However, Frankie's calm nature while coping with his mother's death alludes to his lack of empathy. He is portrayed as a fairly cold character devoid of feelings. Nevertheless, it should be stressed that neurotypical's reactions to tragic events may dominate people's behaviours. An autistic person's reaction to death cannot be criticized or undermined by comparing it to a neurotypical's.

> Anyway I was exhausted. I was exhausted for what had happened to MyMum and exhausted for trying to make people understand and exhausted of being mad with them and their stupid faces and all of the stupid lies you can hear in their stupid voices when they say things they don't really mean and you know they don't understand and they think you are lying anyway when you are not. (p. 6)

Frankie's mother had diabetes and drinking problems. The mother figure is portrayed as a character who is overwhelmed with the responsibilities and duties. She is the one who is mainly responsible for Frankie whereas her husband is frequently away on business. The father is a character with fewer responsibilities, and he prefers staying away from the daily problems to being a part of the family life. The father, Len, is portrayed as aloof, insensitive, and selfish. At the end of the novel, it is implied that the reason behind the mother's death might have been suicide. It should be asserted that the autistic child is depicted as the main reason for the couple's failing marriage in the novel. The mother and father figures, on the other hand, are merely reflection characters. In novels featuring autistic children, the enduring mother and irresponsible father figures have so far been stereotypical. The mother's comments on her husband show that the father figure is stereotypical in the novel as well: "I know he loves me even if he's a bit useless like My Mum says. Said" (p. 211). Frankie knows that his father is confined to a rather passive role in the family: "Gran wasn't as fiery as my mother but she was nowhere near as passive as Dad" (p. 231). Len's mother describes her daughter-in-law and criticises her son: "Tantrums, panics, silly behaviour, screaming — none of it mattered when push come to shove. She put up with it all. And more. Seven days a week. Unlike Len" (pp. 20-21). Len alienates himself from his family. His mother is aware of the fact that Patti suffers psychologically and physically. "Bloody Len. He was never

there, for God's sake! Always some excuse why he had to add another day" (p. 21). It is surprising that Frankie does not even consider his father a part of his family. Len, as a father, cannot be compromising because his need to be alone away from responsibilities now predominates. Although it may be the case, it is unfair in terms of true representation. It has been found that marriages of those who have autistic children are not necessarily doomed to end. Establishing a relationship between failing marriages and autism is clearly a damaging approach that could produce devastating effects on the autism community. Those problems arising in Patti, the mother, and Len's marriage cannot be linked to Frankie. These unfair attributions made to determine the cause of a situation create false expositions. For example, Kanner stresses that spouses are rather cold to each other, but they rarely get divorced. The mutual respect they have for each other continues the marriage:

> Matrimonial life is a rather cold and formal affair. There is no glamor of romance in premarital courtship, no impetuousness in postnuptial mating. On the other hand, there are no major animosities. There has been only one separation or divorce of any of the 55 couples. The parents treat each other with faultless respect, talk things over calmly and earnestly, and give to outsiders the impression of mutual loyalty. (Kanner, 1949, p. 421)

In literary texts, the marriages of those with autistic children seem to suffer from the lack of communication and lack of equal share of responsibilities. While the father figure is evasive, the mother figure is portrayed as strong and responsible.

Patti lost a baby before Frankie's birth, and this loss as well may be a trigger for Patti's psychological distress. The stressors in her life are difficult to cope with; however, linking the cause of a possible suicide attempt to autism is both worrying and damaging. Her loneliness, combined with overwhelming responsibilities, alludes to a possible suicide. Frankie feels that her mother needs a friend in her life since she is usually alone in her thoughts. She is in a relationship that is unsettling and disturbing. She may not have found the strength and support to continue her life. Frankie describes his mother as "someone who might be lonely, who might like a friend" (p. 238). He also knows that his mother loves him the way he is. Remembering the past reveals some disturbing facts about Frankie's mother. She may have used a number of pills that led to an overdose. Frank, as an adult, interprets her mother's past and concludes that she might have committed suicide: "Too many pills, taken in a haze of grief after Uncle Jack — or

a too-sudden withdrawal, under pressure from Dad" (p. 233). Frankie's mother appears to be a tragic character, and what is more worrying is that society perceives her to be a failure and a mother without warm feelings.

The author narrates Frankie's behaviours after his initial discovery of his mother's death: "I said You're dead aren't you. That's when I knew. She didn't burst out laughing like she would if it was a trick" (p. 16). His daily routine is not disrupted by his mother's death. This scene has the potential to be disturbing since Frankie is reflected as an unfeeling and cold-hearted character. He completes his morning routine:

> but it was time to eat my cereal so I got down and ate it. I sat beside her on the floor with my shoulder next to her leg. When I had finished it was time to go to the toilet and brush my teeth and comb my hair. (pp. 16-17)

He makes a cup of tea, and then he goes to school like he does on a normal day. Before leaving for school, he waits for his grandmother, but she does not show up. He tries to find a priest since he knows that a priest can bury people. He washes his hands thirteen times. The grave difference in Frankie's reaction to his mother's death from the one of a neurotypical's may be disturbing for people who are not familiar with autistic individuals. To the layman, this different way of responding to a tragic event can mean that autistic individuals lack empathy and any real emotions. Frankie's teacher, Miss Kenney, who is also one of the narrators in the novel does not believe Frankie and dismisses the possibility of his mother's death. Although she later regrets and feels ashamed, she is one of the main reasons for Frankie's escape from home. Miss Kenney feels ashamed of herself for not believing Frankie. She does not sleep for three days. She tries to justify herself by saying that Frankie generally likes exaggerating: "He was just exaggerating to get attention. Or making it up. Like when he told me there's a bird that can fly backwards" (p. 105). While Miss Kenney does not think much of Frankie, he criticizes his teacher's actions and manners that are not appropriate to her profession. As a teacher, she lacks the empathy and knowledge that are necessary to know an autistic person. Miss Kenney chooses to ignore Frankie: "She likes ignoring. Ignoring is probably her favourite thing" (p. 146). Her ignorance results in Frankie's escape from home. Although he does not disclose the death of his mother to his grandmother or father, he believes that he will not be understood properly by the people around him.

Losing his mother, as his sole supporter and a person who understands him better than anyone else, affects him gravely because he is now like an orphan: "I am like a whole orphan. Like a baby orangutan. Everyone was deciding where I should be and what I should do" (p. 211). His escape from home is the result of his mother's death since he does not want to live in a home where his mother does not exist: "I did not want to go home to my house where MyMum used to be. I did not want her to be missing" (p. 94). From the excerpt, it is clear that Frankie has a loving mother who is the only person that truly understands him. He is clearly treated differently by his peers, and his father is not usually around. His mom is the only person who spends most of the day with him. They have respect for each other, and his mom never implies that she does not want an autistic child as a son. Bettelheim's refrigerator mother theory is certainly not applicable, and it should be disregarded. The fact that he lost the most precious person in his life has devastating effects on Frankie. The cold mother stereotype is not sustained by the author, and a mutual loving relationship between a mother and a son is thus reflected in the novel. Frankie is also withdrawn for fear that he might offend his mother's legacy or reflect his mother's personality unrightfully. He writes: "Now I feel bad I wrote about MyMum because you will think she is not a nice person. But she is. Was. I know she was. That's why I don't have to cry" (p. 74). It is clear in the novel that the refrigerator mother theory is not maintained and supported.

Reflections of an Autistic Adult

At the end of the novel, it is revealed that Frankie is now in his sixties and conducts neurological research at Cambridge. His once-written memoir is a reminiscent of his autistic self which is naïve and unconfident. He remembers his adventure as a little boy. His retrospective interpretation of his past is revealing since he now has the ability to evaluate the circumstances clearly and maturely. He accepts his autistic identity and cherishes it. He is now aware of some psychological challenges he has. Frank may have self-diagnosed himself with avoidant personality disorder (p. 233), or he may have been officially diagnosed with it. Although he does not give details about the diagnosis, he is willing to accept and defy those challenges. His memory lane also unveils various unanswered questions about his parents. Frank questions whether his father was unfaithful or not, and whether his mother had suicidal ideas or not. His past may be more bleak than reflected in his memoir.

The main reason behind his escape from home was people's lack of understanding of what constitutes the autistic identity. Frankie's emotions were not in accordance with the societal values; and thus, he was considered to be a boy without empathy. People around Frankie did not regard it possible that there might be an unconventional way of coping with a traumatic situation. He was judged by neurotypicals on the grounds that he did not show his feelings appropriately. Appropriateness is seemingly determined by the dominant group, and Frankie's reactions to his mother's death were not accepted by society. In the novel, Frankie was clearly in mourning for his mother; nevertheless, neurotypicals' attitudes forced him to flee. He, as an adult now, is aware of neurotypicals' prejudices:

> Looking back, I can see — I think — why people had difficulty believing me. If my story were true, they reasoned, why wasn't I in floods of tears, sobbing with fear and grief? They couldn't understand it. And what people still find disturbing is the thought that I was devoid of "real" emotion. They regard my six-year-old self as quietly horrific, some unnerving Stephen King creation. (p. 238)

The disturbing comparison set up between Frank's old self and a horrific creation without real emotions shows that autistic children are misrepresented. It is deemed unlikely that they can show their emotions in a different way than neurotypicals. Frank asserts that he loved his mother in his own way: "In the short time I knew her, I loved my mother. I know what I know. I loved her in my own way, not the 'normal' way, and she understood" (p. 238). Complying with social norms for autistic individuals is not comprehensible since they fail to understand the point. The damaging stereotype that autistic people lack empathy and the ability to love and build intimate relationships is worrying, and Frank clearly suffers from this cliché. Kissing or touching is not a way of showing affection for Frankie to even his parents: "I never like kisses. They are too close to my head where all my mind is. I like it to be private there" (p. 116).

Conclusion

In the past, some unfounded hypotheses affected societies gravely. 'The refrigerator mother theory', which was first introduced by Leon Kanner and later popularized by Bruno Bettelheim, implied that children had autism due to the cold manners of their mothers. The novel *Here I Am!* by Pauline Holdstock depicts a six-year-old's adventures

on a ship after finding out his mother's death. In the novel, the mother figure is represented as a caring and loving one while the father is depicted as an aloof character who does not wish to assume responsibilities. Frankie and his mother have an intimate relationship. It is clear that in the novel 'the refrigerator mother theory' is not supported. Frankie's mother is a tragic character who may have attempted suicide in the past. It is a cliché to assume that Frankie had a cold mother with little empathy because she was a caring mother with a sense of responsibility based on Frankie's recollections. In literary texts, maintaining such a damaging stereotype is highly dangerous because it can affect the public opinion in an adverse way, and cause neurotypicals to have biased ideas that are reflected as facts. It should be asserted that with the help of literary texts which address not only to the challenges autistic individuals suffer from but also to the richness of their worlds surely with objectivity and unbiased statements to promote the autistic identity as unique and validated as those of neurotypicals', autistic people can be portrayed impartially in other literary texts, too.

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Architectural References within Émile Zola's Novel, *The Ladies' Paradise*

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ABSTRACT

The depiction of space in literature is crucial to every story as it guides the reader's imagination regarding the story's location and the characters' surroundings. This paper studies the relationship between architecture, interiors, and literary spaces by using a methodology that draws on architectural literary analysis, a methodology that uses literature as a medium to define and analyze architectural spaces and cues. Specifically, it investigates the connections between architectural and spatial references and their influences on societal concerns in literature – the literary space within *The Ladies' Paradise* (1883), a novel by Émile Zola (1840-1902). The retail space portrayed within the novel dominates the narrative. Thus, the architectural spaces are described to support the storyline. These spatial cues indicate a specific overall theme, namely capitalism – an important issue to discuss within architectural discourse. Zola reveals a new perspective on the social and architectural impacts on society under capitalism through the public interior space of Ladies' Paradise. The research also indicates the correlation between architecture, public space, and retailing culture through the birth of the "department store," thus forever altering society's ideology on retail culture. Although the novel is categorized as fictitious, the representation of 19th-century retailing culture, women's role within society, and the significance of architecture are shown to be realistic to that time. In conclusion, this paper reveals the dialogue between architecture, societal gender issues, and the evolvement of retail culture through the medium of literature and derives lessons from this dialogue.

Keywords: Architecture and literature, capitalism, Émile Zola, literary space, *The Ladies' Paradise*

Introduction

Novelists often create a physical environment for the main characters by constructing a scene, an ambiance, and a literary space for the reader to imagine and sometimes almost feel and smell the characters' surroundings. In addition, they argue that literature and architecture are correlated: the former represents a fictional or nonfictional city, a building, or an interior space through the form of words; the latter represents these spaces physically (Grafe et al., 2006). While one cannot often translate writings into physical architectural forms, it is possible to translate architecture into literature. Furthermore, one of the fascinating aspects of literature is that it allows readers to revisit and, in a sense, reminisce about a certain time or place. It also allows readers to imagine fictional places that the reader has never experienced before, which is perhaps its strongest feature. According to Havik (2006), the reflection of the environment within literature allows readers to analyze and conceptualize the experience of places. That is, literature serves as a channel to humanize a space or a place; by situating people along with their stories and fictitious or non-fictitious histories, it allows the reader to experience and empathize with the space described. However, rather than describing all the features of a building, which might be overwhelming, the novelist makes the space more relatable to the reader by incorporating the human element into architectural descriptions.

This paper explores the connections between architecture and interiors, and between social and economic issues through literary fiction. The main objective is to investigate spatial references and their influences on societal concerns within Émile Zola's 1883 novel, *Au Bonheur des Dames* (*The Ladies' Paradise*). Zola (1840-1902) was a Parisian novelist, poet, dramatist, and essayist, and active member of the literary world, who contributed to literature and literary theory, which shaped many of his literary works.

Zola, being the founder and pioneer of naturalism, with his literature of analysis based on solid documents and scientific observation, documents everyday life in the city of Paris in the 19th century with objectivity and avoids slipping into idealism (Çağlar & Tuna Ultav, 2004). Spatial problems are important for Zola, who is aware that people's daily life practices have a spatial dimension. Zola, therefore, presents the reader with a spatial-temporal picture of the elements of daily life by transforming problems into spatial relations. Zola's literary practice is based on a realistic view of the relationship between the individual and society within the framework of modernization in Paris at a time when the bourgeoisie was growing. Zola captured the theme of transformation

during the modernization of urban life in Paris and injected his dynamism by attributing mythical and epic qualities to the city (Knapp, 1980). According to Berg (1992), Zola likens Paris to an ocean as Balzac does. Zola only conveys what he sees and reflects the apparent qualities of a particular place, whose metaphor arises from Paris itself. When Paris was being transformed by Haussmann between 1853 and 70 (Knapp, 1980), Zola aimed to expose the sterility of bourgeois life, people's reckless individualism, and the collapse of a dissolved society due to unorganized human energy (Nelson, 1986).

Zola's novel, *The Ladies' Paradise*, is the eleventh in his twenty-book The Rougon-Macquart Series: Natural and social history of a family under the Second Empire (1871-1893). Set in late 19th century Paris, it focuses on a large, successful department store in the heart of Paris called *Ladies' Paradise*. A romance develops within this store between the two main characters, Denise Baudu (employee) and Octave Mouret (store owner). According to Ramazani, Zola intended his novel to be "the poem of modern-day activity" (Ramazani, 2007, p. 126). The first department store in Paris was established to succeed the Parisian arcades, which were first built in the first half of the nineteenth century (Benjamin, 1982/2002). Zola expands his social perspective to embrace all socio-economic realities. "[…] Zola is known for conducting extensive on-site research, cutting and pasting newspaper articles, and making formal studies with eyewitness testimony and his own first-hand accounts, his novels are thus much more than the literary equivalent of a film documentary" (Kew, 2006, p. 6). He writes about new forms and capitalist private enterprise. Although the department store destroys the small old shops around it, it is seen as an inevitable product of progress and economic modernization (Çağlar & Tuna Ultav, 2004). According to Zola, the development in large-scale companies was an important factor that created the essence of late 19th century France. The development of trade at this level is seen as a phenomenon that causes changes in social values and traditions (Bozbeyoğlu, 2002). Zola questions the cross-section of modernity with the department stores that emerged with the development of the clothing industry at the intersection of modernity and (Çağlar & Tuna Ultav, 2004). Nelson argues that *The Ladies' Paradise* is an important text because it marks Zola's desire to broaden his social perspective and embrace the whole of socioeconomic reality through his description of the establishment of the first great Parisian department store (Nelson, 1986).

The depiction of space in literature is crucial to every story as it guides the reader's imagination of the story's location and [the] characters' surroundings. Glaser (2014)

defines literary interpretations of space as "architectural description in prose fiction as a privileged narrative space ... the unfolding of architecture, and its capacity to create powerful thematic resonances" (p. 11). The retail space, *Ladies' Paradise,* portrayed within the novel dominates the narrative; descriptions of its architectural spaces support the storyline. Émile Zola creates an almost divine version of a retail store, thereby establishing a utopian architectural adaptation of the regular retail space that was popular at that time. While utopia can be described simply as the perfect form of a scenario or space, Coleman (2007) suggests it is "a concept (even a force) with both a positive and a negative dimension, each counter-balanced by ideology, which itself has positive and negative dimensions counter-balanced by utopia" (p. 10). Additionally, the spatial cues in Zola's novel indicate a specific overall theme, namely capitalism – an important issue to discuss within architectural discourse. The novel was written during a crucial part of retail space history when consumerism was being boosted by the shift from small retail spaces to larger department stores. As Tamilia (2007) notes, "the evolution of the department store is intimately related with the processes of urbanization, transportation, and industrialization. The department store was marketing's contribution to the Industrial Revolution" (p. 229).

Zola's novel, *The Ladies' Paradise,* was chosen as the subject of this paper due to his elaborate illustrations of social and economic issues during the late 1800s through spatial representations, as well as his firm criticism of capitalism through literary fiction. Kamm (1983) states that in Zola's work the department store is a symbol and an embryo "of vast working societies of twentieth century, unveiling and even eclipsing new activity, a new city, a new life" (p. 325). The main discussion focuses on the new utopian retailing typology and its social and economic dominance in the novel as well as the spatial representations of the architectural and urban environment surrounding the storyline. The research methodology used within this paper draws on architectural literary analysis, a methodology that uses literature as a medium to define and analyze architectural spaces and cues (Tuna Ultav, Çağlar & Durmaz Drinkwater, 2015). While *The Ladies' Paradise* explores the role of capitalism within a society, it is not limited to the social and economic issues surrounding this matter but also evaluates capitalism's effects on architectural spaces surrounding the storyline. This paper, therefore, looks into Zola's novel in terms of capitalism and the parameters encircling it, as well as the novel's exterior and interior environments. Zola's subtle criticisms of social and economic issues have been comprehensively studied within the literature as he created an extravagant utopian haven in *The Ladies' Paradise*. This paper evaluates the importance

of architecture within Zola's literary fictional text and assesses how the physical architecture affects the book's characters. It also explains how the author successfully provided such detailed descriptions of the department store and surrounding buildings.

Capitalism and Retail Culture

As a new type of retailing, department stores created a new culture during the 19th century, starting in Paris. Au Bon Marché, built in 1838 and catering to Paris's emerging middle class, was arguably the world's first department store and the first specifically designed for this function (Carlson, 2006). In a letter dated 1882, Zola describes the story as "the creation of one of those big department stores, like the Bon Marché or the Louvre, that have stirred up and revolutionized commerce in France". As with all his novels, he makes observations about *The Ladies' Paradise* before writing it. He wrote 64 pages of his 100-page novel in the time he spent in Le Bon Marché and 34 pages in Le Louvre (Bozbeyoğlu, 2002). He also mentions that "[he] shows it at war with small commerce, which little by little is devoured by it" (Ramazani, 2007, p. 129). The store created a new wave of consumer behavior amongst women, as described by Miller (2014): "It was the world of leisurely women celebrating a new rite of consumption" (p. 3). Miller also describes this new form of retailing as the "bourgeoisie's world" – connoting the middle class, regarding their materialistic values. According to Carlson (2006): "There is little wonder why the department store was 'one of the sights of Paris', as it encompassed all the novel spectacles of the 19th century under one roof: the crowd, electrical lighting, wall-length mirrors, modern architecture, wax mannequins, and perhaps the most sensational, the frequent public arrest of a shoplifter" (pp. 151–152).

Nelson (1993) describes the store as "a model of the new capitalism, of an economic system based on the principle of circulation, movement, turnover, the constant and increasingly rapid renewal of capital in the form of commodities" (p. 233). The department store not only aimed to sell merchandise, it also sold its own invented culture of modern retailing. This new culture served as the epitome of modernity as it not only promised material consumerism but also provided a space that curated cultural events for the public (Kaiser, 2012). That is, it was an enclosed public space where people could spend their leisure time. However, that is not to say that nothing like it had existed previously, as the department store was a product of evolution. Merchants often owned stores selling specific merchandise, acting as niche markets, with similar stores habitually found in the same area. Since this increased competition, some merchants decided to

scatter throughout the city with various specialty shops forming a shopping arcade, a constellation of retail stores selling different products that went together, thus utilizing cross-selling methods (Clausen, 1985).

These shopping arcades also encouraged more consumption, mainly because it was effortless, as consumers only needed to visit one area to purchase a variety of goods. Clausen (1985) also mentions that the evolution of retail stores was not the only factor encouraging the emergence of department stores. In addition, production was also evolving, specifically booming mass-production, which made large quantities of products available at significantly reduced prices, thereby promoting consumerism while feeding the needs of the bourgeoisie world (Clausen, 1985; Miller, 1981).

Consumer capitalism can be loosely defined as a manipulative tool to mold the needs and wants of consumers in a way that benefits the product or service distributor (Silla, 2018). This is important for this paper since the strategy of consumer capitalism accelerated with the birth of the *grand magasin* (Hennessy, 2008) at the time when Zola was writing his novel and criticizing the conditioning techniques throughout *The Ladies' Paradise:*

> New choices about consumption are not made at random. They conform to norms [that] guide behavior in every society. When the individual is uncertain about what choices are appropriate, he or she will look for guidance. [...] The real problem, therefore, is to explain the emergence, development, and elaboration of the various norms of consumption in society. (Sartroi, 1991, as cited in Trumbull, 2018)

In the novel, Zola addresses the social and economic issues of capitalism and criticizes the evolution of retail spaces. Zola's point of view on the rise of capitalism that emerged in France in those years and the reputation of department stores in the business field is twofold: on the one hand, he is disappointed by the situation of small shops, on the other hand, he is happy with the future promises of department stores (Bozbeyoğlu, 2002). He illustrates this through the literary spaces of the narrative. That is, the architectural spaces depicted in the novel support the storyline, and architecture and literature rely on one another to provide a realistic approach (Nakai, 2000). This realistic approach was also important to Zola in his plays. He bases his Theatrical Naturalism on three principles: *faire vrai* (make it real)*, faire grand* (make it big)*, and faire simple*

(make it simple) (Madsen, 1973). While these three principles were mainly adopted in his plays, they can also be used to analyze his style of writing in *The Ladies' Paradise*. Zola's first principle, *faire vrai,* is seen in the novel in his thorough study of human behavior and his realistic approach to people's reactions and consumer behavior. His depiction of how women react to the department store can be everywhere, as people are attracted to larger stores offering a wider variety of goods for a lower price: "[Denise] saw more people in an hour than she had seen at Cornaille's [a drapers store] in six months" (Zola, 1883/1895, p. 56). Since the overarching theme of *The Ladies' Paradise* is capitalism, it can also be associated with the Darwinian approach that only the most successful survive (Claeys, 2000). In the novel, Zola increasingly defines the department store as a machine that grows larger and more powerful. This forces neighboring business owners to shut down: "In the old days, when trade was trade, drapery meant materials and nothing else. Nowadays their only aim is to expand their business at the expense of their neighbors and to eat everything up" (Zola, 1883/1895, p. 75). The second principle, *faire grand,* refers to conflicts in the storyline (Madsen, 1973). In the case of *The Ladies' Paradise*, Zola addresses the issue of capitalism, particularly how larger corporations drive local companies out of business. This occurred frequently in the late 19th century as capitalism and monopolies became dominant. As Ramazani (2007) notes, the main idea of Zola's novel is to describe the department store as something which crushes or absorbs small businesses around it (p. 126). The third principle, *faire simple,* meaning the content should be easy to follow (Madsen, 1973), is also evident throughout the novel, as it is a simple and relatable read that takes you gradually through the storyline. Zola's writing also allows the reader to easily imagine the surroundings.

Zola mostly presents his viewpoint through the eyes of Denise. It is as if she is the judging character, the one that views and, in her thoughts, criticizes her uncle's shop. It made her feel "ill at ease; she felt an unreasonable disdain, an instinctive repugnance for this cold, icy place, the home of old-fashioned trading" (Zola, 1883/1895, p. 56). As Denise enters her uncle's shop/house, she criticizes the interiors: "the open door seemed to lead into the darkness and dampness of a cellar" (Zola, 1883/1895, p. 35). After experiencing the department store, these features of her uncle's shop, The Old Elbeuf, became apparent to Denise: "The Old Elbeuf, with its rusty front and lifeless windows, appeared to her so ugly, so miserable, seen thus from amidst the luxury and life of her present standpoint" (Zola, 1883/1895, p. 136). Thus, Zola emphasizes the shift in consumer ideology under capitalism and the new retail culture through his literary comparison

of the "old and outdated" with the "new". As Ballantyne (2011) remarks, "the signs of poverty and neglect […] become more pronounced as the novel progresses, and it is hardly a surprise to learn that the business does not thrive" (p. 178). He also notes how Denise is embarrassed to find that her family loyalties oblige her to affiliate herself with this failing enterprise when she can see that it is doomed – as can everyone except the long-established shopkeepers, who feel that because they have been there for a long time, they have a right to continue to be there into the future. They have an ill-founded conviction that their loyal customers will keep them afloat, even if they can buy goods more cheaply and in more pleasant surroundings across the road (Ballantyne, 2011, p. 178).

Likewise, Zola elaborately illustrates Denise's thoughts when she experiences the department store. He adopts a different literary tone, almost a different sense of writing that adds much more color, passion, and excitement. By explaining through Denise's eyes, he allows the reader to fully comprehend both the retail space itself and its effects on the consumer:

> [The shop] detained her there, interested, impressed, forgetful of everything else. The lofty plate-glass door in a corner facing the Place Gaillon reached the first storey amidst a medley of ornaments covered with gilding. Two allegorical female figures, with laughing faces and bare bosoms unrolled a scroll bearing the inscription "The Ladies' Paradise". (Zola, 1883/1895, pp. 26–27)

Although historians of gender in the 1970s and 1980s regarded domestic spaces as more feminine spheres, they later claimed that department stores, as the earliest manifestation of modernity, were feminine public spaces. Nelson (1993) also points out that the department store "shows women emerging more and more into the public spaces of the city" (pp. 236–237). Thus, they confused the traditional understandings of gender in public and private spheres (Kaiser, 2012, p. 52). As Carlson (2006) notes, "this 'temple to woman' greatly influenced Zola's interpretation of the department store, as indicated by its title, Au Bonheur des Dames, which translates to 'the pleasure, or the paradise, of women'" (p. 155). Denise's curiosity and excitement about The Ladies' Paradise is Zola's interpretation of not just Denise but women in general. Her thoughts represent other women's views about the department store. The display of merchandise throughout the interior was also something new to consumers. Zola highlights this by

noting how Denise experiences the array of silks: "In the middle of the department, an exhibition of summer silks illumined the hall with an aurora-like brilliancy, like the rising of a planet amidst the most delicate tints" (Zola, 1883/1895, p. 580).

Consumer capitalism encouraged new forms of marketing tools that led to a new wave of retail culture. Alongside the birth of the department stores was the birth of a new business model that the new retailing style created and implemented to thrive in the business world. Zola elaborates on these methods throughout the novel by showing how Mouret, the store owner, uses them in The Ladies' Paradise. The commercial business model employed by Mouret uses six methods: "price-fixing and price list, the consumers' free entrance to the stores, the creation of different departments with varied products, return policy, price reduction united with sales increase and investment in advertising" (Verheyde, 2012, as cited in Rocha et al., 2014, pp. 56–57). Zola describes this new marketing approach and its effects on women like Denise through her eyes: she "was absorbed by the display at the principal entrance. There she saw, in the open street, on the very pavement, a mountain of cheap goods – bargains, placed there to tempt the passers-by, and attract attention" (Zola, 1883/1895, p. 28).

Zola displays Mouret's marketing tactics ingeniously and horrifyingly. The store owner claims that his new pricing tactics both attract female consumers and give him control over them within his department store. He believes that female psychology is easily manipulated because women cannot resist the bargains he offers:

> We shall lose a few sous on the stuff, very likely. But what can that matter, if in return we attract all the women here, and keep them at our mercy, fascinated, maddened by the sight of our goods, emptying their purses without thinking? The principal thing, my dear fellow, is to inflame them, and for that purpose you must have an article which will flatter them and cause a sensation. Afterwards, you can sell the other articles as dear as they are sold anywhere else, they'll still think yours the cheapest. For instance, our Golden Grain, that taffetas at seven francs and a half, sold everywhere at the same price, will go down as an extraordinary bargain, and suffice to make up for the loss on the Paris Delight. (Zola, 1883/1895, p. 109)

Another of the store's persuasive tactics discussed within the novel, the returns policy, was a new idea then. Zola approaches this through Mouret's thoughts on the

reasoning behind it. He explains that it is the answer to hesitant female consumers, who are not sure whether they want to buy something or not: "Take whatever you like, madame; you can return it if you find you don't like it" (Zola, 1883/1895, p. 542). Thus, the store creates a solution, which was revolutionary to retail culture:

> He claimed that a woman [was] powerless against advertising, that she was bound to be attracted by [the] uproar. Analyzing her more … Thus, he had discovered that she could not resist a bargain … And he had penetrated still further into the heart of woman, and had just planned the system of 'returns', a masterpiece of Jesuitical seduction. (Zola, 1883/1895, pp. 541–542)

Since this department store was the first of its kind, the building's architecture also affected the general public portrayed within the novel. Other stores operated in niche markets whereas *Ladies' Paradise* offered everything under one roof much more cheaply. This encouraged consumer capitalism, monopolized the clothing industry, and stole customers from neighboring stores through Mouret's marketing tactics.

> His creation was a sort of new religion; the churches, gradually deserted by a wavering faith, were replaced by this bazaar, in the minds of the idle women of Paris. Women now came and spent their leisure time in his establishment, the shivering and anxious hours they formerly passed in churches: a necessary consumption of nervous passion, a growing struggle of the god of [the] dress against the husband, the incessantly renewed religion of the body with the divine future of beauty. (Zola, 1883/1895, pp. 960–961)

Zola's novel provides a significant discussion of the very first examples of department stores by considering their social and architectural impacts on society under capitalism. His novel reveals a new perspective while focusing on consumerist society by taking into consideration gender roles and the contribution of architecture. Zola presents retailing culture through the lens of women as a crucial target for the new department stores. These can also be considered as interior public spaces for socializing in a patriarchal society. They also demonstrate the effects of architecture on capitalism while serving as a public space.

Architecture, Public Space, and Retailing Culture

A prologue to the novel of The Ladies' Paradise, it is essential to put forward the amount of research Zola commenced before writing his novel. Conferring to Bibliothèque Nationale de France (BnF), as well as Zola's preparatory files, which included his personal notetaking and sketches as part of his own personal take of department stores, he would visit establishments such as the Bon Marché and the Louvre day after day to study the exterior and interior architecture of these establishments in order to fully capture the essence of the architecture within his novel. He would also study other details within the stores, such as the positioning of products, the way people would move within the establishment, as well as their social interactions. As for the exterior environment of the establishments, Zola would also study the façade and the environment populating the surroundings of the two establishments. He would also make note and study the way the people looking into the establishment from the outside would interact and react to these establishments.

His remarks and studies were translated into notes, which were a part of his preparatory notes, which were later translated into drafting the initial novel of The Ladies' Paradise. His notes aided the creation of his fictitious building, as well as his characters that inhabit the novel in such a way that it dictated the characters' social interactions within the novel itself. In order for Zola to create such a realistic approach for a novel, he even chose a real-life location for the ladies paradise within the heart of Paris, France (Figure 1) that was situated "at the corner of the Rue de la Michodière and the Rue Neuve-Saint-Augustin" (Zola, 1883/1895, p. 25). With this, the readers would be able to physically imagine where the store would be and made it somewhat relatable to them.

Figure 1. Zola's sketch of the location of The Ladies' Paradise in Paris (Zola, 1881)

Additionally, Zola's preparatory notes included sketches of The Ladies' Paradise's store: location within the city, floorplans, and shelving system, meaning how the merchandise would be on display within the store (Figure 2). Whilst reading Zola's preparatory files, one can argue that his substantially detailed research ultimately led to the writing of the novel. The reasons for writing such a successfully naturalistic novel and the writing elements that aided in this success were his attention to architectural details within his novel, such as the railings that surrounded the interior staircases or the metal beams that would support the ceiling. These details ultimately allowed readers during his time and decades later to abundantly experience a nineteenth century Parisian department store.

Figure 2. Zola's sketch of The Ladies' Paradise Floorplans (Zola, 1881)

For Bishop (2011), the novel – as is typical of Zola's writing – "is crafted with precision, attaining a perfect marriage of architecture and plot: the novel infuses the department store with life, whilst the building invests the plot with a sense of concrete reality" (p. 5). The architecture of *Paradise* is notable because it demonstrates how the retail dynamic shifted from niche stores to department stores. Nava explains this new retail and consumer culture as follows:

> The new stores modernized retailing not only by offering a wide range of cheaper, mass-produced fashionable clothes or other commodities, but also by rationalizing the use of space, making economies of scale, introducing clear pricing systems and displaying goods in a safe and pleasant environment so that customers could look and compare without obligation to buy." (Nava, 1996, as cited in Koch, 2007, p. 40)

According to Hobsbawm (2010), department stores are the product of an era in which "with the growth of population, urbanization and real incomes, the mass market, hitherto more or less confined to foodstuffs and clothing, i.e. to basic

subsistence needs, began to dominate the industries producing consumer goods" (p. 53). Thus, Zola's *Ladies' Paradise* store can be seen as a step up from the limitations of item-specific stores that required the customers to move from store to store and area to area.

Zola also successfully adopted architectural realism in his writing. To depict such a detailed atmosphere, he worked closely with French architect and writer Frantz Jourdain, who designed the fictional department store with Zola through drawings and literature (Nakai, 2000). Zola writes through the eyes of one of the novel's female characters to exaggerate the grandness of the space:

> It was like a railway span, surrounded by the balustrades of the two storeys, intersected by hanging stairways and crossed by flying bridges. The iron staircases developed bold curves, which multiplied the landings; the bridges suspended in space, ran straight along at a great height; and in the white light from the windows all this ironwork formed an excessively delicate architecture, an intricate lace-work through which the daylight penetrated, the modern realization of a dreamland palace, of a Babel with storeys piled one above the other, and spacious halls affording glimpses of other floors and other halls ad infinitum. (Zola, 1883/1895, p. 468)

Zola provides such great detail to allow the reader to fully imagine the store's interior architecture, particularly the grandeur of the structure itself. By enlightening his readers with these architectural descriptions, Zola engages in an architectural analysis through literature. He also depicts his creation through another character, Madame Desforges. His descriptions of the store's interior architecture are always elaborate and offer much detail, with a consistently positive and lively writing tone:

> Then as the metallic work ascended, the capitals of the columns became richer, the rivets formed ornaments, the shoulder-pieces and corbels were covered with sculptured work; and at last, up above, glistened painting, green and red, amidst a prodigality of gold, floods of gold, heaps of gold, even to the glazed-work, whose panes were enameled and inlaid with gold. In the galleries, the bare brickwork of the arches was also decorated in bright colors. Mosaics and faience likewise formed part of the decoration, enlivening the friezes, and lighting up the severe ensemble with their

> fresh tints; whilst the stairs, with red-velvet covered hand-rails, were edged with bands of polished iron, which shone like the steel of armor. (Zola, 1883/1895, p. 469)

In complete contrast, Zola portrays the other businesses around *Ladies' Paradise* grimly. The surrounding buildings are mostly described in a limiting sense, meaning that the architecture lacks something. He exaggerates this by using words like "only" and "nudity", emphasizing the shortcomings of the architecture of the other shops as juxtaposed with *Ladies' Paradise*:

> The house, coated with an ancient rusty white-wash, quite flat and unadorned, amidst the mansions in the Louis XIV style which surrounded it, had only three front windows, and these windows, square, without shutters, were simply ornamented by a handrail and two iron bars in the form of a cross. But amidst all this nudity, what struck Denise the most, her eyes full of the light airy windows at The Ladies' Paradise, was the ground-floor shop, crushed by the ceiling, surmounted by a very low storey with half-moon windows, of a prison-like appearance. (Zola, 1883/1895, pp. 34–35)

The department store created a new form of space and architecture: "It was the cathedral of modern commerce, light but strong, the very thing for a nation of customers" (Zola, 1883/1895, p. 539). It also offered a new form of public space, specifically to women, as most women then could only be seen in public with their families or a male relative (Nava, 1996, as cited in Koch, 2007, p. 63). This new form of architecture created a public private space within the city of Paris. It was public in the sense that everyone was welcome to the store regardless of whether they were there to buy something there or just to spend their leisure time within the establishment. It allowed people, specifically women, to leave their homes and be within the city of Paris in a respectable manner. This form of architecture was not available for women before the start of the department store as women were not to be seen without a male chaperone. Yet, it was private in a sense that it was not a public square or a park that was available all times during the day, it had opening and closing hours which limited the visitations of the public to those specific hours of the day. With that, the department store evidently represents consumer capitalism in the novel and shows how such an establishment became a place for both shopping and entertainment.

Rather than being a necessity, these stores became a medium for socializing for families and friends (Tauber, 1972). As emphasized in the novel, 19th-century department stores were places for social interaction as well as commerce. According to Rappaport (2000), the lack of material history of women and consumption in 19th century London is a significant gap in commodity culture theory. She argues that the identities of women and public space were co-constituted. In this case, department stores are one element forming the desires and identities of women, which mostly relate to commodification instead of freedom on the streets. According to Beaumont (2006), department stores "described an urban space in which middle-class women, in particular, could circulate safely and pleasurably, as independent individuals that were at the same time the components of a distinctively modern kind of community" (p. 195). Similarly, Sewell (2011) views department stores as "privatized feminine public spaces, a feminine island within the more masculine city" (p. 599) while their ideological purpose was to constrain women by keeping them off the streets. Thus, *Ladies' Paradise* was not just a typical retail department store offering goods. Rather, it also served the leisure needs of its visitors. Zola created a form of public space within the department store, where Mouret offered his customers a reading room where the public could spend their time in for free:

> A few gentlemen, lolling back in armchairs, were reading the newspapers. But a great many people sat there doing nothing: these were husbands waiting for their wives, who were roaming through the various departments, young women on the watch for their lovers, and old relations left there as in a cloak-room, to be taken away when it was time to leave. And all these people lounged and rested whilst glancing through the open bays into the depths of the galleries and the halls, whence a distant murmur ascended amidst the scratching of pens and the rustling of newspapers. (Zola, 1883/1895, p. 464)

Zola describes the store as a machine of many components, including the people who work and shop. From Denise's perspective, Zola mentions the idea of being "inside the machine" several times (Zola, 1883/1895, pp. 49, 155) while the women working there are "cogs, caught up in the workings of the machine, surrendering their personalities" (Zola, 1883/1895, p. 134). Thus, this department store is Mouret's machine, which works perfectly with its all cogs, including women. As Ballantyne (2011) notes, "the whole operation is portrayed programmatically as a machinic production of desire, which is

well understood by Mouret, and less consciously assimilated by his customers, who know that they want to buy the products but are not altogether clear why they would need them" (p. 183).

Thus, Zola uses detailed architectural elements and interiors to strengthen his machine-like environments. For example, the staircases are constructed "in the manner of the grand staircase of the stately home, thereby imparting to the customer both a sense of occasion and an uninterrupted vista of goods on display at all levels" (Bishop, 2011, p. 4). According to Bishop (2011), climbing the stairs rewards the customer for her effort in going up by considering the vantage points for the goods (p. 4). Benjamin (1982/2002) notes the "specifics of [a] department store: the customers perceive themselves as a mass; they are confronted with an assortment of goods; they take in all the floors at a single glance; they pay fixed prices; they can make exchanges" (p. 60). *The Ladies' Paradise* reflects the 19th century understanding of department stores by revealing the existing details in reality.

Parker (2003) points out that early department stores in the 19th century also included exotic signs, such as items from the Orient, Japanese gardens, and Byzantine bazaars (p. 364). He remarks on how consumers in the novel are impressed by "the exotic sign-values of the rugs in their symbolically charged environment, the oriental hall of the *Bonheur des Dames*". These are significant additions to attract customers' attention (Parker, 2003, p. 364). According to Parker (2003), the 19th-century department store customers "engaged in an activity now referred to in the sociology of consumption as 'lifestyle consumption'" (p. 367) the traces of this description can be found in Zola's novel.

Zola repeatedly emphasized the power of *Ladies' Paradise* on its customers, describing it as a comforting and secure space for the women who visited. As Mouret explains, "These ladies are not in my house, they are at home here" (Zola, 1883/1895, p. 467). Additionally, this form of architecture offered people a place of leisure and community because the visitors were not forced to buy anything. They were not visiting The Ladies' Paradise for the sole purpose of purchasing; rather, it was a place to be rather than home. Older stores were the complete opposite. For instance, a person would go to the carpet store merely to buy carpets; that ideology was changed by the department store.

Concluding Remarks

In this paper, we investigated Zola's social and economic views through his writings while drawing on different disciplines, including architecture, interior architecture, and consumer capitalism. Zola's interpretations of the characters and their social interactions, as well as the spatial representations in *The Ladies' Paradise,* were important factors to understand the social and economic issues highlighted by Zola.

Zola describes neighboring stores within a negative, grey, and dim overall setting, which can be felt and imagined by the reader. In contrast, one imagines *Ladies' Paradise* as a kind of heaven, with an airy feel and beautifully orchestrated window displays, and which is warm and inviting to the general public. The store has a duality: on the one hand, it is a public space for women to socialize. On the other hand, it depicts a consumeristic prison in which women are encouraged to buy more things and become social in a "safe place". In that era, these enclosed spaces provided practical public interiors, which scholars have described as a second home with security and sociability, as if this was the only suitable environment for women in that society. The society's ideology creates a false consciousness that affects women who want to be both safe and social within these consumeristic prisons. Thus, architecture is an important figure in the novel that highlights the link between consumerism, retail culture, and gender issues at that time and the general conditions of the 19th century.

Many studies have investigated architecture, public space, and capitalism through retail culture. However, this study discussed these issues through the perspective of Zola in terms of the relationship between literature and architecture. Literary analysis can be used for understanding such subjects through their depiction in novels. *The Ladies' Paradise* is a valuable example of a clear and realistic representation of the 19th-century retailing culture, the roles of women in society, and the importance of architecture. In Zola's novel, spatial representations play a significant role in fully comprehending how Parisian department stores affected society regarding these issues. Zola's novel helps the reader to construe these issues in connection with each other while this study reveals these connections through literary analysis. The study aimed to reveal the triangular relationship between architecture, gender issues in society, and retail culture under capitalism, so further studies could investigate other subjects in Zola's novel from the same interdisciplinary perspective.

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Poetic Reality in *Primer exilio* by Ernestina de Champourcín, an Exiled Female Poet of the Generation of '27

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ABSTRACT

This paper investigates the poetic reality in *Primer exilio* by Ernestina de Champourcín, an understudied and forgotten female poet of the Generation of '27, also known as the *Silver Period* in 20th Century Spanish Poetry. Most of the 1927 Generation poets were exiled to Europe or Latin America during the Spanish Civil War or in its aftermath, and they were only able to return to Spain after the death of General Franco. Upon their return, they had difficulty in adjusting to their homeland. The female poets shared the journey of their male counterparts in their social struggle and experienced the same tragedies. Although their intellectual and artistic identities were known, these female poets, among whom were important thinkers, artists, writers, and translators, did not receive the due attention they deserved as their works were not included in the poetry anthologies of the period and were disregarded by literary critics, which delayed their rightful recognition and acknowledgement in Spanish literary history. By considering the social and cultural climate of its era, this paper explores the poetic realism in *Primer exilio* by Ernestina de Champourcín, who was born in Vitoria in 1905. After a discussion of the historical, social, and cultural circumstances of the period in which the poet lived, which was a critical moment in Spanish history, her poetic inclinations and the influences on her poetica are evaluated and the poetic realism created in her work *Primer exilio* is exemplified by poems translated from Spanish into Turkish. As a topic that has only very recently received attention, this paper references articles by Spanish poetry scholars and critics as well as the poet's own thoughts and poetry.
Keywords: Women's Literature, Spanish Poetry, Ernestina de Champourcín, *Primer exilio*, Poetic Reality

This paper offers an approach to the poetic reality in *Primer exilio* by Ernestina de Champourcín, one of the understudied female poets of the Generation of '27, also known as the "Silver Age" in 20th Century Spanish Poetry. The majority of the 1927 Generation poets, among whom are world renowned literary names such as Pedro Salinas, Luis Cernuda, Jorge Guillén Rafael Alberti, Manuel Altolaguirre, were exiled either to Europe or America during the Spanish Civil War. While some died before they were able to return to Spain, others were only able to return many years later either towards the end of the Franco regime or after the death of General Franco. Upon their return, they had difficulty in adjusting to their homeland. The female poets, who were either friends, relatives, or spouses of the male poets, shared the same fate as these male members of the 1927 Generation. They accompanied their male counterparts in their social struggle and experienced the same tragedies. Although their intellectual and artistic identities were known, these female poets, among whom were important thinkers, artists, writers, and translators, did not receive the due attention that they deserved as their works were not included in the poetry anthologies of the period and were disregarded by literary critics, which delayed their rightful recognition and acknowledgement in Spanish literary history. This negatively impacted the cultural development of Spanish society along with the lives and inner lives of these female poets. By considering the social and cultural climate of its era, this paper offers an approach to the poetic reality in *Primer exilio* by Ernestina de Champourcín, who was born in Vitoria in 1905. After a discussion of the historical, social, and cultural circumstances of the period in which the poet lived, being a critical moment in Spanish history, her poetic inclinations, and the influences on her poetica are evaluated and the poetic reality created in her work *Primer exilio* is exemplified by poems translated from Spanish into Turkish. As a topic that has only recently received attention, this paper references articles by Spanish poetry scholars and critics as well as the poet's own thoughts and poetry.

Each member of the Generation of '27 influenced the succeeding generations with their poetry as well as with their lives and thoughts. The group takes its name from the 300th Anniversary of Luis de Góngora´s death (d. 1627), to revive the neo-romantic spirit. These poets are the most important poets of modern Spanish poetry. Right before the Spanish Civil War that erupted between 1936 and 1939 they succeeded in reconciling the poetry heritage that they had received from the Generation of '98, who were mostly their teachers, with pioneering movements in keeping with a 'pure poetry' understanding of the Generation of '14. In this sense, while a leap in the avant-garde style can be

observed in the poetry of the Generation of '27 until the Civil War period, during and after this war, a more social, yet at the same time a subjective and people-oriented approach, is employed. This generation had very strong relations with European poetry, and with the cultural formations they established among themselves, they revealed the modern face of Spanish society. The group included artists like Salvador Dalí and Luis Buñuel, who resided in a student dormitory at the time, and female intellectuals, artists, poets, such as Ernestina de Champourcín, Maruja Mallo, Josefina de la Torre, María Zambrano, Marga Gil Rosselt, Ángeles Santos, Concha Méndez, María Teresa León, Rosa Chacel.

At that time, these women pioneers would gather at the *Lyceum Club Femenino*, which had been established in 1926. In a conservative Spanish society, where the women's sole place was considered to be the home, Lyceum was transformed into a center for pioneering women members who fought for getting women out of the home, demanding their rightful place in cultural and social life and helping each other grow. The members of this center, who aimed to promote a spirit of female solidarity, worked in a variety of fields such as literature, arts, sciences, social sciences, and they organized courses, conferences, and artistic programs with an aim to develop their own intellectual capacities and talents. These members included the invisible poets of the Generation of '27 such as Ernestina de Champourcín, Rosa Chacel, Josefina de la Torre, Concha Méndez and Maruja Mallo. The women members of the center, who mostly came from aristocratic families, were powerful, cultivated personalities, who had social sensibilities and a strong stance on life. Ernestina de Champourcín was the daughter of an aristocratic family, and like many others, spoke English and French.

While talking about herself, the only factual information she gave in her biography was that she was born in Vitoria on July 10, 1905, and that the rest of her life consisted of literature. She emphasized that her childhood and adolescence were literally her intellectual heaven, that her understanding of poetry was not conceptual, that life erased the concepts that she had previously formed, and that she neither had the time nor the desire to design new ones (Checa, 1998).

This little statement was made by Ernestina de Champourcín when she was asked to summarize her background and her understanding of poetry after being accepted, along with another female poet Josefina de la Torre, to the *Anthology of Contemporary Spanish Poetry* prepared by Gerardo Diego in 1932, one of the leading representatives

of the Generation of '27. It is a statement which, in fact, summarises her whole life and poetry. Such a statement, however unassertive and sincere, was made at a time when only two women including herself were accepted for the first time in an anthology. It was in fact an ambitious statement. On the one hand, she elevated poetry with her statement that there was only literature in her life from the moment she was born, and on the other, she elevated life by pointing out that life cannot be reduced to mere concepts. Indeed, this statement brings the temporality of poetry in the understanding of the Generation of '98 in line with the conceptuality of poetry as defended by the Generation of '14. Bringing together the temporal with the conceptual, in other words removing the conceptual from the temporary, is one of the major features of her and the other poets of the Generation of '27, especially in their second and final periods.

As Spain was on the threshold of a cultural transformation that had been accelerating since the beginning of the 20th century, the poets of the Generation of '27 were pioneers not only in regard to their writing but also in their thought and lifestyle. Intellectuals, poets, and authors of the period also supported the Club, which made a great impact on society with a rapid and significant increase in the number of its members. Regular speakers included García Morente and poets of the Generation of '27 such as García Lorca and Rafael Alberti (Walliser, p. 424). However, those who were against the Club, particularly because of the modern image of women that it represented, were more in number than its supporters, and they did not hesitate to express their reactions which at times reached insult level. The 'hatless' protest that took place during that time further reinforced these reactions.

The painters Maruja Mallo and Margarita Manso, who were the members of the Lyceum, initiated the social movement known as the 'hatless' in Spanish cultural history. The literary identities of these women were ignored for many years; hence they did not become known by a wide audience. However, with her book *Sin Sombrero,* published in 1977, Tània Balló Colell exposed the social struggle of that period in a much more powerful manner by discussing the female intellectuals of the Generation of '27 who later became famous in the fields of poetry, art, and philosophy (Balló, 2016).

This movement of walking without wearing a hat, which was a symbol of obedience and belonging to high class, took place in the Sol Square in Madrid, and was perceived by the conservative circles of the period to be an example of unacceptable behavior. These women came be known as 'hatless' in Spanish cultural history. In that regard, the

'hatless' movement should be perceived as Spain's concern to reach European standards as it had felt itself lagging behind culturally since the beginning of the 20th century. It could also be perceived as an extension of the effort to create a new Spain that had started with members of the Generation of '98 spreading to the entire Iberian Peninsula. In addition, 'hatless' became a metaphor for the social change experienced in the twenties.

However, the acknowledgement of women's existence in the cultural sphere took a long time even by the very men who were building the new society, and this belated acknowledgement delayed the female poets' taking their deserved place in the history of literature, as in the case of Ernestina de Champourcín. As Tània Balló Colell states, Ernestina de Champourcín expressed her concern very clearly in 1928 in a letter written to her friend, author Carmen Conde, one of the most modern representatives of group: "Why can't we just be ourselves, just as we simply are without anything more? Without a name, without a land, not belonging to anything and anyone, be ourselves, like the whites in poems or the blues in lilies." (Balló, p. 17) Champourcín would remain faithful to those sentences written at a young age in that letter to her friend, and she would devote her whole life to writing freely, despite the prejudiced attitudes against female poets.

In her study entitled *La recuperación de la memoria histórica. Las mujeres olvidadas de la Generación del 27*, Sara Saz points to school textbooks as the simplest indicator of this prejudice. She points out that the existence of a poetry anthology with only two female poets cannot compensate for the absence of female poets in poetry anthologies that were edited after the end of the Spanish Civil War in 1939. On the other hand, any Spanish student can count at least half a dozen male names such as Federico García Lorca, Rafael Alberti, Jorge Guillén, Vicente Aleixandre, Pedro Salinas, Luis Cernuda, Manuel Altolaguirre, Dámaso Alonso, who are always listed under the heading of the "Generation of '27" in school textbooks (Saz, pp. 301-302).

As Sara Saz explains, this one action would not ensure the female poets' taking their rightful place in the history of literature. Similarly, Inmaculada de la Fuente, in her work entitled *Mujeres de la Postguerra*, states that the names of Ernestina de Champourcín and Concha Méndez were not put in a place of priority alongside the names of male poets, but they are only seen in photographs together with the great figures of the 1927 Generation and thus pushed to the margins somewhere between being forgotten and erased. In this way she underlines the same prejudiced point of view (Fuente, p. 463).

Along the same lines, Felipe Díaz Pardo in his book *Breve historia de la Generación del 27* points out different issues of *La Gaceta Literaria* magazine to demonstrate the existence of women authors in the twenties and states that in the 3rd issue of the same magazine dated February 1, 1927, the name of Ernestina de Champourcín is included under the heading of "Map of Poets". He points out that the ideas of Ernestina de Champourcín regarding the genderlessness of poetry are featured again in the 38th issue of July 15, 1928, under the heading "The Secret of the Poets". Champourcín here states that authentic poetry does not make a distinction between a male or female poet, but only refers to the concept of 'poet'. While maintaining that exaggerated female sensitivity does not actually serve poetry and that men can be as sensitive as women, she also opposes the attempt to associate the poetic spirit with the feminine (Díaz Pardo, p. 208).

Meanwhile the repositioning of women as active agents in the public sphere became fully visible in the twenties and was legitimized in Spain to the extent that, in the Constitution of 1931, women got the right to vote and the right to get divorced. Undoubtedly, this situation was the result of a historical struggle and developed in parallel to the emergence of a new model of European woman.

As Tania Balló Colell states, the emergence of a new model of womanhood in Europe coincided with feminist movements originating in Europe. However, as far back as the industrial revolution in the second half of the 19th century women had been in the business world, especially in England and in the United States of America. This movement gained momentum with the start of World War I, as women took the initiative in the family, in society and in business life in place of men who went to the front. At the end of this period, the new model of woman, which was shaped at the end of the war in 1918, was autonomous, stronger than ever, aware of her own intellectual capacity and determined not to return to her previous role as an obedient woman (Balló, p. 14).

The Spanish Second Republic encouraged the creation of a new woman´s conception, whose role in society was more active and autonomous. This struggle is also seen on the same scale in the cultural sphere of the period. As Felipe Díaz Pardo emphasises, while the male members of the Generation of '27 displayed their avant-garde stance in art and life, the female members demonstrated an effort to be visible (Díaz Pardo, pp. 191-192).

In other words, while the visibility of female poets alongside their male counterparts was a great innovation in the cultural sphere of the period, female poets still had difficulty in bringing their intellectual identity to the forefront, and they were merely left to be satisfied with their companion status. In this respect, the ideas which Champourcín developed on the genderlessness of the poet are right, and they still remain valid arguments that aim to prevent attempts to cluster women under the 'female poet' heading hinting at a gender-based, second-class poet, a view that doesn't totally ignore but still doesn't take women seriously.

However, the battle women won in the social and cultural spheres entered a dark period in the mid-thirties. The civil war was started by conservative forces who staged a coup against the Republic. When the coup failed across the country, war broke out which caused the country to be ruled by a dictatorship from 1939 to 1975, and a new era began in which inmigration, death and exile prevailed. Like many members of the Generation of '27, Ernestina de Champourcín lived in exile, away from her country, feeling lonely and in economic difficulty.

Her first poems were published before she left her country through the influence of Juan Ramón Jiménez during the period when the Lyceum Club was active. During the same period, she wrote poetry criticism in various newspapers. By 1936, she had published four poetry books titled *En silencio* (1926), *Ahora* (1928), *La voz en el viento* (1931), *Cántico inútil* (1936) and had become a well-known poet in her close circle.

García Mendoza draws attention to the modernist and romantic features in Ernestina Champourcín's first book, *En silencio* (p. 189). However, Mendoza points out that in Champourcín's book titled *Ahora,* the literary tendencies that influenced the poet had changed. The renovation realized in the language of poetry at that time also affected Champourcín as she moved away from the modernist and romantic lines in her first book and discovered the nuances of pure poetry under the influence of Juan Ramón. Thus she began to be influenced by avant-garde movements. During this period, together with Juan Ramón Jiménez, Ramón Gómez de la Serra also became the master of Ernestina Champourcín, thanks to the technique of "la greguería" which was a literary genre he invented. Ernestina Champourcín recreates external reality in her poetry: she does not sing to the rose, but creates it in poetry, following Vicente Huidobro's advice in his poem "Poetic Art". She creates a new reality from the observation and decomposition of the experienced into forms and sounds, which are reassembled like a letter puzzle

to present literary reality (p. 190). Lázaro and Tusón summarized the "greguería" as a genre that contains an unusual metaphor and is almost always expressed in just one sentence. They pointed out that greguería's counterpart in painting is Cubism which is a movement that aims to deform and distort reality (Lázaro and Tusón, 1981, p. 57). In this direction, the metaphor, which was used to create a new poetic reality, unlike external reality, became indispensable not only in Ernestina Champourcín's poems but also for all the poets of the Generation of '27. While poetic reality moved away from objective reality, the language of poetry was separated from that of daily language, so poetry began to be written not for the public but for the minority. Undoubtedly, Ortega y Gasset's article *La deshumanización del arte,* published in 1925, was very influential in this approach. However, with her third book, a new vision of feelings and sensations accompanied Champourcín's poems, and the internal reality overlaps with the external reality. Accordingly, we can say that her understanding of poetry, as seen in many other members of the 1927 Generation, is moving towards a much more subjective direction, in which the 'poetic self' manifests itself more. Undoubtedly, the historical process had a great impact on this transformation. Since the early thirties, the tendency towards rehumanization of poetry began**,** and this trend accelerated in the following years thanks to the social realism movement. Along these lines, during an interview with Edith Checa in 1998, by defending that poetry is "the most subjective art that exists", Champourcín emphasized that the love she deals with in her poems, especially from her last period, is beyond human love, it is a more universal mystical love (Checa, 1998).

In 1936, Champourcín married the poet Juan José Domenchina, who was also a member of the Generation of '27. Once in exile, they first went to France and then to Mexico in 1939. Champourcín worked as a translator in Mexico, and the economic difficulties she faced to make a living slowed down her poetic production. Her first book in exile was published in 1952, under the title of *Presencia a oscuras.* As García Mendoza has pointed out, there was a noticeable change in Ernestina Champourcín's poetry in this book. Love was the protagonist of her poetry in this new period, as it was in her previous periods, but this time it was divine love. (García Mendoza, 2006, p. 193). Martínez Calvo stated that Ascunce Arrieta evaluated the book titled *Presencia a oscuras* under the period of "Poetry of Divine Love". This distinction reflects Arrieta's classification in the preface to Ernestina Champourcín's poetry anthology, published in 1991 under the title *Poesía a través del tiempo.* Arrieta divided Ernestina Champourcín's poems into four periods: "The first poetic exercises" till 1928; "The poetry of human love" from 1928 to 1940; "The Poetry of Divine Love" from 1940 to 1972; and "The Poetry of Love in

Desire and Association" between 1972 and 1991. (Martínez, Calvo, 2015, p. 4) According to Martínez Calvo, this book is the poet's first attempt at religious poetry; it means a first look into mysticism (Martínez, Calvo, 2015:5).

In 1972, a few years before General Franco´s death, Ernestina de Champourcín decided to return to her birth country. The Franco Regime had decided to open its arms to those intellectuals who had proved their love to Spain, despite their political opposition. Champourcín had been left alone in Mexico after the death of her husband and she was not young anymore. Since her family was close to the Franco regime, she had broken away from them as well. But after years of exile, her family asked her to return, and she accepted this offer. Iker González-Allende underlined that after the death of her husband, the poet lived in an existential exile: the support she had for many years no longer existed, and stamp of loneliness was placed on her future. But later, when she returned to Madrid, the existential exile did not disappear, and Ernestina's sense of loneliness deepened again **(**González Allende, 2004, p. 167). However, like many intellectuals who spent the majority of their lives in exile, she had difficulty in adapting to her homeland, and this time she experienced another aspect of exile, internal exile. During this period, she projected the whole painful period that she had experienced during her long stay in Mexico into her books. When she returned to Spain, she re-lived her exile through the writing of her work titled *Primer exilio*, reconstructing it and moving it to the artistic sphere. In this book published in 1978, as she projected the majority of her life into her poetry, she transformed the external reality into a poetic reality. While the cities, situations, sensations, moments that she experienced for all those years are gathered in the book in fragments, life experiences are transformed into poetic reality, and a bitter taste of exile remains in her poetry as well as in her life.

The first poem in the book is about Madrid, the city that she had to leave in 1936 and to which she returned to live until her death. The title of the poem, like the other titles that consist of place names throughout the book, is written in capital letters and placed in parentheses: (MADRID). While capital letters strengthen the associations of the city, they also revive the individual and collective history. Madrid after the Civil War is a lost city, it is a city whose name hurts. But that city and that pain are still there (in brackets). Thus, the parentheses also give readers clues to awaken the collective memory while the cities mentioned in the titles of the poems almost constitute the diary of an exile showing the departure of Ernestina de Champourcín from her country. By bringing together the past of the city with the present, historical reality is made to overlap with

poetic reality. The parenthesis sign may reflect a turn into a metaphor (like other poems of this book) of a multi-layered, very painful process. The city where the poet first experienced youth, followed by war, struggle, and defeat, is also the home that she was forced to leave. Exile begins the moment she leaves Madrid. However, it does not end the moment she returns to Madrid: it is diluted by writing because thinking about what has happened only begins after everything happens.

Accordingly, the first poem takes us to the hidden pain of Madrid in that parenthesis. The poem projects the sound of the rebel troops who pass through the streets hitting the ground with their guns and spreading terror in the middle of the night, and the terror of the people who watch them secretly behind their windows, transforming into shadows because of fear.

Fear is so intense that any action that can create the slightest suspicion is enough for them to be visible, recognized and taken away:

> (…)
> *Kimse kapıları açmasın*
> *Kapamasın da.*
>
> *Bir jest ölümcül*
> *ve geri dönüşsüz olabilir.*
>
> *Hiç kimse bir şey yapmasın!* (14)
> *Kimse bir şey yapmasın!* (15)
> (Arizmendi, 2004, p. 151)[1]

Madrid fell in 1939, and along with General Franco's troops, fear also took over the city. The desperation of the people is like the messenger of exile. However, the lyrical subject has not yet appeared in this poem. The feelings of the terrified people in that moment are deeply conveyed to the reader. In this sense, we realize that the possibility of exile is not just the exile of the poet but the exile of us all, as mentioned in the 14th and 15th verse "a gesture can be fatal / and irreversible", and this can happen to any of us at any moment. Again, the individual history that we catch the clue of in the title, is

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1   *Que nadie abra las puertas/ni las cierre tampoco.//Un gesto puede ser/fatal e irrevocable.//Que nadie haga nada!/Que nada haga nadie!*

transferred to the collective history, hence a new reality is created that is now more apparent and takes us in as readers from its very first page.

The 5th poem titled (MEMORY OF ANTONIO MACHADO) is a salute to Antonio Machado, the great master of the Generation of '98, who was the teacher of many of the poets of the Generation of '27: The electric train brings 'a piece of scenery'. This 'piece of scenery' is a reference to the few lines written on a piece of paper found in the pocket of the poet who was forced to leave the country because of the Civil War and who died at the age of 63 in 1939, shortly after crossing the French border: "These blue days / and this sun of childhood". In the poem that ends with the following lines, Ernestina de Champourcín seems to create an internal dialogue between herself and the poet Antonio Machado:

> *Sözler ne için?*
> *Onlarla yaşamak*
> *ve bir an unutmak için mi*
> *bizi arayan ölümü.*
> (Arizmendi, 2004, p.154)[2]

Here, in the first poem, exile that can happen to anyone happened to another poet and a prototype of a poet emerged. That is why the first-person plural is used as the lyrical subject: "death that seeks us". When she wrote in her youth the war hadn't yet taken place. But now, like Antonio Machado, she had seen the war and had experienced it. She had not died but feared death, and could no longer ignore it: only when she confronts this fear of death, only when she expresses it, can she do justice to the choices she made in the past and the years she spent in exile, and get rid of their weight. She can only do this through poetry because "words are to live with". Words give the poet stamina, moreover, writing is the destiny of the poet.

Accordingly, the intertextuality Champourcín established in this poem by referring to another poem within the poem, and her dealing with poetry writing within the poem can be considered as meta-poetic elements.

As Isabel Gómez Sobrino points out, the theme of freedom in Ernestina de Champourcín's poems is the pursuit of creative freedom, both personally and aesthetically;

2   *Para qué las palabras? / Para vivir con ellas / y olvidar un momento / la muerte que nos busca.*

she also talks about the meta-poetic elements in her early poems; and indicates that the word 'sound' in her book *La voz en el viento* (*Sound in the Wind*) expresses poetic sound (Gómez Sobrino, 447). Accordingly, this poem is a good example of the period when the poet wrote with an avant-garde understanding of poetry where she brought together the technique she had developed and the experience she had gathered in life. For Antonio Machado, poetry is the essential word in time (Machado, 1989: 1900) Time here is as individual as it is historical: it includes the life of the reader as well as the poet. The poet and the reader meet in the same process and share a common destiny. The autobiographical references that Machado points to in his poems gain a universal dimension thanks to the 'lyric subject' that turns into the prototype of the reader. In this direction, while Machado's poetry brings together individual and historical time, it also brings together the poet and the reader, the subjective and the universal. Accordingly for Machado, poetry is not just a mental effort and cannot be explained only in terms of concepts, because the conceptual is timeless, whereas the poet/human is mortal. In this sense, the effort of writing poetry is the effort to immortalize the moment by carrying it to infinity. Ernestina de Champourcín's poetry also overlaps with Antonio Machado's understanding of poetry in this sense: words are for defeating death. So, is the result successful? This is debatable. Antonio Machado's words remain immortal, but Machado is dead. Being a republican, he had to leave his country and died as soon as he crossed the French border. Like Ernestina Champourcín, he had left Spain via Valencia, and their communication continued during this painful escape. Antonio Machado sent letters to Ernestina Champourcín's husband and some of them were his poems. In this sense, this poem of Ernestina Champourcín can be evaluated as an example of metapoetry that can be read in multiple layers, with a respectful farewell to the exiled Antonio Machado and a reference to his poetic understanding.

In the 7th poem titled (VALENCIA), the use of the plural subject becomes more evident, transformed to "everyone" or "nobody". This is because here everybody has a common destiny. Valencia is the city Champourcín and her husband went to after Madrid before they left Spain. In this poem, via the metaphor of sea, the external reality coincides with the inner reality: against the immense blue, the consciousness of mortality is deepened in the reader, and the human despair is emphasized in the face of the uncertainty of fate and the future. The poet and other poets who went into exile like her, are faced with an uncertain life, and no one could predict where and how it would end. At the same time, the sea, in modern poetry, metaphorically expresses the common space where all lives intersect, all 'I's transcendently meet in a common consciousness:

(…)
Birkaç kişi biliyordu, diğerleri
bilmiyormuş gibi yapıyordu.
Ama deniz…
(…)
Kaybolmak istedi biri
dalgaların içinde sonsuza dek
Ama deniz ..
(…)
Bunu asla kimse bilmedi.
Sadece deniz ..,
(Arizmendi, 2004, p. 155)[3]

Thus, the individual voice of the lyrical subject passes from 'I' to another. This approach explores the sphere of common consciousness that Unamuno and Antonio Machado perceive as the "world of other 'I's". In this sphere, the subjective meets the universal and opposites can be observed. According to poetic humanization as in this poem, the subjective with the social, the individual with the historical, the historical and the universal, the human with the divine, and the infinite with the momentary overlap. On the other hand, the semantic gaps left by the poet were still waiting to be perceived, and in the 1930s, especially with the Republic, during the Civil War and after, poetic humanization was again experienced through the poets of the Generation of '27, who moved away from Ortega y Gasset's art dehumanization approach. As Felipe Díaz Pardo explains, in the second half of the 1920's, Antonio Machado was very important to them. (Díaz Pardo, 2018, p. 133). In this direction, parallels are observed in Ernestina Champourcín's poetry, as well as in Machado's understanding of poetry and that of other poets of the Generation of '27, where the avant-garde elements of the poem are completed by the reader. In this sense, the story of the exile weaved throughout the book is based not only on description, but also on the effect of events and situations created in external reality on the mind, senses, and emotions. And to complete the fiction, the text demands the mental, sensory, and emotional participation of the reader. In this regard, while Ernestina de Champourcín's poetry contains avant-garde elements, it does not deny the poetic legacy of Modernism, following Ruben Darío, Emilio Carrere, and other members of this aesthetic cultural movement. Perhaps in her youth, when

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3   *Unos sabían, otros / fingían no saber ./ Pero el mar…// Alguien quiso perderse / para siempre en las olas / Pero el mar...// // Nadie lo supo nunca / Sólo el mar..*

asked about her understanding of poetry for the poetry anthology that Gerardo Diego had edited, due to her poetry situation being within a clearly defined framework, she succeeded in creating a poetic reality where all the elements that seem to be opposed to each other could breathe without threatening each other. She was not only known as a modernist poet by writing within the aesthetic rules of Modernism, but she was a modern poet who was aware of the evolving aesthetic tastes that changed throughout her life, and she knew how to synthesize it in her poetry. Nobody could deny that the lyrical subject in her poems has an individual voice, but no one can limit her poetry as being autobiographical or anecdotal. What is read is not just the exile, but the poetry of the exile: preserving the external reality and poetic reality in their spheres, she deepens each other and creates different layers of reading.

Accordingly, while the 10th poem (BARCELONA) appears as a bloody and dark arena of conflict, the 12th poem (LA JUNQUERA) metaphorically points to the boundary:

> *(…)*
> *Orada, sınırda*
> *Karanlık bir çizgi yükseliyor*
> (Arizmendi, 2004, p. 158)[4]

In the 13th poem (LE BOULU), the theme of boundary continues. At first, we feel the crossing of the border, getting rid of the uncanny of the 'inside', the comfort of going out:

> *(…)*
> *Ve nihayet bir kahve*
> *Telaşsız, korkusuz*
> *Ama bir fincan yeterli değil*
> (Arizmendi, 2004, p. 159)[5]

As Iker González-Allende mentions, after the Civil War broke out, Ernestina moved to Valencia, then to Barcelona and on to Toulouse in France where she and her husband lived for three months due to her husband Domenchina's relationship with the Republican Left. Finally, they decided to move to Mexico where they dedicated themselves to

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4   *Allá en la frontera / se alza una linea oscura*

5   *Y por fin un cafe / Sin prisas y sin miedo, pero una taza es poco*

translation (González, 2004:149). The poems in the book also follow the two most common routes for all exiles: some of those who were exiled went first to Valencia or La Junquera in order to cross the French border, taking a boat in order to leave Spanish territory, while others went to a safer place by starting their journeys from Madrid or elsewhere in Spain. As we mentioned, Ernestina Champourcín was one of those who went to Valencia. Despite this, the fact that she mentioned the other exile route, which was not included in the poems, is a clear indication that the book exceeded the autobiographical dimension and exile is handled as a human condition.

One cup is not enough to quench a person's thirst and soothe him/her. Likewise, with the confidence of getting out of the country, while the comfort of survival replaced the fear of death, it was painful to leave everything one possessed behind and to face hardship and the unknown struggles of life as well as economic challenges. The comfort observed in the first lines of this poem is replaced by anxiety at the end of the poem.

> *(…)*
> *Ve şimdi ne? Ne yöne?*
> (Arizmendi, 2004, p.159)[6]

After the uneasiness caused by the unknown is dealt with in a few poems, in the 17th poem (ALTA MAR), the mystical voice of the poet becomes more audible in her dialogue with nature and this penetrates our souls as readers: the individual destinies of the poet and her husband turn into a human condition, which coincides with the essence of being human.

> *Bir an önce varmak istiyorum*
> *çünkü deniz bizi uzaklaştırıyor.*
> *Birlikte çıktığımız bu deniz yolculuğu*
> *ikimizin arasına*
> *inanılmaz bir mesafe koyuyor.*
>
> *Ve böyle yol alıyoruz*
> *Omuz omuza ayrılıyoruz*
> *çünkü deniz yakın:*
> *deniz her zamankinden daha fazla deniz!*

---

6   *Y ahora qué hacia dónde?*

> *Birbirimize bakamıyoruz*
> *eskiden olduğu gibi*
> (…)
>
> *Ve deniz bizi ayırıyor*
> *düşmanca ama çok güzel …*
> (Arizmendi, 2004, pp. 161-162)[7]

In this poem, the sea is the symbol of crossing, physically and spiritually, crossing to the other shore. The sea is the sea she looked at in Valencia, but she still does not know her destiny because "only the sea knows" this. The open sea, while creating an open border between Spain and them, also creates a spiritual boundary between the two exiled poets, Ernestina and her husband, Juan José Domenchina. Their life before the Civil War, their avant-garde stance, their search for a new Spain and a new society, their intellectual concerns, their writing efforts, their ideals were suddenly replaced by an anxiety of survival and by the need to make a living. While the Civil War disrupted Spanish cultural history in every sense and made all the social and cultural achievements accomplished until that day look empty, it also distanced people from themselves and created a sense of deprivation spiritually. Furthermore, her husband, who was a poet like herself, could not adapt to a life in exile, and the burden of the struggle for life was left to Ernestina de Champourcín. Therefore, Sara Isabel García Mendoza, in her work entitled "Los exilios de Ernestina de Champourcín", interprets that Ernestina's fear was not on her behalf or because of the things she had left behind on the road and lost, but that her husband could not handle the exile spiritually, that he had left himself back in his country, and that he was not the same person in exile (García Mendoza, 2006: 195). Milagros Arizmendi draws attention to the mystical tone that testifies to everyone's pain in Ernestina de Champourcín's poem. According to Arizmendi, "the poet perceives life as an eternal exile in a tireless search, whose only refuge is God." (Arizmendi, 2004, p. 28).

For this reason, in exile Champourcín exhibits a much more resilient and vital attitude than her husband; and writing functions as a release from pain for the poet, moreover, it becomes an alternative to the lost homeland, building a space independent of time

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7   *Quisiera llegar pronto / porque el mar nos aleja. / Este navegar junto / extiende entre los dos / una enorme distancia. //Y así, hombro con hombro / nos vamos separando // porque el mar está cerca: el mar más mar que nunca! // No podemos mirarnos / ya lo mismo que antes (…) // Y nos separa el mar / hostil pero tan bello…*

and space through the word alleviating the absence of the distant land (Arizmendi, 2004, p. 28). In the same vein, Rafael Narbona who evaluates Ernestina de Champourcín as a rebellious spirit, recalls Champourcín's statement in a letter she wrote to her poet friend Carmen Conte, "I only believe in God and beauty, I have no place for more," and interprets her poetry as an endless dialogue with God, drawing attention to the moral and aesthetic quest that coexists with a belief in God in her mystic poetry (Narbona, 2019).

Ernestina de Champourcín, after her book *Primer exilio*, remained committed to writing until her death. She was awarded several prizes, most notably the *Euskadi Prize for Literature Written in Spanish (Poetry modality)* in 1989, and *Progressist Women Prize* also in 1989. On March 27, 1999, she departed this life in Madrid, but her poetry is still alive.

In this study, we saw how Ernestina de Champourcín, one of the Generation of '27 poets, skillfully combined rational reality with poetic reality in her book *Primer exilio*. In doing so, we determined how several poetic tendencies, most of which sprouted in opposition to each other at different periods in Spanish poetry, could coexist harmoniously in the same poem. In Ernestina de Champourcín's poetry, we observed how masterfully the heritage of the Generation of '98, of modernism's temporal poetry, and of avant-garde poetry meet. Thus, we determined the cornerstones of the poetic reality that the poet built based on anecdotal elements in her book *Primer exilio*. At the same time, we witnessed how the poet wrote with the pain of inner exile which she experienced when she returned to the city in which she had been born, and how she transformed the pain of exile of the past into a field of creation by taking refuge in poetry. In this sense, we concluded that the poet is above all exiled to writing. Although this situation, which determined her fate from the very beginning, caused the poet to live a tragic life, we found that the occupation of writing in which she transformed the tragic reality into the poetic reality is the real breathing ground of the poet, therefore her life corresponded exactly to her poetry. Moreoever, we saw how negative developments in 20th century Spanish poetry, culture and political history affected women poets negatively. We witnessed the lifelong individual and social trauma of the Civil War. Let us conclude with the hope and belief that Ernestina de Champourcín and women poets in general will take their deserved place in anthologies, literary history books, and world literature.

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Research Article

Análisis del discurso mítico de "La esfinge de oro" de Carlos Raúl Sepúlveda*

Analysis of the Mythical Discourse of "La esfinge de oro" by Carlos Raúl Sepúlveda

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RESUMEN

En este trabajo estudiamos el cuento, "La esfinge de oro" (1988) de Carlos Raúl Sepúlveda, una importante figura de la literatura fantástica y de ciencia ficción chilena. En primer lugar, realizamos un análisis de esta obra desde la perspectiva durandiana del imaginario a partir de los esquemas, los arquetipos y los símbolos que presenta el relato. En cuanto a la imaginación simbólica, el cuento está caracterizado por una polarización de imágenes que está reflejada de forma más clara e intensa en dos espacios decisivos para el protagonista, es decir, Ñuble, su patria chica y la capital chilena. La primera de estas dos corresponde a la isotopía de imágenes que Gilbert Durand denomina el Régimen Nocturno del imaginario. Y desde este punto de vista, las imágenes urbanas, entre otras, que se reflejan de forma negativa, se asocian al Régimen Diurno. En el estudio de imágenes y conceptos, también asumimos la perspectiva complementaria de otros autores como Mircea Eliade y Northrop Frye. Este estudio en general nos sirve como punto de partida para el análisis de las relaciones sincrónicas y diacrónicas del relato. A través de los mitemas redundantes determinados en el presente análisis, llegamos al mito heroico inherente a la obra, que queda de manifiesto a través del método de Lévi Strauss, tal y como se emplea en la mitocrítica durandiana.
Palabras clave: Carlos Raúl Sepúlveda, ciencia ficción, mitocrítica, estructuras del imaginario, Gilbert Durand

ABSTRACT

In this work we study "La esfinge de oro" (1988) by Carlos Raúl Sepúlveda, an important figure in Chilean fantastic and science fiction literature. Firstly, we carry out an analysis of the story from Gilbert Durand's perspective of the imaginary based on the schemes, archetypes, and symbols that the story presents. In terms of symbolic imagination, the story is characterized by a polarization of images that is reflected more clearly and intensely in two crucial spaces for the protagonist, Ñuble: his hometown, and the Chilean capital. The first of these two coincides with the isotopy of images that the French thinker calls the Nocturnal Regime of the imaginary. And from this point of view, urban images, among others, that are reflected in a negative way, are associated with the Diurnal Regime. In the study of images and concepts, we also assume the complementary perspectives of other authors such as Mircea Eliade and Northrop Frye. This study in general provides the basis for the analysis of the synchronic and

diachronic relationships of the story. Through the redundant mythemes determined in the present analysis, we arrive at the heroic myth inherent in the short story, which is revealed through Lévi Strauss's method, as used in Durand's myth criticism.

Keywords: Carlos Raúl Sepúlveda, science fiction, myth criticism, structures of the imaginary, Gilbert Durand

EXTENDED ABSTRACT

This work is an analysis of the short story "La esfinge de oro" (1988) by Carlos Raúl Sepúlveda, a prominent figure in Chilean fantastic and science fiction literature. In the first place, we carried out an analysis of the story from Gilbert Durand's perspective of the imaginary based on the schemes, archetypes, and symbols that the story presents. From this point of view, we have determined that most of the spaces and objects that appear in the story take part in a polarization of images. The variety of symbols and archetypes related to the town that is surrounded by nature belong to the nocturnal regime and can be grouped into the categories of land and sea. In coherence with the polarity of the imaginary to which they belong, these images return the protagonist to his childhood and distance him from the burden caused by linear urban time. As central motifs, the well and the terracotta statue are also part of this isotopy of containing and protective images. The well can be considered as the image that most representatively reflects the return to the origin and the past. On the other hand, the descent of the protagonist into the well is characteristically related to mystical structures and depicts certain aspects of initiation. In many traditional and contemporary narratives, similar descents typically lead to self-fulfillment, development, regeneration, and are also linked to regression, from the perspective of Jung's analytical psychology.

The set of images related to the hometown contrasts with those that represent Santiago and all the negative aspects that this city implies in the story. This group of images corresponds to the diurnal regime and is represented from the pejorative perspective of mystical structures. The opposition between Santiago and Ñuble is characterised by the following contrary characteristics: contemporary against primordial, urban against natural, ordinary against incredible, offensive against delightful, and unbearable against pleasant. These characteristics are reflected in the story with symbolic associations that are basically related to the anguish of human beings in the face of death.

In summary, we can affirm that the story presents numerous images that coincide with great accuracy with the symbols and archetypes categorized by the theory of the

imaginary. Likewise, certain processes that play a fundamental role in the context of symbolic imagination stand out in the story, such as the ways in which time as destruction is processed by different polarities and structures of the imaginary. In this sense, reasons related to the return to the hometown, in terms of seeking refuge from the frustration caused by urban life, are related to euphemism. This concept refers, in very general terms, to the way in which mystical structures alleviate the negative effect that mortal time produces in the psyche. On the other hand, we have emphasized the significant phenomenon of the radical change of the predominant regime of the imaginary that occurs in the denouement. The self-understanding of the protagonist as a cosmic being invalidates the mystical structures, which have been active and decisive in the story up to this point and gives prominence to the diurnal polarity. Time continues to be a central theme and this supernatural final event leads to emergence of the diurnal images of confrontation with time.

The study that we have carried out in the article and was summarized here constitutes the basis of the analysis of the synchronic and diachronic relationships of the story. Through the redundant mythemes determined in the present analysis, we arrive at the heroic myth inherent in the short story, which is revealed through Lévi Strauss's method, as used in Durand's myth criticism. The peculiar aspects of the heroic myth in the story are the recovery of the hero of his true identity and the diurnal overcoming of his former self.

Introducción

Carlos Raúl Sepúlveda (1943 - 2007) es una figura prominente de la literatura fantástica y de ciencia ficción chilena y autor de las novelas, *El Dios de los Hielos* (1986), *Orión. El Mensaje de los Dioses* (1999), y *Vagamundos* (2002) y de, entre otros, los libros de cuentos, *En el Barrio Bellavista* (1997), *En el País de los lotófagos* (2005) y La Puerta Negra (2006). Su relato "La esfinge de oro", que pertenece al género fantástico, fue elegido para formar parte de la *Antología de Cuentos Chilenos de Ciencia Ficción y Fantasía* (1988), publicada por la editorial Andrés Bello. También fue director honorario de la SOCHIF (Sociedad Chilena de Fantasía y Ciencia Ficción) y editor de la revista *Quantor* y el sitio web, *eltábano.cl*. Sepúlveda fue ganador del Premio Nova con su novela, *El Dios de los Hielos*. (Novoa Sepulveda, 2006, p. 219)

Antes de realizar el estudio del discurso mítico inherente a "La esfinge de oro", vamos a analizar el panorama arquetípico del cuento en cuestión a partir de la teoría del imaginario de Gilbert Durand, expuesta en *Las estructuras antropológicas del imaginario* (1960). En el imaginario, Durand distingue una polaridad en la que una cantidad infinita de imágenes de la psique del ser humano se relacionan con uno de los dos regímenes, nombrados diurno y nocturno. El nocturno está constituido de dos categorías de estructuras[1], la sintética y la mística[2]. La polaridad diurna y los dos conjuntos estructurales nocturnos corresponden a tres reflejos dominantes[3] que son considerados como los orígenes biológicos que desencadenan la aparición de varios tipos de imágenes del régimen diurno y las de las dos categorías estructurales nocturnas. Por otra parte, las categorías de las imágenes son: esquemas, arquetipos y símbolos pertenecientes al régimen en cuestión y a los dos conjuntos estructurales nocturnos. Los símbolos de la polaridad diurna y de las estructuras sintéticas y místicas se originan, a su vez, en tres formas de arquetipos: verbales[4], epítetos y sustantivos. Evidentemente, los arquetipos en cuestión, que tienen una naturaleza lingüística son, en gran medida, universales para

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1   En *Las estructuras antropológicas del imaginario*, Gilbert Durand define la estructura como "una forma transformable, que juega el papel de protocolo motivador para toda una agrupación de imágenes y susceptible a su vez de agrupación en una estructura más general que nosotros llamaremos Régimen" (1979, p. 57).

2   Durand expone que, en este contexto, el término en cuestión no se refiere al sentido religioso de la palabra, sino que reúne "una voluntad de unión" con un "cierto gusto por la intimidad secreta" (p. 256) de la misma forma en que fue utilizado por los antropólogos Lucien Lévy-Bruhl y Jean Przyluski.

3   Los reflejos dominantes se distinguen por su capacidad de inhibir los demás reflejos. Estos tres reflejos fueron descubiertos por el psiquiatra ruso Vladimir Bechterev a través de sus observaciones experimentales. Véase Vladimir Betcherev, *La psychologie objective*. Paris: Alcan, 1933, 221.

4   Los esquemas verbales también se pueden considerar como arquetipos.

el ser humano. Cada símbolo reúne diversas cualidades de ciertos arquetipos que pertenecen a la misma isotopía. A diferencia de los arquetipos, los símbolos son polivalentes, varían de una época a otra y son propios de la cultura a la que pertenecen. El régimen diurno tiene su origen en el reflejo dominante postural y su aparición se remonta a la de *Homo erectus*. El género humano empieza a desarrollar este régimen del imaginario en el plano mental como un resultado de su nueva postura erguida. De esta forma surgen las oposiciones de arriba-abajo, alto-bajo y otras similares con sentidos metafóricos, como puro-mancillado, la luz-las tinieblas, el héroe-el monstruo, el jefe-el inferior. Estos arquetipos se reflejan en símbolos diurnos en los que se repite de varias formas esta noción de contrastes. Por otra parte, las estructuras sintéticas y las místicas del régimen nocturno, que precede el diurno, se originan, respectivamente, en dos reflejos dominantes: digestivo y copulativo. Las estructuras místicas se originan del primero y están caracterizadas por los esquemas verbales como descender, poseer, penetrar; arquetipos epítetos como profundo, calmo, caliente, íntimo y oculto; sustantivos de casa, centro, madre, recipiente, alimento, sustancia. Existe una oposición esencial entre las estructuras místicas y la polaridad diurna. Al contrario del régimen diurno, caracterizado por las tendencias de separar, distinguir o formar contradicciones, las estructuras místicas tienen propensión a confundir y carecen de precisión y claridad. Además, numerosos elementos que sobresalen por su carácter positivo en un régimen adoptan en el otro una naturaleza negativa. Por ejemplo, en la polaridad diurna, la luz y lo grande destacan como imágenes positivas y sus opuestos se admiten como negativos. Contrariamente, en las estructuras místicas, la oscuridad y lo pequeño son imágenes positivas, lo cual se asocia al concepto denominado eufemismo que se explicará más adelante. En cuanto a las estructuras sintéticas, el impulso del reflejo dominante copulativo se refleja en gran parte de las imágenes asociadas a la *coincidentia oppositorum*, es decir, a la unión de los contrarios. Estas estructuras de la polaridad nocturna se caracterizan básicamente por las nociones de tiempo cíclico, progreso y sistematización, reflejados por sus arquetipos y símbolos (İlgürel, 2019, pp. 17-18; Durand 1979).

Conviene mencionar también que después de exponer el panorama general de los arquetipos y símbolos del relato, tomando como base el acercamiento teórico expuesto seguimos con el análisis de estas imágenes como un todo; en otras palabras, en forma de un discurso mítico. Con este fin, tomamos como punto de partida el método planteado por Claude Lévi-Strauss en *Antropología estructural* (1958) de la forma en que fue adoptado por Durand. Se trata del método que nos sirve para descomponer un mito en sus mitemas, es decir, "unidades semánticas más pequeñas" (Durand, 2013, p. 36) y

presentarlos en una tabla de forma que nos permita ver tanto las isotopías de los mitemas redundantes[5] como el desarrollo de la historia narrada. Este método de análisis de narraciones nos permite exponer al mismo tiempo los sistemas sincrónico y diacrónico de sus mitemas. Con ayuda de este método podemos revelar el mito inherente a la obra que se puede definir como:

> […] un relato (discurso mítico) que pone en escena unos personajes, unos decorados, unos objetos simbólicamente valorizados, que se puede segmentar en secuencias o unidades semánticas más pequeñas (los mitemas) y en el que se invierte necesariamente una creencia (contrariamente a lo que sucede con la fábula o el cuento) llamada «pregnancia simbólica». (Durand, 2013, p. 36)

En los apartados dedicados al análisis del cuento, tratamos algunas nociones que no hemos abordado en este panorama general de la teoría del imaginario. Creemos que, al ser presentados así, junto a los casos que se dan en el relato, se puede facilitar en gran medida su comprensión.

Resumen

El cuento comienza con el viaje en autobús del narrador-protagonista[6] desde Santiago hacia Ñuble, su patria chica. Los paisajes de los territorios rurales por los que pasa y del mar le parecen bonitos y le afectan profundamente, ya que la vida urbana lo ha dejado desconectado de la naturaleza. Como lleva más de treinta años viviendo en la capital, todo lo que ve le da la impresión de haber llegado a un país desconocido. Sus observaciones le traen a la mente recuerdos de su infancia, en los que destacan imágenes hermosas de la vida rural y de la naturaleza. La mayoría de sus memorias se relacionan con la fauna y la agricultura. Estos reflejan la abundancia, la fertilidad y aún cierto erotismo de forma indirecta. Algunas reminiscencias acogedoras de Ñuble también le recuerdan ciertos sabores y aromas. Además, compara la vida rural con la urbana que al final le desilusiona.

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5   Durand asocia el mitema a su propia noción del imaginario y afirma que en él "el dinamismo «verbal» domina a la sustantividad" (2012, p. 114). Partiendo de esta postura que caracteriza el mitema basándose fundamentalmente en su naturaleza esquemática y arquetípica, empleamos una forma de la clasificación de mitemas en la que no se buscan exclusivamente las redundancias de los mitemas clásicos. En nuestro análisis también tenemos en cuenta las repeticiones que son directamente asociables a los estructuras, esquemas y arquetipos establecidos por el pensador francés.

6   El nombre del protagonista no se especifica en el cuento.

Lamenta su desconexión con la naturaleza y todo lo que lo une a su infancia, y además le entristece especialmente el tiempo lineal urbano, que le causa frustración.

El motivo de su viaje es presentar una demanda contra los Osorio, unos vecinos que han ocupado una parte de sus tierras. Al llegar, se encuentra con Auristela Chandía, una mujer de aspecto matriarcal, cuya familia se llevaba bien con la del protagonista, es decir, con los Catalán. Auristela, que ocupa un lugar importante en sus recuerdos de infancia, es la que le avisó de la ocupación de sus tierras.

Siente remordimiento por no haber regresado al Molino, la mansión de su familia en Ñuble. Por eso, antes de volver a Santiago, decide visitar la mansión abandonada a la que se refiere como "nuestro cordón umbilical con la tierra" (Sepúlveda, 1988, p. 143). Se describe detalladamente el deterioro provocado por el aire salino y la vegetación salvaje en el jardín y en la casa debido al descuido de décadas. Entra en la mansión, también envejecida por dentro, donde se pone a imaginar la alegre e interesante vida de su acomodada familia reviviendo la emoción de sus fantasías infantiles.

Hace un recorrido por la gran mansión, que fue dañada en un terremoto ocurrido en 1938, posterior a la partida de la familia. Posiblemente a causa de este desastre, también se encuentra desencajada la muela de piedra del molino que forma parte de la mansión y le da su nombre. Descubre que la base de la muela expuso "…al desplazarse de sus soportes, un agujero de no más de un metro y medio por un metro" (Sepúlveda, 1988, p. 147). Observa el agujero con la ayuda de una cerilla y al entrever unos estrechos escalones labrados en la roca, decide meterse. Empieza a descender y a unos doce metros aproximadamente descubre una estructura que es el brocal de un pozo. Se pregunta qué hay al fondo y se sirve de la manivela para subir un pesado objeto sujeto a la cadena. Aparece una masa chorreando barro y al palparla con las manos, se entera de que es una esfinge. Al abrazarla para colocarla en el suelo, experimenta "una curiosa sensación de respuesta, una especie de reconocimiento que manaba desde su superficie en una oleada cálida, magnética, como si se tratase de una sima, atrayente y repulsiva a la vez" (1988, p. 149). Se marcha y vuelve al día siguiente con lámparas, pala y cuerdas para examinar mejor su hallazgo. Como el barro ha desaparecido y gracias a una mejor iluminación, ve que se trata de una figura humana en cuclillas.

Le atribuye a la estatua una "cualidad suplementaria indefinible", (Sepúlveda, 1988, p. 151) relacionada con el movimiento, el tiempo y el espacio, sugiriendo que el objeto

descubierto es mucho más que una mera escultura. A continuación, vive una experiencia sobrenatural, una visión que le revela la destrucción inacabable de la naturaleza. Experimenta otra forma de ser, esta vez cósmica, que le hace sentir en la cara las "arideces desérticas producidas por la exposición a la luz de innumerables coronas solares" (1988, p. 151). Al darse cuenta de que le ha crecido la barba, entiende que esta experiencia le ha sometido a otro tiempo que transcurre mucho más lento, propio de seres cósmicos. Luego, el narrador protagonista se refiere a la relatividad del tiempo en función del ser que lo percibe y describe este hecho a través de una analogía que lleva a un extremo[7]. Al parecer, de esta forma se insinúa la inmortalidad y la existencia astral que pronto alcanzará. Al volver en sí, su sed le sugiere que han pasado al menos un par de días. Recuerda que aparte de su existencia como ser humano, es también dos seres cósmicos a la vez. Afirma que el primero de los dos permanece en él, pero se extiende más allá del Sistema Solar, mientras que el otro, como la esencia de la vida y del tiempo, se representa como un ser más universal cuya gigantez se relata a través de su presencia, que abarca la galaxia de Andrómeda y las estrellas de Canopus y Betelgeuse. La siguiente frase lo describe de forma más precisa: "El dios durmiente, el remoto desconocido que me comparte con la suma total de la materia organizada y también con el otro" (p. 152). Califica su aspecto humano de efímero e insignificante y lo asemeja a un "ente petrificado, una cáscara", (p. 153) una expresión que también se refiere a la estatua.

Durante un rato está indeciso acerca del valor e importancia de la estatua. Al principio, la rechaza en su totalidad, pero después considera los aspectos positivos y apetecibles de su vida. Sin embargo, al final destruye con su pala la escultura, que es de terracota y no de piedra como creía. Al romperla en pedazos, descubre dentro una imagen de oro que representa, aparentemente, su versión cósmica y divina: "Algo hermoso, resplandeciente, con vida" (Sepúlveda, 1988, p. 154). La imagen, que califica de su verdadero yo, se pone de pie y le extiende sus brazos acogiéndolo.

Análisis de imágenes

Con respecto a la imaginación simbólica, este hallazgo y el incidente maravilloso que provoca son una compensación de toda la angustia originada en su distanciamiento del lugar de origen. Tan pronto como se alude por primera vez a Santiago, empieza a

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7   Esta analogía también representa una forma de existencia infinita: "Que el lapso transcurrido desde el momento que uno despega el pie del suelo y lo desplaza para depositar frente a sí el talón puede ser tan largo que el mundo, la tierra, todo aquello que se va a pisar ahora puede desaparecer y el acto que se realiza jamás será consumado" (Sepúlveda, 1988, pp. 151-152).

manifestarse una polarización entre la capital de Chile y Ñuble. Este antagonismo de espacios es un aspecto constitutivo del relato que determina en gran parte las isotopías de las imágenes importantes. En el contexto de esta polarización, Santiago y Ñuble destacan con cualidades contrarias tales como contemporáneo y primitivo, urbano y natural, ordinario e inverosímil[8], severo y ameno, inaguantable y placentero. La forma en que representa a su acogedor pueblo demuestra que para el protagonista tiene un valor profundo y arquetípico. Las imágenes que caracterizan Ñuble comprueban que se trata de un espacio correspondiente sobre todo a las estructuras místicas de la polaridad nocturna con respecto al reposo y a la intimidad. Cabe resaltar que el uso del narrador protagonista es uno de los factores que refuerzan el efecto de la intimidad. En este espacio que asume una cualidad maternal, también nos encontramos con una figura patriarcal, sin embargo, se trata de una representación positiva que no contradice el carácter de Ñuble: "El padre, a caballo, mascando gallardo una sonrisa bajo el bigote claro" (Sepúlveda, 1988, p. 142). En este contexto, el retorno del protagonista a su lugar de origen, y a El Molino en especial, se puede considerar como *regressus ad uterum*.

El relato presenta dos categorías generales de imágenes relativas a Ñuble, asociadas con las estructuras místicas. Se trata de motivos relacionados con la tierra, a saber, propios de la flora, la agricultura y los productos agrícolas. Y el otro grupo de imágenes isotópicas son las que se relacionan con el mar. Ambos tipos de motivos aluden a la relación profunda y al sentido de pertenencia del protagonista con Ñuble. La presencia arraigada de las estructuras místicas en la representación de su lugar de origen está reflejada también en la importancia del olfato y el gusto, sentidos relacionados con las estructuras en cuestión: "Mi infancia era un cesto de uva dulce, moscatel con abejas extraviadas entre las redomas de arrope violáceo", (Sepúlveda, 1988, p. 142) "Mi olfato presentía el viento fresco, el aire oceánico, más allá del blanco camino polvoriento" (1988, p. 141).

Del mismo modo que las demás imágenes asociadas a la tierra, el trigo se relaciona con el régimen nocturno del imaginario. Como es bien sabido, es el ingrediente del pan, alimento principal que garantiza la subsistencia. En este sentido, se relaciona con las estructuras místicas del régimen nocturno con respecto a la dominante digestiva y el arquetipo sustantivo, el alimento. Por otra parte, la referencia del narrador

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8   Los sentimientos que su pueblo despierta en el protagonista revelan este contraste: "El mismo vehículo con su inverosímil carga de sacos, bultos y animales vivos, la gente de piel recocida por el sol, terracota velada a la sombra de las chupallas, todo lo que podía percibir, me parecía distinto y hermoso" (Sepúlveda, 1988, p. 141).

protagonista al "hermético círculo de la trilla" (Sepúlveda, 1988, p. 142) resalta su valor simbólico que rebasa el simple acto de la separación del grano de la paja. El movimiento circular, que refleja el esquema verbal, volver, es un aspecto arquetípico de esta actividad. El tiempo cíclico, al que vamos a referirnos en el siguiente apartado, también se asocia con este esquema. En síntesis, podemos decir que el trigo y la trilla adquieren un papel importante como parte de las numerosas imágenes que dotan a Ñuble de un aspecto simbólico nocturno.

La siguiente cita es otro ejemplo que reúne, desde una perspectiva primitiva, nociones como la fecundidad, la nutrición y el erotismo en el motivo de la tierra. Con su fuerte matiz de la intimidad, estas representaciones expresan el concepto del regreso al seno maternal.

> Auristela Chandía y los albos zarcillos creciendo en el tallo de la vid, duraznos perfumados a la sombra de las hojas, tan tímidos en su preñada redondez como el seno de una adolescente y una sonrisa roja en el trozo de sandía con harina tostada. (Sepúlveda, 1988, pp. 142-143)

Aunque en el cuento no aparece de forma tan diversa como en el caso de las imágenes relativas a la tierra, el mar tiene una presencia igual de importante. Su significado simbólico coincide, además, con el hecho que concluye el relato: "Todo sale del mar y todo vuelve a él: lugar de los nacimientos, de las transformaciones y de los renacimientos" (Chevalier, 1986, p. 689). De la misma manera que Ñuble, este arquetipo maternal ejerce una profunda influencia en el protagonista. Por lo tanto, su representación en el relato y la impresión que deja en él están vinculadas con el retorno al seno materno. Gilbert Durand enfatiza el aspecto de la vuelta al origen de esta imagen de forma coherente a su función en el cuento: "Es el abismo feminizado y maternal el que, para numerosas culturas, es el arquetipo del descenso y de retorno a las fuentes originales de la felicidad" (1979, p. 214). Citamos dos casos en que se refiere a esta imagen, destacando sus aspectos de intimidad e inclusión asociados a las estructuras místicas del imaginario:

> No, aquello no había sido olvidado; el Pacífico, que como una gran bestia verdosa se removía inquieto en mi recuerdo, allende los acantilados interminables y los escarpados muros de arena húmeda. (Sepúlveda, 1988, p. 141)

> Era un viento marino entre los cabellos y la espuma sin fin trayendo sus obsequios; maderos pulimentados por las olas, caracoles de mármol estructurando collares sobre la seda gris. (Sepúlveda, 1988, p. 142)

Imágenes relacionadas con el tiempo

Antes del milagroso evento final que lo convierte en un ser diurno en extremo, el protagonista expresa de varias formas su afán por trasladarse a Ñuble. Este deseo suyo sugiere que, en primer lugar, predominan en él las estructuras místicas, especialmente con respecto a las nociones de reposo e intimidad. Así que, mantiene una actitud adversa hacia las imágenes pertenecientes al régimen diurno, particularmente referentes a la noción temporal lineal, propia de esta polaridad. Por este motivo, adopta la perspectiva peyorativa de las estructuras místicas en la representación de Santiago con relación a la separación y a severidad diurnas.

> Ñuble y los primeros años de mi vida, cuando no sospechaba que existieran oficinas fiscales, esperas sin término, estampillas y horarios como rejas cuadriculando el tiempo. […] Cuando dinero, éxito o futuro, no eran más que palabras carentes de sentido y mi corazón no sabía de terrores, de dudas angustiosas, de tedio o desamor. (Sepúlveda, 1988, p. 142)

La capital le impone un orden no deseado y le priva de la libertad, la satisfacción y la felicidad que le daba el Ñuble de su infancia. En esta polarización de imágenes, el tiempo tiene un lugar importante y la expresión "cuadriculando el tiempo" (Sepúlveda, 1988, p. 142) refleja explícitamente la actitud nocturna. Este punto de vista enfatiza la compartimentación del tiempo que resulta en la pérdida del contacto con los ritmos y ciclos de la naturaleza, propios de las estructuras sintéticas. Por otra parte, estas palabras también reflejan la protección del tiempo destructor que Ñuble proporcionaba al niño protagonista, hecho asociado a las estructuras místicas. Además, la indiferencia hacia el futuro expresada en la cita mencionada es un caso que refleja característicamente la postura mística frente al tiempo. En términos generales, se representa una oposición entre las nociones nocturnas del tiempo relacionadas con el lugar de origen y el tiempo linear diurno, propio de la ciudad.

La noción temporal de las estructuras sintéticas también figura con relación al trigo. En primer lugar, su siembra y cosecha sirven como una expresión del tiempo cíclico

que rechaza la idea de la muerte reemplazándola con la de la continuidad de la vida. Por otra parte, tal como se representa en el relato, debido al movimiento circular, la trilla se relaciona con el esquema verbal sintético, volver.

> El nombre me estremeció el pensamiento en una ráfaga amarilla de paja aventada por horquetas obscuras, por cascos herrados corriendo en el hermético círculo de la trilla y visiones de grandes copos de sudor congelándose sobre los vientres hinchados de las yeguas. (Sepúlveda, 1988, p. 142)

Las siguientes citas que describen la presente situación de la antigua mansión relacionándola con un cadáver se relacionan con el tiempo mortal. La fuerte sensación de la muerte que se pretende dar al lector justifica nuestro acercamiento al relato, ya que el tiempo destructor es el factor fundamental que desencadena la imaginación simbólica.

> Desde lo alto de una loma, allá abajo, la casa me pareció al principio un extenso esqueleto, una pila de estructuras fósiles varadas junto a un cauce que serpenteaba hacia el océano.
> Las pilastras de la galería exterior, labradas en una sola pieza de eucalipto, aparecían corroídas por el aire salino, en tanto las tablas que entarimaban el porche, desclavadas unas, otras retorcidas, lucían sus huecos obscuros como dientes saltados.
> […]
> También los cristales de las ventanas aparecían velados y opacos como los ojos de un pez muerto. (Sepúlveda, 1988, pp. 145-146)

El contacto del protagonista con la estatua de terracota que lo representa a sí mismo[9], lo conduce al conocimiento de que él es un ser cósmico y eterno. Este acontecimiento marca un cambio radical en cuanto al régimen del imaginario adoptado por el protagonista que pasa a asumir la polaridad diurna. En este contexto, se lidia con el problema de la mortalidad a través de "luchas" con las imágenes que la representan. Después de su primera experiencia maravillosa con la escultura, como un acto típico de la polaridad diurna del imaginario, el protagonista destruye este objeto y encuentra dentro otra, esta vez de oro. Trataremos más a fondo este hecho, pero en lo concerniente

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9   "Facción por facción, pliegue a pliegue, tristeza por tristeza, era yo" (Sepúlveda, 1988, p. 153).

a este apartado podemos precisar que es un triunfo contra el tiempo mortal. Con respecto a la imaginación simbólica, el aspecto más importante de este milagroso evento sumamente diurno es, sin duda, la superación de la muerte.

Pozo e iniciación

El pozo, como el espacio simbólico donde tiene lugar el suceso milagroso del final del cuento, es un integrante importante del panorama arquetípico del relato. A partir de la perspectiva teórica que presentamos, el espacio subterráneo mencionado es una isotopía de Ñuble y El Molino, que también pertenecen a las estructuras místicas. Así las cosas, el pozo es un espacio primordial, por ende, profundizarse en él equivale a un retorno a su pasado y a su origen. Por otro lado, este tipo de descensos que posibilitan la autorrealización, el desarrollo y la regeneración, también se vinculan con la regresión[10], en cuanto a la psicología analítica de Jung.

En el contexto del relato, el pozo se relaciona con la mayoría de los arquetipos de las estructuras místicas, como el esquema verbal, descender, y todos los arquetipos epítetos, i.e., profundo, calmo, caliente, íntimo, oculto. Estas estructuras del imaginario invierten los valores negativos que la polaridad diurna atribuye a conceptos como la profundidad, la oscuridad y el encierro. De esta forma, desde la perspectiva en cuestión, las nociones como la muerte y la descomposición se reemplazan por el reposo y la protección.

La ubicación extraña del pozo también cobra sentido si tomamos en cuenta su relación con las estructuras místicas. Durand afirma que "en el Régimen Nocturno de la imagen, gracias al juego de los encajamientos sucesivos, donde el valor se asimila siempre al último contenido, al más pequeño, al más concentrado de los elementos" (1979, p. 263). En "La esfinge de oro", se da el caso de Ñuble donde se encuentra la mansión y, dentro de ella, un pozo con una estatua de terracota en su fondo que, a su vez, contiene una estatua de oro.

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10 Según Jung, las fantasías de vuelta a la infancia o a otros momentos en los que el individuo todavía no había sufrido los traumas y enfrentado diversos problemas pueden ser necesarias para lograr un auténtico progreso. Esta fase de protección y regeneración puede apoyar estos avances y hacerlos más seguros. En este sentido, el proceso por el que pasa el protagonista simula una regresión, ya que son las imágenes isotópicas de su infancia e incluso las de retorno al seno materno las que le permiten la maravillosa transformación final. Véase: Andrew Samuels, Bani Shorter y Fred Plaut, "Regression", *A Critical Dictionary of Jungian Analysis*. New York: Brunner-Routledge, 2003, 129-130.

Por otra parte, el concepto que aporta la mayor claridad a lo que experimenta el protagonista en el pozo es la de iniciación[11]. La muerte simbólica que la caracteriza se refleja en el relato en la destrucción de la estatua de terracota. De esta forma, logra dejar atrás su personalidad frustrada e infeliz. Este resultado se obtiene por medio de una integración al universo como un ser cósmico, diurno y no por el retorno definitivo a su lugar de origen. Sin duda, desde la perspectiva de la imaginación simbólica, la transformación que sufre equivale a vencer el tiempo mortal a nivel del imaginario. O sea, se trata esencialmente de la preocupación profunda del ser humano por la mortalidad que se refleja y que se resuelve en cada régimen del imaginario de forma distinta.

El concepto de la iniciación pertenece a las estructuras sintéticas de la polaridad nocturna, sin embargo, también se relaciona con el régimen diurno. Su aspecto de la muerte simbólica es un fin de la forma antigua de ser del individuo, por lo tanto, se relaciona con la polaridad en cuestión con respecto al esquema verbal, separar. Por otra parte, generalmente el proceso de la iniciación tiene lugar en espacios que representan el útero materno, ya que se simula un nuevo nacimiento. Por eso, el espacio subterráneo donde el protagonista experimenta el hecho sobrenatural también coincide con este aspecto del concepto en cuestión.

Además de su estrecha relación con la iniciación, el símbolo del pozo también es un punto de convergencia que representa el contacto del ser humano con el cosmos. Esta función del pozo que figura en el cuento está en concordancia con el carácter general del símbolo en cuestión:

> El pozo reviste un carácter sagrado en todas las tradiciones: realiza como una síntesis de tres órdenes cósmicos: cielo, tierra, infiernos; de tres elementos: el agua, la tierra y el aire; es una vía vital de comunicación. Es también un microcosmos o «síntesis cósmica. Comunica con la estancia de los muertos; el eco cavernoso que de él se eleva, los reflejos fugitivos del agua removida espesan el misterio más que lo aclaran. Considerado de abajo a arriba, es un telescopio astronómico gigante apuntado desde el fondo de las entrañas de la tierra hacia el polo celeste. Este complejo

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11   Este concepto se refiere fundamentalmente a la superación de la antigua forma de ser, a un desarrollo profundo y a la renovación. Se distingue por una muerte simbólica y una resurrección como un más maduro y superior. Véase: Andrew Samuels, Bani Shorter y Fred Plaut, "Iniciación", *A Critical Dictionary of Jungian Analysis*. New York: Brunner-Routledge, 2003, 82-83.

constituye una escala de salvación que enlaza entre sí los tres niveles del mundo[12]. (Chevalier, 1986, p. 850)

Estatua de terracota y aparición de imágenes diurnas

El descubrimiento de la estatua en el pozo es un motivo que también merece ser analizado. En un principio el protagonista la califica de esfinge, pero el día siguiente se da cuenta de que se trata de una "figura humana en cuclillas" (Sepúlveda, 1988, p. 150). En efecto, esta forma de la escultura se integra mejor con el panorama arquetípico presentado por esta última parte del relato. Por eso, la tratamos como tal en nuestro análisis.

Sin duda, el análisis de cualquier imagen debe partir del contexto en el que aparece. En este caso, es muy significativo que la escultura se encuentre dentro de un espacio que le es análogo. De hecho, la inclusión característica de las estructuras místicas está reforzada por encajamientos sucesivos de una serie de imágenes simbólicamente equivalentes. La cita siguiente justifica la isotopía que existe entre varias imágenes parecidas a las que abordamos: "La gruta está considerada en el folklore como matriz universal y está emparentada con los grandes símbolos de la maduración y de la intimidad, tales como el huevo, la crisálida y la tumba" (Durand, 1979, p. 230).

En primer lugar, hay que tener presente que la estatua de terracota se asocia típicamente a las estructuras místicas por ejercer la función de contenedor y por su postura en cuclillas. Por otra parte, se relaciona con el símbolo del huevo, mencionado en la cita y su destrucción desemboca en un cambio radical en cuanto al régimen del imaginario. Sin embargo, aun antes de este concluyente hecho, aparecen ciertas imágenes como indicios que anuncian la transición al orden diurno. Nos referimos al arquetipo sustantivo, luz y el símbolo, sol: "Conocí de pronto la tensión en mi estructura facial, la textura de mi piel; arideces desérticas producidas por la exposición a la luz de innumerables coronas solares" (Sepúlveda, 1988, p. 151). La perspectiva peyorativa propia de la polaridad diurna en la representación de la escultura también se deja entrever de varias formas. El uso del arquetipo sustantivo negativo de la miasma,[13] propio del régimen diurno comprueba asimismo este

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12 En la bibliografía del *Diccionario de los símbolos,* Chevalier identifica la siguiente obra como la fuente de la cita que aparece entre comillas: Champeaux G. de, Sterckx S. dom, O.S.B., *Introduction au monde des symboles*, París 1966.

13 "El aura de tristeza contaminaba su entorno como un miasma" (Sepúlveda, 1988, p. 150).

acercamiento. El rechazo del protagonista de la estatua, como un objeto que representa a sí mismo, también es propio de esta polaridad, en cuanto a su estructura denominada diairetismo[14]: "¡Eres una mentira piedra sin ojos, un engaño, apariencia. No eres yo!" (1988, p. 153). De esta forma, con una actitud típicamente diurna, afirma que estos rasgos inferiores le son ajenos y se libera de ellos a través del acto simbólico de la destrucción de la escultura con una pala. A partir de este hecho, en el relato predomina obviamente el régimen diurno.

El cambio de la polaridad del imaginario predominante está reflejado en el relato en varios aspectos: la estatua escondida se descubre, la de terracota deja su lugar a otra de oro, la postura en cuclillas deja su lugar a la postura erguida. Esta posición corporal es especialmente importante por representar el dominante postural, i.e., el de la polaridad diurna. Se trata del impulso que pone en marcha este régimen del imaginario en el homo sapiens. Con el descubrimiento de la escultura de oro que representa su versión cósmica y perfecta, el protagonista se convierte en un ser cósmico y eterno. Este incidente también marca la desaparición de la influencia del *regressus ad uterum*, motivo que caracteriza al cuento hasta este punto. En síntesis, la preocupación por el tiempo mortal subyace como un motivo profundo bajo este incidente milagroso. Se podría considerar, en general, que las fantasías de la manipulación del tiempo se pueden considerar, en general, como intentos velados de atenuar la conciencia de la mortalidad. En nuestro caso, aparece bajo la forma de la diferencia temporal que hay entre los dos modos de existencia:

> Mis manos, palpando con delicadeza, acariciaron los poros ásperos, los vellos de mi barba naciente.
> «¡Vamos! —pensé con incredulidad—. ¡No es posible que me haya crecido en un abrir y cerrar de ojos, en un segundo de mareo!» (Sepúlveda, 1988, p. 151)

A continuación, esta diferencia temporal se lleva a un punto extremo que le ofrecerá al protagonista prácticamente la vida eterna.

> Sin embargo sabía que, en ocasiones, el tiempo se ablanda como una goma de mascar recalentada. Que el lapso transcurrido desde el momento

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14 Esta estructura diurna se refiere en las separaciones y oposiciones que también están reflejadas en los esquemas, arquetipos y símbolos de la polaridad en cuestión.

que uno despega el pie del suelo y lo desplaza para depositar frente a sí el talón puede ser tan largo que el mundo, la tierra, todo aquello que se va a pisar ahora puede desaparecer y el acto que se realiza jamás será consumado. (Sepúlveda, 1988, pp. 151-152)

Podemos ofrecer otro acercamiento a la transformación sufrida por el protagonista sin alejarnos demasiado de nuestro contexto y de la terminología que hemos empleado. Al fin y al cabo, la tradición alquímica abarca también el perfeccionamiento del individuo. La aparición de la estatua de oro a partir de otra de un material "impuro" también parece aludir a la transformación alquímica. Además, esta tradición se relaciona con varios símbolos y conceptos que tienen un lugar importante y coherente en el cuento.

El huevo filosófico de la alquimia occidental y extremooriental se halla naturalmente unido a este contexto de la intimidad uterina. La alquimia es un regresus ad uterum. El orificio del huevo debe estar «herméticamente» cerrado: este último simboliza el huevo cósmico de la tradición universal. De este huevo debe salir el germen filosofal; de ahí sus variados nombres que reflejan el isomorfismo de la intimidad: «casa del pollo», «sepulcro», «cámara nupcial». […] Por último se puede citar con Jung el notable isomorfismo que en la VII *Iniciación de las Noches Chymiques de Christian Rosenkreuz*, une al simbolismo del huevo la «cueva subterránea» en la que el iniciado descubre «una tumba triangular que contiene un caldero de cobre, y Venus dormida reposa en el fondo del sepulcro». Este huevo nido que contiene el universo, microcentro de una geometría sagrada, sería, según ciertos polinesios, «el antepasado de todos los dioses... que están en su concha, en medio de las tinieblas, desde la eternidad». Este huevo —por su calidad de germen protegido— está ligado en casi todas partes a los rituales temporales de la renovación: de ahí los huevos de arcilla encontrados en las tumbas prehistóricas rusas y suecas; y el ritual osirio del modelaje de un huevo de barro, de harina y de aroma y la veneración ritual del escarabajo pelotero, fabricante de bolas que sirven de nido a las larvas. (Durand, 1979, p. 241)

A partir de la cita de arriba, es de suponer varios paralelismos entre "La esfinge de oro" y la tradición alquímica, de los cuales vamos a referirnos a dos. En primer lugar, cabe destacar la afinidad que Gilbert Durand establece entre la alquimia y el *Regressus*

ad uterum, i.e., el factor que posibilita la transformación relatada en el cuento. Además, la estatua del relato, relacionada con el símbolo del huevo, contiene la estatua de oro. Y esta, a su vez, es análoga de la versión cósmica del protagonista. De una forma similar, el huevo filosófico de la alquimia contiene el universo.

Por otro lado, vale la pena destacar que el concepto del universo como un ser vivo que se expresa al final del cuento no es meramente una ficción literaria. Esta noción coincide, en gran medida, con los valores proyectados por el hombre religioso al cosmos, según Mircea Eliade. De acuerdo con el historiador rumano de las religiones: "En su conjunto, el Cosmos es a la vez un organismo real, vivo y sagrado: descubre a la vez las modalidades del Ser y de la sacralidad. Ontofanía y hierofanía se reúnen" (1973, pp. 101-102). Podemos mencionar bastantes tradiciones que suponen que el hombre participa en la divinidad. Aun así, el caso del protagonista, que es un ser humano y también dos seres cósmicos a la vez, se origina en las ilimitadas posibilidades que ofrece la literatura fantástica.

Teniendo en cuenta la evidente presencia de las imágenes y procesos propios de los regímenes del imaginario, se nota que hay conscientemente o inconscientemente cierta influencia de las narraciones mitológicas, religiosas, alquímicas, esotéricas, etcétera. Sin duda, las relaciones significativas entre los motivos que aparecen en "La esfinge de oro" y la teoría de Gilbert Durand no se originan exclusivamente en influencias similares. Ya que la imaginación simbólica se refleja en la obra de manera profunda y de diversas formas, especialmente cuando el autor se permite expresarse libremente sin seguir modelos preconcebidos como en el caso del relato en cuestión.

Mitocrítica del relato y conclusión

La mayor parte de los espacios y objetos que aparecen en "La esfinge de oro" forman parte de una polarización de imágenes. Los símbolos y arquetipos relacionados con el pueblo acogedor pertenecen al régimen nocturno y se pueden agrupar en las categorías de la tierra y del mar. En coherencia con la polaridad del imaginario al que pertenecen, estos vuelven al protagonista a su niñez y lo alejan del agobio causado por el tiempo lineal urbano. El pozo y la estatua de terracota también forman parte de esta isotopía de motivos contenedores y protectores. El pozo refleja de forma más representativa el retorno al origen y al pasado. Por otra parte, el descenso iniciático del protagonista en el agujero se relaciona característicamente con las estructuras místicas.

En muchas narrativas tradicionales y contemporáneas, descensos similares suelen conducir típicamente a la autorrealización, al desarrollo, a la regeneración y también se vinculan con la regresión, desde el punto de vista de la psicología analítica de Jung.

Frente al conjunto de motivos relativos al pueblo, se encuentran los que corresponden a Santiago y a todo lo negativo que esta ciudad implica en el relato. Este grupo de imágenes se relaciona con el régimen diurno y se plantea desde la perspectiva peyorativa de las estructuras místicas. El contraste entre Santiago y Ñuble se representa con los siguientes rasgos contrarios: contemporáneo contra primordial, urbano contra natural, corriente contra increíble, severo contra ameno, inaguantable contra placentero. Estas características destacan en el relato con asociaciones simbólicas vinculadas en el fondo a la angustia del ser humano ante la muerte.

El evento final milagroso convierte al protagonista en un ser diurno en extremo. Este acontecimiento marca asimismo la desaparición de la influencia del régimen nocturno y el predominio de la polaridad diurna en el relato en general. Este cambio radical también se expresa en la transición de un tono de la narración inmanente a otro marcadamente trascendente. Sin duda, el estado final de superación de la muerte manifiesta la perspectiva y la noción propias del régimen diurno sobre ella. Dicho de otro modo, el narrador obtiene una victoria sobre todo lo inferior que le obstaculiza el camino. Por otro lado, este suceso milagroso coincide con el concepto de la iniciación ya que se trata de la superación de la antigua forma de ser, del desarrollo profundo y la renovación. Además, la iniciación se caracteriza por una muerte simbólica, que en el caso del cuento se refleja en la destrucción de la estatua de terracota por parte del protagonista.

Aunque se nos presenta el hecho inconcebible de un hombre que se da cuenta de que es un ser cósmico, desde la perspectiva de la imaginación simbólica, dicha transformación corresponde precisamente a la forma en que un ser humano se enfrenta con la noción de la muerte y la asimila. En otras palabras, se trata esencialmente de la preocupación humana por la mortalidad, que se refleja y se resuelve en cada régimen del imaginario de formas distintas. Por otra parte, el motivo de la estatua de terracota que deja su lugar a una de oro también alude al proceso de la transformación alquímica.

Clasificación de los mitemas

<table>
<tr><td colspan="2"></td><td>Alienación diurna</td><td>Retorno al hogar / regressus ad uterum</td><td>Superación diurna</td><td>Tiempo destructor</td></tr>
<tr><td rowspan="11">Sistema sincrónico de mitemas</td><td colspan="5">El orden diacrónico</td></tr>
<tr><td>Mudanza a Santiago</td><td></td><td></td><td></td></tr>
<tr><td>Frustración causada por la vida urbana</td><td></td><td></td><td>Los vecinos ocupan una parte de sus tierras en Ñuble</td></tr>
<tr><td></td><td>Lo acogedor de su pueblo impresiona profundamente al protagonista y lo devuelve a su infancia.</td><td></td><td></td></tr>
<tr><td></td><td>Va a visitar la antigua mansión abandonada de su familia.</td><td></td><td>El aspecto ruinoso de la mansión la asemeja a un cadáver.</td></tr>
<tr><td></td><td>En la mansión, revive los momentos felices de su infancia.</td><td></td><td></td></tr>
<tr><td></td><td>Descubre la estatua de terracota. Se establece una extraña conexión entre el protagonista la y escultura.</td><td>Contempla desde fuera la destrucción sin fin de la naturaleza.</td><td>Se da cuenta del tiempo transcurrido durante su experiencia sobrenatural.</td></tr>
<tr><td></td><td></td><td>Se da cuenta de que no solo es un ser humano, sino también dos seres divinos y cósmicos.</td><td></td></tr>
<tr><td></td><td></td><td>Califica su aspecto humano de efímero e insignificante y lo asemeja a un "ente petrificado, una cáscara". (Sepúlveda, 1988, p. 153)</td><td></td></tr>
<tr><td></td><td></td><td>Destruye la estatua de terracota con su pala y encuentra la imagen de oro.</td><td></td></tr>
</table>

El cuadro de clasificación de los mitemas nos ofrece estas "unidades semánticas más pequeñas" (Durand, 2013, p. 36) del discurso mítico del cuento, agrupadas de acuerdo con su pertenencia a las estructuras del imaginario. Esta forma de categorización posibilita exponer en la misma tabla el significado mítico expresado en la sincronía de los mitemas y el relato narrado en su orden diacrónico.

Cabe tener presente que los mitemas que encontramos en el relato no son patentes, es decir, no se repiten bajo formas equivalentes. Los acontecimientos que los incorporan están vinculados, más bien, a esquemas verbales como separar, unir y subir y, por lo tanto, se pueden categorizar como latentes. Durand afirma que en los mitemas destaca característicamente el dinamismo verbal por encima de la sustantividad (2013, p. 344). En este contexto, la relación significativa entre los esquemas verbales y los motivos que hemos identificado confirma que estos se pueden categorizar como mitemas. Obviamente, en este análisis no buscamos exclusivamente las redundancias de los mitemas propios de los mitos clásicos, sino que nos enfocamos en las repeticiones directamente relacionadas con los esquemas y arquetipos.

Aunque en el espectacular final de "La esfinge de oro", el protagonista supera su condición humana y sigue existiendo como un ser cósmico, el aspecto mítico se relaciona sencillamente con la preocupación por el tiempo mortal. En el relato predominan, en primer lugar, las estructuras místicas y después sobresale el régimen diurno. En estas dos partes también figuran las propias formas en que ambos hacen frente al tiempo destructor. Desde la perspectiva de la imaginación simbólica, el motivo del *regressus ad uterum*, encarnado en el relato por la vuelta al pueblo, no es nada más que una forma de refugio contra el tiempo mortal. Al prevalecer el régimen diurno, el protagonista adopta la actitud que corresponde a esta polaridad y supera tanto su condición humana como el tiempo. La presencia tan significativa de esta noción temporal sugiere que el mitologema que presenta el discurso mítico está relacionado con el tiempo destructor. El evidente e inevitable fin de la vida humana no descarta esta gran pregunta existencial, es decir, mitologema, que subyace a numerosos mitos. En este caso, destaca la pregunta inmemorial sobre una supuesta vida posterior que le permita al ser humano seguir existiendo después de la muerte.

En cuanto al tipo del mito inherente al relato, podemos afirmar claramente que se trata del mito heroico. Sus aspectos más destacados en el cuento son la recuperación del héroe de su verdadera identidad y la superación diurna de todo lo inferior que lo

limita. Northrop Frye otorga una importancia central al aspecto de la recuperación de la identidad de los mitos heroicos:

> The central myth of mankind is the myth of lost identity: the goal of all reason, courage and vision is the regaining of identity. The recovery of identity is not the feeling that I am myself and not another, but the realization that there is only one man, one mind, and one world, and that all walls of partition have been broken down forever. (1965, p. 143)

La prueba del protagonista, como el héroe mítico, consiste en el sacrificio de dejar atrás su vida humana en su totalidad, tanto con sus frustraciones como con todo lo deseable. Este progreso iniciático, análogo a la destrucción de la estatua de terracota, le lleva al descubrimiento de la estatua de oro que equivale a seguir existiendo como un ser diurno, divino y cósmico.

Cabe señalar también el dilema que se evidencia en cualquier discurso mítico en el orden sincrónico de los mitemas[15]. De acuerdo con el mitologema ya explicado, este aspecto característico del mito inherente al cuento se revela en el cuadro, en la oposición entre la muerte y la continuidad de la vida. La muerte está encarnada en la cuarta unidad mítica, es decir, el tiempo destructor, mientras que su anulación y su derrota corresponden respectivamente al segundo y tercer mitemas. La lectura sincrónica de las unidades míticas nos revela las dos versiones presentes que coexisten sin anularse mutuamente. Esta aparente contradicción refleja el intento de resolver, en el contexto mítico, la cuestión existencial acerca de la mortalidad y la inmortalidad del alma. Sin embargo, este dilema se resuelve cuando tenemos en cuenta el orden diacrónico, ya que la respuesta que la diacronía del relato da al mitologema es indiscutiblemente favorable.

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15   "Si tuviéramos que relatar el mito, no tendríamos en cuenta esta disposición en columnas y leeríamos las líneas de izquierda a derecha y de arriba abajo. Pero cuando se trata de comprender el mito, una mitad del orden diacrónico (de arriba abajo) pierde su valor funcional y la lectura se hace de izquierda a derecha, una columna tras otra, tratando a cada columna como un todo" (Lévi-Strauss, 1974, p. 237).

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Yasımı Tutacaksın: İç Savaş Sonrası İspanya, El Cordobés ve Toplumsal Gerçekçiliğin Romandaki Yansımaları

Or I'll Dress You in Mourning: Post-Civil War Spain, El Cordobés, and Social Realism's Reflections in the Novel

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ÖZ

İspanya tarihinde yüzyıllar öncesine dayanan bir gelenek olan boğa güreşi, zaman içinde onur, gurur ve başarı olgularıyla özdeşleşmiş ve arenadaki başarı, XX. yüzyılda çoğu genç İspanyol için üne ve zenginliğe açılan bir kapı olarak kabul edilmiştir. Bu başarının canlı örneklerinden biri ise Manuel Benítez, nam-ı diğer El Cordobés'dir. Benítez, iç savaş sonrasında, azmi ve cesaretiyle kendi başarı öyküsünü yazmış ve pek çok yoksul gence örnek olmuştur. 60'lı yıllarda ünü dünyada Francisco Franco'nunkiyle yarışan bu boğa güreşçisi, sıra dışı yaşam öyküsüyle Fransız ve Amerikalı gazeteciler Dominique Lapierre ve Larry Collins'in *Yasımı Tutacaksın* adlı romanına konu olmuştur. Belgesel tekniğinin kullanıldığı bu romanda sadece El Cordobés'in başarıya uzanan yolculuğuna değil, İspanya'nın iç savaştan 60'lı yılların sonuna dek uzanan tarihine, toplumsal yapısına ve boğa güreşi geleneğine de detaylı bir biçimde değinilmektedir. Bu çalışmada boğa güreşi dünyası ve bu geleneğin İspanyollar için anlamı irdelenirken, iç savaş sonrası İspanyol toplumunu farklı sınıflar aracılığıyla yansıtan *Yasımı Tutacaksın* adlı roman toplumsal gerçekçilik ölçütleri ışığında incelenmektedir. Marksist edebiyat eleştirmeni ve kuramcı Lucien Goldmann'ın savunduğu toplumsal gerçekçilik ölçütleri inceleme nesnesi olan eserde aranmış olup, sonuç olarak esere toplumun kolektif bilincinin yansıması, istisnai bireylerin anlatıdaki varlığı ve yalın bir anlatı dil kullanımı gibi daha pek çok ölçütün adı geçen romanda yerine getirildiği tespit edilmiş ve ilgili örneklerle sunulmuştur. Roman, kurgusu ve anlatıcı tercihleriyle dönemin İspanyasını farklı sosyal sınıfların değerleri, kültürel yapısı ve olaylara yaklaşımlarıyla birlikte nesnel bir biçimde yansıtmaktadır. Konu aldığı tarihsel dönemi toplumsal gerçekçi bir üslupla betimlemektedir.

Anahtar Kelimeler: El Cordobés, toplumsal gerçekçilik, Lucien Goldmann, boğa güreşi

ABSTRACT

Bullfighting as a tradition that dates back many centuries in Spanish history and during this time it has been identified with honour, pride and success – indeed, success in the arena was regarded as a gateway to fame and wealth by many young Spaniards in 20th century. One of the embodiments of this success is Manuel Benítez, better known as "El Cordobés". This bullfighter, whose reputation rivalled that of Francisco

Franco in the 60s, was the subject of the novel *Or I'll dress you in mourning* by French and American journalists Dominique Lapierre and Larry Collins with his extraordinary life story. In this novel, in which the documentary technique is utilized, not only the journey of El Cordobés to success, but also the history, social structure and bullfighting tradition of Spain from the civil war to the end of the 60s are described in detail. In this study, the world of bullfighting and the meaning of this tradition for Spaniards are investigated, while the novel, *Or I'll dress you in mourning*, which reflects the post-civil war Spanish society through classes, is examined in the light of the norms of social realism. The social realism criteria defended by the Marxist literary critic and theorist Lucien Goldmann have been examined in this literary work, which is also the object of study, and as a result, it has been determined that many criteria such as the reflection of the collective consciousness of the society in the work, the presence of exceptional individuals in the narrative and the use of a plain narrative language are found in the novel and they are also presented by relevant examples. The novel, which favours fiction and narration elements, objectively reflects the Spain of that period with the values, cultural structure and approaches of different social classes. It also portrays the historical period it is subject to in a social realist style.

Keywords: El Cordobés, social realism, Lucien Goldmann, bullfighting

EXTENDED ABSTRACT

The existence of the bull as a symbol of power in the Iberian Peninsula goes back ten thousand years. Although the history of bullfighting is much more recent in the history of the peninsula, this tradition is identified with the honour, fame, and success by Spaniards. This life-or-death fight against the bull became a career goal for many young Spaniards in the 20th century and a gateway to fame and wealth. One of the embodiments of this success is Manuel Benítez, better known as "El Cordobés". He set an example to all young Spaniards who were involved in bullfighting in Spain through his life story and succeeded in reaching the top in this field. El Cordobés, as a representative of the lower social class, was the subject of French and American journalists Dominique Lapierre and Larry Collins' *Or I'll dress you in mourning*, with his exciting life and the narratives of those who surround him. Translated into many languages to date, this novel, although built on the documentary technique, takes the reader on a journey that sheds light on the recent history of Spain among different classes of society through fictional features. The selection of the narrators by the authors and their subjective comments that make up most of the chapters allow the readers to witness the post-civil war Spain through their own eyes. The narrators reflect the views of the classes they belong to, and convey their thoughts on society, war and post-war through their common past with El Cordobés. Those thoughts reflect the ideologies of the social classes they represent. The inclusion of all these different perspectives strengthened the social realist style of the narrative. The selection and witnessing of people such as a clergyman, a war opportunist businessman, the son of a rich Andalusian landlord and some lower social class people also allow a dialectic to be established between

different classes of society. The main purpose of the study is to reveal what bullfighting has meant to Spanish society throughout history, and then to indicate which classes of Spanish society are depicted in the novel. While doing this, the narrator and narrative features in the novel are also revealed. In this study, we focus on how the ideologies of the classes seen in Spanish society during and after the civil war are reflected in the novel. The literary theory to be used for this purpose is the social realism criteria, which is defended by the Marxist literary theorist Lucien Goldmann. Goldmann is one of the most well-known and respected Marxist literary theorists and the principles that he defends determine the realistic approach in literary works. It can be observed that the principle of "reflection of collective consciousness", which is among the social realist narrative principles defended by Goldmann, has been realized in the novel. It is seen that the views of certain social classes and people who reflect their thoughts are included in the narrative. For example, the approach of the manager nicknamed "El Pipo", who is a war opportunist, and Angelita, who makes sacrifices for her brothers, are very different from each other. This difference offers the reader a variety of perspectives and in this way increases the realism of the narrative. Furthermore, it is observed that the novel reflected the "exceptional individuals", other criteria of social realism defended by Goldmann. The journeys of the exceptional individuals in the narrative are conveyed to the readers through their own voices. One of these individuals is El Cordobés. Structurally, we can conclude that experimental narrative features are not included in the novel, and the narrative is conveyed in plain language. With this feature, the novel also fulfils the condition of "having a plain narrative language", which is one of the principles of Goldmann's social realism theory. In summary, in *Or I'll dress you in mourning*, it is focused on contemporary Spanish history, social class conflicts, facts about the world of bullfighting, and social problems through El Cordobés' life. Dominique Lapierre and Larry Collins have impressively told how the story of the particular is actually intertwined with the social. This biographical novel, written as a result of a number of interviews, has become a historical narrative and a social realist fiction due to its fictional features. In all its aspects, the work also meets the principles of social realism put forward by Lucien Goldmann, one of the leading figures of Marxist literary theory who focused his studies on social classes.

Giriş

Fransız ve Amerikalı gazeteciler Dominique Lapierre ve Larry Collins'in *Yasımı Tutacaksın* adlı eseri, dünyaca ünlü boğa güreşçisi El Cordobés'in yani Manuel Benítez'in hayat hikâyesini anlatan yaşam öyküsel bir romandır. Yokluktan gelip başarı basamaklarını azmi ve cesareti sayesinde tırmanan bu gencin öyküsünün anlatıldığı romanda, İspanyol İç Savaşı'ndan 1960'lı yılların sonuna kadar modern İspanya'nın tarihine, toplumsal yapısına ve tüm bunları etkileyen boğa güreşi geleneğine ışık tutulmaktadır. 1970'lerden bu yana sayısız dile çevrilen bu eser, hem İspanya'nın savaş sonrası dönemini betimlemekte hem de İspanyol toplumunda boğa güreşine verilen değeri gözler önüne sermektedir. Belgesel tekniğinin kullanıldığı, olayların farklı sınıflara ait kişilerin gözünden farklı bakış açılarıyla yansıtıldığı bu eserde gerçek olaylara yer verilmekle birlikte, kurgusal özellikler de ustaca kullanılmıştır. Eserleri boyunca gelişen olayların kimlerin gözünden aktarılacağı yönünde seçim yapan Lapierre ve Collins, görüşmelerden elde edilen bilgileri detaylandırarak ve kurgusal bir anlatı aracılığıyla kendi tercihlerini de ortaya koymuşlardır. Tüm bu özellikler, belgesel nitelikli bu anlatıyı kurgu ile buluşturmakta, adı geçen yazarların anlatı tercihlerini ve öznel yorumlarını sergilemelerine de olanak tanımaktadır. Böylelikle *Yasımı Tutacaksın* biçem yönünden belgesel niteliğe sahip olsa da, yine de kurgusal bir eser olarak tanımlanabilir.

Bu çalışmanın amacı; söz konusu romanda İspanyol gençleri açısından boğa güreşi geleneğinin ve arena tecrübesinin ne anlama geldiğini araştırırken, yazarların boğa güreşi gerçeğini okurlara kurgusal yönden nasıl sunduklarının saptanmasıdır. Söz konusu geleneğin, eserde gerçekçi özelliklerle aktarılma yöntemlerinden birisi de toplumsal gerçekçi unsurların okura sunulmasıdır. İspanyol toplumunu betimleyen bu anlatıda ise hangi toplumsal sınıflara yer verildiği ve onlara ait ideolojilerin ne ölçüde yansıtıldığı anlatının gerçekçi görüntüsünü arttırmaktadır. Bu bağlamda, inceleme nesnemiz olan *Yasımı Tutacaksın* adlı roman, edebiyat eleştirisi alanında önemli bir yere sahip olan Marksist kuramcı Lucien Goldmann'ın savunduğu ve yazınsal yapıtlarda gerçekçi yaklaşımı belirleyen ölçütler ışığında ele alınacaktır.

Marksist eleştiri, toplumsal olayları açıklamakta ekonomik koşulları ve toplumdaki sınıf çatışmalarını temel alan bir edebiyat eleştirisidir. Bir içerik eleştirisi olan bu eleştiri türü sosyal yapı, sınıf farkları ve çatışan güçlere odaklanır ve belirli yönleriyle gerçekçilik akımına bağlanır. Edebiyat eleştirisinin bu alanında önde gelen isimlerden olan Marksist felsefeci ve edebiyat sosyoloğu Lucien Goldmann'ın (1913-1970) yaklaşımları, sonradan

bu alanda çalışmalar yürüten önemli düşünürlere de ışık tutmuştur. Goldmann, gerçeğin romana yansıma süreçlerine odaklanmış ve yazınsal yapıtın toplumun bütününü yansıtıp yansıtmadığını sorgulamıştır. Bunu yaparken izinden gittiği bir diğer Marksist kuramcı olan Georg Lukács'a göre daha sosyolojik temelli bir yaklaşım sergilediği görülür (Forgacs, 1984, s. 155). Araştırmalarına öncelikle toplumdaki grupları inceleyerek başlayan Goldmann, ardından sosyal sınıf kavramı üzerinden toplumun esere yansımasını ele almıştır.

Kuramcı, edebiyat ve üstyapı (felsefe, siyaset, edebiyat, din, vb.) arasında yakın bir bağ kurulduğunu savunur. Ona göre sanat yapıtı, belirli toplumsal sınıfların tarihteki deneyimleri sonucunda şekillenir. Dolayısıyla eserler bu grupların düşüncelerini, değerlerini, varoluş koşullarını kendi içinde taşırlar. Goldmann'a göre toplumsal koşullardan doğan düşünceler, toplumsal gruplar tarafından üretilen ortak eserler olarak belirirler. Kendisi bu düşüncelerin belirli tarihsel koşullar altında bir araya gelerek, belirli bir "dünya görüşü"ne dönüştüğünü de belirtmiştir (Goldmann, 1969, s. 103).

Marksist kuramcının toplumun edebiyata yansımasına yönelik yaklaşımları göz önüne alındığında, bu çalışmanın inceleme nesnesi olan *Yasımı Tutacaksın* adlı romanda inceleme ölçütü olarak Lucien Goldmann'ın toplumsal gerçekçilik yaklaşımlarının uygulanmasının uygun olduğu görülmektedir.

Yasımı Tutacaksın romanı hakkında alan yazında bugüne kadar yapılmış incelemeler ele alındığında az sayıda çalışmanın bulunduğu gözlemlenir. Bu çalışmalar kapsamlı bir içeriğe sahip olmayıp, roman hakkında kısa ya da genişletilmiş özet niteliği taşımaktadır. Aktaş, *Yabancı Dilden Türkçeye Çevrilen Savaşla İlgili Romanlara Bir Bakış* başlıklı makalesinde bu eseri farklı Avrupa edebiyatı örnekleriyle birlikte ele almıştır. Çalışmasında İspanya İç Savaşı'na ayrılan bölümde bu roman, *Çanlar Kimin için Çalıyor* ve *Umut adlı* eserlerle birlikte değerlendirilmiştir (2013, s. 57-58). Bu çalışmasında Aktaş, *Yasımı Tutacaksın* romanına İspanya İç Savaşı'nı anlatan en iyi romanlardan biri olarak değinir. Yine Aktaş'ın kaleme aldığı bir başka makale, İspanya İç Savaşı'nın sanat ve edebi eserlere yansımasını incelerken, ilgili romanı savaşı anlatan yönlerine ve Manuel Benítez'in yaşamına değinerek ele alır. Yine bu eserde boğa güreşinin toplum içinde sahip olduğu öneme ve değere de yer verilir (2014, s. 308-309). Yener Gökşenli, *İspanyol Edebiyatında Boğa Güreşi* başlıklı kitabında yer yer bu romana değinmiş ve iç savaş yıllarında bu geleneğin İspanya'da taşıdığı öneme ve halkın El Cordobés'i arenada izlemek için son derece yüksek meblağlar ödediğine değinmiştir (2016, s.146). Adı

geçen çalışmaların yanı sıra Moreno-Luzón ve Núñez Seixas, *Metaphors of Spain* başlıklı kitapta boğa güreşinin İspanyol halkı için önemine değinmiş ve "ulusal şenlik" olarak tanımlanan bu geleneğin ilgili romanda detaylı bir biçimde ele alındığına dikkat çekmiştir (2017, s. 195). Ramé ise (2003) boğa güreşleri hakkında yaptığı incelemede, ünlü İspanyol boğa güreşçilerinin yaşamlarına, bunları konu alan eserler aracılığıyla değinmiştir. El Cordobés'in yaşam öyküsünden söz ederken Ramé, *Yasımı Tutacaksın* romanında matadorun geceleri hayatı pahasına çiftliklerde boğalarla nasıl güreştiğini anlatır (s.207).

Romana farklı açıdan yöneltilen bir diğer yaklaşım ise Ramos Espejo'ya aittir. Espejo, Endülüslü kadınların yaşamöykülerine yer verdiği kitabında, El Cordobés'in ablası Angelita Benítez'e de değinmiştir. Angelite Benítez'e ayrılan bölümde *Yasımı Tutacaksın* romanına yer verilmiş ve bu eserin İç Savaş Sonrası İspanyasının gerçeklerini biyografik bir anlatım aracılığıyla yansıttığı belirtilmiştir (2010, s. 245-246). Romana kimi çalışmada sadece kaynak göstermek amacıyla değinilmiştir. Bu makaleyle amaçlanan ise İspanya'nın ilgili tarihi dönemini ele almak ve Lucien Goldmann'ın yaklaşımları aracılığıyla eseri bütünlüklü olarak çözümlemektir. Çalışma bu niteliğiyle, *Yasımı Tutacaksın* adlı romanı farklı bir bakış açısıyla incelemekte ve alan yazına bu yönde bir katkı sağlamaktadır. Romanın inceleme aşamasına geçmeden önce, boğa güreşinin İspanyol geleneklerindeki yerine ve gençler için boğa güreşçisi olmanın neler ifade ettiğine değinmek konumuz bağlamında açıklayıcı nitelikte olacaktır.

İspanyol Halkının Önemli Geleneklerinden Biri: Boğa Güreşi

İspanya açısından boğanın bir sembol olarak tarihini boğa güreşlerinin başlamasından on bin yıl öncesinde izlemek mümkündür. İspanya'daki Altamira ve Mayorca'da bulunan Costig mağaralarındaki boğa çizimleri, insanların bu canlıya duyduğu ilgi ve merakın, çoğu zaman da saygının göstergeleridir (Yener Gökşenli, 2016, s. 12). Zaman içinde bu canlının olağanüstü gücüne meydan okuyan insan boğayla güreşmeyi seçmiş ve bu mücadeleyi yüzyıllarca sürdürmüştür. Bu gelenek çoğu İspanyol için bir tutku halini almıştır.

Bu tutkunun en yoğun ortaya çıktığı anlardan biri de 20 Mayıs 1964 günüdür. O gün ünlü boğa güreşçisi El Cordobés'in Las Ventas arenasında gerçekleştirilecek boğa güreşini izlemek için sadece güreşin yapılacağı Madrid'de değil tüm İspanya'da hayatın durduğu belirtilir. Kimi eleştirmen El Cordobés'in bu büyük başarısında o dönemde televizyon yayınının yaygınlaşmasının etkili olduğunu belirtmiştir. Örneğin De Haro De San Mateo, diğer kitle iletişim araçlarında geniş yer bulsa da, televizyon yayını olmaksızın

El Cordobés'in efsanevi bir figür olamamasının mümkün olabileceği görüşündedir (2016, s. 73). *Yasımı Tutacaksın* romanında aktarıldığı üzere El Cordobés'in boğa güreşinin olduğu gün boğa güreşi biletlerinin satıldığı Calle de la Victoria'da korkunç bir kalabalık bulunmaktadır ve sokaktaki tüm dükkânların duvarları boğa güreşi resimleriyle kaplıdır. Sabah kalan biletleri alabilmek için binlerce Madridli sokaklarda gecelemiş, yüzlercesi sırf bu gösteri için ilk kez televizyon almış ve hatta fabrikalar bile o gün erken kapatılmıştır. Anlatıcı, Franco'nun bu güreşi izlemesini ise şöyle anlatır:

> Devletin hiçbir işi General Francisco Franco'yu bugün ulusun geri kalanına katılıp Angelita'nın küçük kardeşini seyretmekten alıkoyamazdı. Ellerini küçük göbeğinin üzerine kovuşturup, tüm dikkatini okuma yazması olmayan bu gencin zaferine, muhtemelen şöhreti kendisininkiyle yarışabilecek yaşayan tek İspanyol'a vermeye hazırlandı. (Collins ve Lapierre, 2017, s. 62)

Boğa güreşlerinin sonuçlarını hızlı bir şekilde öğrenmek de İspanyolların tutkusunu gösteren bir ögedir. Örneğin romanda Pedro Charneca boğa güreşine öylesine bir tutkuyla bağlıdır ki, güreş sezonu boyunca sonuçları hızla öğrenebilmek için telefon hattı bağlatmıştır ve sonuçları İspanya'daki hiçbir gazetenin kendisinden hızlı ilan edemeyecek olması onun övünç kaynağıdır (s. 228).

Lapierre ve Collins'in belgesel tekniği kullanarak ele aldıkları ünlü boğa güreşçisi El Cordobés'in macera dolu yaşamı, İspanyol halkının en önemli geleneklerinden biri olan boğa güreşinin farklı yönleriyle yansıtılmasına olanak tanımıştır[1]. Boğa güreşinin kökeninden bu güreşin nasıl icra edildiğine dek birçok detay romanda karşımıza çıkmaktadır. Matadorun toplumdaki konumu da romandaki önemli izleklerden biridir. "Boğa güreşçisinin halkla olan ilişkisi her zaman sıkıntılıdır. Eğer bir *figura*[2] olma noktasına ulaşabilirse, halkın ondan hayatını bile riske atacak şeyleri talep etmesi muhtemeldir"

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1 Boğa güreşi tutkusu, İspanyol edebiyatında yüzyıllar boyunca farklı içeriklerle okurlarla buluşmuştur. İspanyol edebiyatının ilk roman örneklerinden biri olan *Tirant lo Blanch*'ta, ya da Modern romanın ilk örneği olarak kabul edilen *El Quijote*'de boğaların izine rastlanır. *El Quijote*'de özellikle "Boğaların kapatılma macerası" başlıklı bölümde vahşi boğaların saldırısı dikkat çeker. Modern romanın bu öncü eserinde Don Kişot, saray erkânının arenaya çıkanlarla ilgilendiğini bildirirken, boğa güreşçilerini kahraman özellikleriyle tanımlamaktadır (Aktaran Cossio, 2007, s.203). Boğa güreşleri, kutlamalarda da önemli bir kolektif kutlama aracı olmuştur. Yine Cervantes'in *Novelas ejemplares* adlı eserinde yer alan *La gitanilla* başlıklı romanda (1613) gerçekleşen düğünde, bu mutlu günü kutlamak için boğa güreşi düzenlendiği görülür. Düğün şöyle tanımlanır: "Şehirde şenlik yapıldı: düğün gününde ışıklar, boğalar ve kadehler vardı" (Olmedo Ramos, 2007, s. 18).

2 *Figura* kelimesi Türkçede "önemli kişi" anlamına gelmektedir.

(McCormick, 2017, s. 6). Bu bakış açısının eserde yansıtıldığı görülürken, halkın beğenisini kazanmak için hayatını riske atan El Cordobés'in nasıl bir psikolojiyle arenaya çıktığı da okurlara sıklıkla aktarılır.

Romanda hem boğa güreşçisi El Cordobés'in hem de Madrid'deki *San Isidro Şenliği'nde* karşısına çıkan rakibi boğa *Impulsivo*'nun öyküsü anlatılır. Çünkü ikisinin arasında bir bağ olduğu gözlemlenir. Ne de olsa her ikisi de bir takım ortak özellikler taşımaktadır: "Boğanın ve matadorun cesareti birbirine benzemektedir. Boğa, insana olan korkusunu cesaretiyle yener. Matador da cesurca mücadele ederek boğa korkusunu hafifletir" (Yener Gökşenli, 2015, s. 175). Anlatımda ayrıca sadece büyük şehirlerde yapılan ve ünlü matadorların katıldığı boğa güreşleri anlatılmaz. Endülüs'ün en ücra köylerinde gerçekleştirilen boğa güreşinin ilkel formları ve ünlü bir matador olmak için her şeyini ortaya koyan yoksul İspanyol gençleri de romanın ana izleğini oluşturur.

El Cordobés de bu gençlerden biridir. Arenaların dev ismi Manolete'nin[3] ölümünden on yedi yıl sonra, boğa güreşi kurallarını ve denge yasalarını hiçe sayarak arenaya yepyeni bir dövüş tarzı getirir. El Cordobés, televizyon yayınının da başlamasıyla birlikte, o güne dek hiçbir matadorun göremediği bir kalabalığın arena gişelerine akın etmesini sağlamıştır. Böylece dünya çapında üne kavuşmuş olur (Collins ve Lapierre, 2017, s. 16).

Matador Adayları İçin Arenanın Anlamı

Romanda özellikle iç savaş sonrası dönemde, açlık hissetmeyecekleri bir hayat yaşayabilmek için boğa güreşçisi olmak isteyen ve "eşyalarını koyup omuzlarında taşıdıkları torbalar yüzünden" (s. 242) onlara *maletilla*[4][5] denilen gençlerin hikâyesi anlatılır. Bu gençlere "arena tecrübesi" ve boğa güreşinin nasıl bir anlam ifade ettiğini ortaya koyabilmek için arenaya çıkmadan önce hangi yollardan geçtiklerine bakmak gerekir. Savaş sonrası toplumunda ciddi bir açlık ve yoksullukla karşı karşıya kalan pek

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3   İspanya'nın unutulmaz boğa güreşçilerinden biri olan ve genç yaşta bir boynuz darbesi sonucunda yaşamını yitiren Manolete'nin adı, Cordoba şehrinin diğer en önemli matadorlarıyla birlikte (Lagartijo, Guerrita ve Bombita) bu şehirdeki Santa María Kilisesi'nin çan kulesindeki taşa yazılmıştır. "Dört Kordoba Azizi" diye anılan bu isimler öyle sevilmişlerdir ki, Endülüs onları aziz seviyesine çıkarmıştır (Collins ve Lapierre, 2017, s. 31).

4   Kelime anlamı "küçük valiz"dir. Boğa güreşçisi olmak isteyen gençlerin böyle tanımlanmalarının sebebi, yollardayken tüm eşyalarını çıkınlarında taşımalarıdır.

5   Bu çalışmada yer alan boğa güreşiyle ilgili terimlerin anlam açıklamaları eser incelememiz boyunca romanın şu baskısından alıntılanmıştır: Ayrıntılı bilgi için bkz. Collins, L., & Lapierre, D. (1969). *Or I'll dress you in mourning.* New York: Signet Books.

çok genç, Sevilla'nın varoşlarından çıkan ve "boğa güreşi sanatını izleyerek yoksulluktan kaçan, cesaretini halkın önünde sergileyerek açlıktan kurtulan fakir" (s. 191) bir çocuk olan Currito de la Cruz gibi olmak ister. Bu gelenek onlar için hem makûs kaderlerini değiştirebilecekleri hem de cesaretlerini sergileyerek beğeni toplayabilecekleri bir fırsata dönüşür. Özellikle iç savaş sonrası İspanya'sında yiyecek lokmayı zar zor bulan çoğu yoksul çocuk canı pahasına boğa güreşçisi olmayı istemiştir.

Boğa güreşçisi olma tutkusu İspanya'da neredeyse her genç ve aç erkeğin sahip olduğu bir duygu olarak belirir. Başka çocuklar futbol ya da basketbol oynarken İspanya'nın bu yoksul çocukları *corrida*[6] oynayarak boğa güreşinin inceliklerini öğrenirler. Bu çocuklar için matador olmak yiyecek bulmakla ilgilidir, örneğin *Yasımı Tutacaksın* romanında Currito de la Cruz filmini izleyen Manuel arkadaşı Juan'a "Görürsün, […] bir gün benim karnım da onunki gibi dolu olacak." (s. 194) der. Ancak gerçek bir matador olmak, "arena tecrübesi" yaşama şansını elde etmek, fakirlikten başka bir şeyi olmayan bu çocuklar için çok uzun uğraşlar gerektirir. Eğer soylu bir aileden gelmiyorsanız ya da bir boğa güreşçisinin akrabası değilseniz İspanya'da *tienta*[7]ya girmek için gerekli olan bir tavsiye mektubunu almanız çok kolay olmaz. Bu yüzden birçok İspanyol çocuğu *corrida* tecrübesi için boğa yetiştiricilerinin hayvanlarını otlattıkları çayırlara gizlice girerek bir çıraklık eğitimi almaya çalışırlar.

Bu çayırlarda çıraklık eğitimini gerçekleştirenler arasında Manolo[8] ve arkadaşı Juan da bulunmaktadır. Bu durum romanda da belirtildiği gibi "*corrida* ile ilgisi olan herkes tarafından" (s. 210) kınanmaktadır, çünkü bu şekilde boğa "masumiyetini kaybeder" ve arenaya çıktığında kumaş yerine matadoru hedef olarak görerek ona doğru gidebilir. Araştırmacı Carry B. Douglass boğa güreşi ve onur konusunu ele aldığı makalesinde *Yasımı Tutacaksın* romanında El Cordobés'in gizli çayır eğitimlerine de değinerek şunları ekler: «Çiftlik sahipleri kelimenin tam anlamıyla boğanın "bekâretinin" garantörüdürler ve eğer sorumluluklarını yerine getiremezlerse ceza almaları muhtemeldir" (1984, s. 250).

Hem yasadışı hem de tehlikeli olan bu yöntemi tercih eden cesur ve biçare gençlerin hayatlarını bu uğurda kaybettiklerine de rastlanır. *Yasımı Tutacaksın*'da Manolo ve Juan gerçek bir boğayla karşılaşabilmek için Guadalquivir nehrinin soğuk sularında yüzerler,

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6   "Boğa güreşi koşusu". Geleneksel *corrida* üç matador tarafından altı boğanın öldürülmesini içerir, baş matador ilkini ve dördüncüsünü, ikinci matador ikinci ve beşincisini ve daha kıdemsiz matador üçüncü ve altıncı boğayı öldürür.

7   Boğa yetiştiricilerin çiftliklerinde buzağıların cesaretlerini ölçtükleri bir test.

8   Manuel adı romanda çoğu zaman Manolo olarak anılmaktadır.

Guardia Civil [9] muhafızlarından kaçarlar ve hiçbir güvenlik önleminin olmadığı çayırlarda ölümle yüz yüze gelirler.

Bu zavallı Endülüslü çocukların boğa güreşçisi olmak için çektikleri zorluklar bunlarla da sınırlı değildir. Juan'ın da romanda anlattığı gibi kendi bölgelerindeki çayırları tükettiklerinde yeni çayırlar bulmak ve kendilerince eğitimlerini tamamlamak için beş kuruşsuz, aç, yaya yollara düşerler ve köy meydanlarında dilenirler (s. 241). Uzun uğraşlar sonucu *tienta*'larda olma fırsatını bulan gençler içinse işler her zaman umdukları gibi gitmez. Çünkü bu genç yetenekleri keşfedip, onları ünlü yapacak menajerlere ihtiyaçları vardır. Ancak bazı İspanyol gençleri henüz tam bir boğa güreşçisi olmasalar bile boğa güreşlerine katılmak onlar için bazı olumlu sonuçlar getirir. Örneğin romanda Palma del Rio'nun rahibi Don Carlos Sanchez'in düzenlediği *patrona* boğa güreşinde –ki bir *corrida*'nın törenselliğine sahip değildir- matador olarak yer alan Manolo'ya, boğa güreşçilerine verilen sosyal ayrıcalık tanınır; böylelikle genç adam âşık olduğu Anita Sánchez'in babasından kızıyla birlikte sinemaya gitme iznini alabilir. Ancak bu gerçek bir matador olmak için yeterli değildir. Memleketin her yerinden Madrid'e gelen gençler *Plaza de Toros*'da bir güreş şansı yakalamanın hayalini kurmaktadır. Manolo da Madrid'e gittiklerinde bir *oportunidad* [10] yakalamak için kaldırımlarda bekleyen gençleri şöyle tarif eder:

> *Plaza*'nın etrafındaki kaldırımlara vardığımızda feci bir şey gördük. O zaman polislerin neden bizi dövmekle uğraşmadığını anladım. Orada bizim gibi düzinelerce *aficionado* [11] vardı. Her yerdeydiler. Dünyanın her yerinden; Barcelona'dan, San Sebastían'dan, Cádiz'den, Bilbao'dan, her yerden, hatta ismini bile duymadığım şehirlerden gelmişlerdi. Onlar da bizimle aynı şeyi arıyordu: Bir *oportunidad.* (s. 303)

"Fırsat" anlamına gelen *oportunidad*, boğa güreşçisi olma yolundaki gençlerin başkaldırılarına koşut olarak aradıkları bir başarı imkânıdır. Ancak inceleme nesnemiz olan romanda da görüldüğü üzere çoğu boğa güreşçisinin başkaldırısı bir sosyal değişimin gerçekleşmesi için değil, kendi bireysel değişimlerinin gerçekleşmesi içindir. Sosyolog Araúz de Robles de bugüne kadar toplumsal bir lider kişiliği taşıyan boğa güreşçisi belirmemiş olduğuna dikkat çekmiştir (1978, s. 96). Boğa güreşçisi bu yönüyle bir reformcu özelliği taşımaz, ancak kendisini bireysel olarak geliştirir.

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9   Guardia Civil, "polis memuru" anlamına gelmektedir.

10   "Fırsat" anlamına gelir.

11   "Boğa güreşi tutkunu" anlamında kullanılmaktadır.

Arenada edinilen tüm başarılara karşın yine de kendini gösterme şansını yakalayan çoğu genç için işler istenildiği gibi gitmeyebilir. Örneğin Manuel Benítez yani El Cordobés, resmi olarak çıktığı ilk arenada *sobresaliente*[12] olarak yer aldığı için boğayla hiçbir geçiş şansına yani kendini gösterme şansına sahip olmaz. Ancak menajeri Luis López ona özel bir arena kiraladığında kendini gösterme fırsatı bulur. Anlatıcı Manolo'nun arenadaki ilk anlarını şu şekilde aktarır:

> […] bu tarihi arenaya çok uzun yoldan gelmişti. Bu kumları tanınmadan ve fark edilmeden terk etmeyecekti. Boğa güreşçisi olarak başarılı olmayı ve onunla birlikte gelecek zenginliği, iyi beslenmeyi, iyi arabalar kullanmayı, iyi evlerde yaşamayı, uzun süredir özlemini çektiği bu dünyada saygı görmeyi, çılgınca istiyordu. (s. 342)

"Arena tecrübesi" edinmek, ister matador olsun ister *picador,* bir gencin hayatını olumlu ya da olumsuz anlamda sonsuza dek değiştirmektedir. El Cordobés'in tecrübeli *picador*'u[13] Jose Sigüenza'nın ilk kez arenaya çıkma anı, ünlü matadorun "gençlik hayallerinin doruk noktasını, hayattaki tek amacının gerçekleşmesini temsil" etmektedir. (s. 272). Öte yandan matador olarak dört yıl geçiren ve El Cordobés'in *banderillo de confianza*'sı[14] olan Paco Ruiz içinse arenada matador olarak bulunma tecrübesi utanç dolu bir anıdır. Arenada boğayı öldürememesinin ardından yuhalanarak arenadan kovalanmasıyla birlikte matadorluk kariyeri biter ve bundan böyle arenada *banderillo*[15] olarak görev alır. Ancak El Cordobés gibi arenada halk tarafından kabul edilmek, matador olma hayalini kuran bu gencin hayatı boyunca istediği her şeyi ifade eder, yediği tüm dayakları telafi eder, tüm açlık ağrılarına merhem olur (s. 414). Arenadaki başarısı ise zamanında kovulduğu memlekette Manolo'ya çevrilen tüm olumsuz bakışları silmiştir.

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12 *Corrida*'da güreşecek iki matador belirlendiğinde, her iki matadorun yaralanma ya da güreşe devam edecek durumda olmamaları ihtimaline karşın bir *sobresaliente* yani "yedek matador" tutulur. Genellikle geçiş aşamasında matadorların yanında olan ve pelerinyle boğayla güreşmesine izin verilen, *novillero* denilen "yeni matador"dur.

13 Boğa güreşinde elindeki sırığı boğanın boynuna saplayan atlı süvariye verilen isimdir.

14 Matadorun baş *banderillo*sudur. Geleneksel olarak matadorun üç *banderillo*sundan biridir ama ona daha yakındır. Genellikle yaşlı bir adamdır, arenada matadora tavsiye veren kişidir ve genellikle ona çok yakın bir arkadaşlığı bulunmaktadır. Kural olarak güreş sabahında çekilen kurada matadoru temsil eder.

15 *Banderillas* ismi verilen çubukları atan kişi. Bir matadora arenada genellikle üç *banderillo* eşlik eder ama bazen *banderillas* adlı çubukları matadorun kendisi atar.

Romanda Yer Alan Anlatıcılar ve Anlatı Tarzı

Collins ve Lapierre bu yaşam öyküsel romanın genelinde, hâkim bakış açılı üçüncü tekil anlatıcı kullanımını tercih etmiştir. Anlattığı olaylara ve kişilere hâkim olan, çoğu özel şeyi bilen bu anlatıcı bu şekilde birçok detayı okura sunar. Boğanın matadorun yüzüne vuran nefesinin, romandaki mekânların her türlü ayrıntısının ve karakterlerin zihninden geçen düşüncelerin olduğu gibi yansıtılması da okur açısından gerçekliğine güvenilir bir anlatı meydana getirmektedir. Ancak roman boyunca kullanılan tek bakış açısı bu hâkim anlatıcınınkiyle sınırlı değildir.

Bir belgesel filmi gibi kaleme alınan *Yasımı Tutacaksın*'da El Cordobés'le ilgisi olan farklı kişilerin ağzından hikâyenin devamını dinleriz. Bu kişilerin anlatıları kayıt altına alınmış ve romana yansıtılmıştır. Bu anlatılar da düzenli olarak hâkim anlatıcının bölümleriyle kesilir ve ardından yeni bir kişinin bakış açısına geçilir. Kitabın sonunda Collins ve Lapierre'in romanda yer alan bu kişilere El Cordobés'le ilgili anılarını paylaştıkları için teşekkür etmeleri ise (s. 528) anlatının okuru gerçeklik konusunda ikna eden üslubunu güçlendirmektedir. *Yasımı Tutacaksın* yaşam öyküsel bir anlatı olsa da, kurgusal yönü de ön plana çıkmaktadır. Anlatıcı değişiklikleri yazarlar tarafından son derece iyi kurgulanmış ve anlatıcıların cümleleri ve düşünce yapıları kendi sosyal sınıfını yansıtır bir üslupla aktarılmıştır. Örneğin Manuel'in ablası Angelita Benítez'in anlatımında "Ama *patrona* yılda yalnızca bir gündü. Geri kalan tüm günlerde yalnızca iş vardı." (s. 79) gibi daha basit ve kısa cümlelerin tercih edildiği görülür. Hayatı boyunca çalışmak zorunda kalan Angelita Benítez'in anlatımı da yaşadığı hayatın kültürel olanaklarını yansıtır.

Bu yöntemle romandaki birçok karakterin kendi sesi, hisleri ve düşünceleri verilerek olaylar ve diğer karakterler o kişinin bakış açısından yansıtılmış olur. Bu anlatım özelliği göz önüne alındığında edebiyat eleştirisi alanında önemli bir yere sahip olan Marksist edebiyat kuramcısı Lucien Goldmann'ın savunduğu ve yazınsal yapıtlarda gerçekçi yaklaşımı belirlediğini öne sürdüğü ölçütlerden önemli bir tanesi yerine yetirilmiş olmaktadır. Bu ölçüt, yazınsal yapıtta kolektif bilincin yansıtılmasıdır. Goldmann, sosyal yaşamın edebi düzleme taşınmasının sadece kolektif bir bilincin arabuluculuğuyla gerçekleşebileceğini savunmuş ve Marksist kuramcıların da bu görüşü kabul ettiklerini savunmuştur (2005, s. 29). *Roman Sosyolojisi* adlı kitabında Goldmann, kolektif bilincin sosyal, politik ve ekonomik yaşama ait olan bireylerin davranışlarının toplamından meydana geldiğini öne sürer (2005, s. 28). Onun bu düşüncesine göre söz konusu toplumsal davranış, kişilerin ayrı ayrı değil, anlatıda iki ya da daha çok kişinin tek bir

kişiymiş gibi gerçekleştirdiği eylemlerde ve ortak düşüncelerinde gerçeklik kazanmaktadır. *Yasımı Tutacaksın*'da söz edilen kişiler ve yer alan anlatıcılar incelendiğinde, belirli toplumsal sınıflara ve bu sınıflara ait düşünceleri yansıtan kişilerin görüşlerine yer verildiği gözlemlenir.

Bölüm anlatıcıları olan El Cordobés'in ablası Angelita Benítez iç savaştan sonra ölen anne babasının ardından kardeşlerini açlıktan ve yoksulluktan kurtarabilmek için çok çile çekmiş bir kadındır. Bar sahibi bir müteahhit olan Luis López ise Manuel'in ünlü olmadan önce karşısına çıkan ve kendisi de ünlü bir menajer olmaya çalışan biridir. Kendisini boğa güreşi hayranı olarak tanımlayan bu müteahhit, eserde şantiyelerindeki tekdüze yaşamdan sıkıldığını belirtir. Anlatıdaki diğer pek çok kişi gibi küçük semtinden çıkıp üne ve kazanca ulaşmak istemektedir. Romandaki diğer anlatıcılar arasında Palma'nın mahalle papaz Carlos Sánchez, tüm Endülüs'ün ikinci en zengin adamı sayılan, bölgenin efendisi Felix Moreno'nun oğlu Alonso Moreno, hep pipo içtiği için "El Pipo" lakabıyla anılan varlıklı boğa güreşçisi menajeri Rafael Sánchez de yer alır. Bunların yanı sıra toplumun farklı sınıflarından başka kişiler de o yılları ve Endülüs'ün gerçeğini kendi sınıflarının bakış açısından gözler önüne sererler. Örneğin Señora Nino Valles anlatısında El Cordobés'in garsonluk yapan sol görüşlü babası hakkında şunları aktarır: "[…] zaten dört çocuğu vardı ve Palma del Río'da o günlerde besleyecek bir boğaz daha çıkmasının kutlanacak bir şey olmadığını söyleyebilirim" (s. 89). Señora Valles, "yüzünde öyle bir gülümseme vardı ki Calle Ancha'da bir mucize gerçekleştiğini sanırdınız" sözleriyle de tüm ekonomik zorluklara karşın, babanın oğlu olacak diye mutlu olduğunu okurlara aktarmaktadır. Bir diğer tarafta arenanın emektarları da anlatılarıyla okura seslenir. Otuz yıldır arenada görev yapan Antonio Columpio ve delikanlılık döneminde Manuel'le birlikte matadorluk öğrenme serüvenine atılan Juan Horillo. Hatta Manuel Benítez'in kendisi bile anlatıda kendi sesiyle yerini almıştır.

Romanda papaz Don Carlos Sánchez'in anlatımından Palma'daki çocukların yaşadığı yoksulluğa bir din adamının gözünden tanık olunurken, Manolo'dan hoşlanan Anita'nın anlatımından ise El Cordobés'in nasıl bir âşık olduğuna bir genç kızın bakış açısından yaklaşılmış olur. Tüm bu kişiler El Cordobés'in yoksulluktan varsıllığa uzanan yolculuğunu adım adım anlatır. Anlatıcılar kendi sınıflarının düşünce biçimi olarak bir yansımasıdır. Marksist kuram üzerine araştırmalar yürüten Forgacs da, bu durumda ortaya çıkan romanların toplumsal sınıfların kolektif ürünlerini oluşturduğunu savunur (1984, s. 152). Anlatıcıların toplumsal sınıfların birer temsilcisi olduğu ve bu şekilde toplumun kolektif bilincinin romanda yansıtılabildiği bir sonraki bölümde daha detaylı incelenecektir.

Romandaki Toplumsal Sınıflar ve Toplumsal Gerçeğin Yansımaları

Yasımı Tutacaksın adlı eserde boğa güreşi toplumsal bir tutku olarak yansıtılmaktadır. Eser boyunca bu tutku dolu dünyayı çevreleyen farklı toplumsal sınıflara ait kişilerin hikâyesine tanık oluruz. Yine farklı anlatıcıların ağzından aktarılan bilgiler o kişilerin ve anlattıkları kişilerin yaşam biçimlerini ve davranış şekillerini okurlara sunmaktadır.

Romanda sadece Manuel Benítez'in yaşamına değil, iç savaş sonrasında İspanyol toplumunun bölünmüş sınıflarına, onların çatışmalarına ve sınıfsal olarak konum değiştirmenin nasıl olduğuna da değinilir. Anlatıda karşımıza iki temel sınıf çıkar; bunlardan birisi İspanyol toplumunun çoğunluğunu oluşturan yoksul işçiler ve köylüler, diğeri ise çok büyük topraklara, fabrikalara, kısacası İspanya'nın zenginliğine sahip olanlardır. Bu sınıfsal farklılıklar daha romanın ilk sayfalarında belirtilir. Örneğin Las Ventas arenasında boğa güreşi düzenleyen Don Livinio Stuyck, fabrikatör bir neslin torunudur ve Manuel Benítez'le ilk karşılaşmasında genç matador adayı onun için "Endülüsten gelen, kirli suratlı, bir boğayla güreşme fırsatı bulabilmek için yalvaran çocuklardan biri" gibidir (Collins ve Lapierre, 2017, s. 23). Her ikisinin de statüsünü ailelerinin sınıfsal durumu belirler. Varsıl biri olarak Stuyck olduğu yere gelmek için Manolo gibi çabalamak zorunda kalmamıştır.

Romanda varsılların ve yoksulların arasındaki farklılıklar, sınıfsal çatışmalar farklı anlatıcılar aracılığıyla verilmektedir. Duvarların renkleri bile sınıf farklılığını vurgular; örneğin Endülüslü zengin toprak ağasının oğlu Alonso Moreno, anlatımında yazları yaşadıkları evi "Aşı boyalı duvarları ve yeşil panjurları olan büyük bir çiftlik evi" (2017, s. 88) olarak tanımlarken, orta gelirli bir ailenin kızı olan Angelita Benítez ise fakirlerin evleri hakkında "hepsi kireç boyalı"dır der (s. 73). Özellikle Angelita'nın anlatımında savaş dönemi öncesinin ve sonrasının fakir İspanyolları oldukça detaylı anlatılır:

> "O zamanlar evimizde yalnızca iş ve açlık vardı" (s. 72), "Pazarlık edemezdiniz. Herkes bir günlük yevmiyenin kaç peseta olduğunu bilirdi. […] İş için çağırdıklarında yalnızca giderdiniz.", "Zengin insanlar kahvaltıda sosis yerdi. Bizim içinse yalnızca ekmek vardı; zaten bu da bir şeydi." (s. 77) "Ama *patrona* yalnızca bir gündü. Geri kalan günlerde yalnızca iş vardı." (s. 79)

Tüm bu alıntılar Angelita'nın ağzından dönemin toplumsal sınıflarının arasındaki farkları göstermektedir. Sistemin yoksulların daha da yoksullaşması ve varlıklı kişilerin ise her zaman yasalar önünde haklı bulunması ve daha fazlasına sahip olması üzerine kurulu olduğu bildirilir. Benítezlerin komşusu Señora Valles ise anlatımında insanların cumhuriyetten beklediği tek şeyin toprak reformu olduğunu belirterek Kordoba'nın neredeyse tamamına sahip olan ailelerini şu ifadelerle tanımlar: "Palma'da üç aile vardı: Martínezler, Gamero Civico ve Don Félix. Herşeyin sahibiydiler. Onlar Tanrı'ydı. Her şey onlara çalışırdı; papaz, Guardia Civil, banka. Kimse onlara karşı bir şey yapamazdı" (s.82). Señora Valles'in varsıl kesime tanınan ayrıcalıklar yönündeki bu yorumu aynı toplumsal sınıfın bir diğer temsilcisi olan Angelita'nınkiyle koşutluk sergiler.

Angelita'ya göre bu ailelerin en kötüsü Don Félix'inkidir ve romanın ilerleyen sayfalarında yaptığı bu tanımlamaya uygun bir portre çizer. Örneğin grev başladığında Don Félix yıllardır çiftliğine çalışmaya gelen bir adamı öldürür ve Angelita anlatısında Don Félix'in bu işten ceza almadan sıyrılmasını "Ama Don Félix, toprak sahiplerinin her zaman yaptığı gibi işleri ayarladı, böylece Córdoba'daki mahkemede beraat etti" (s. 85) sözleriyle aktarır. Benzer bir durum iç savaş sonrası dönemde de yaşanır. Manolo ve Juan, "Don Félix'in boğalarının huzurunu bozanlar" olarak bilindikleri için boğa yetiştiricilerin şikâyeti Guardia Civil'in bu gençleri yaka paça karakola götürmesi için yeterli bir sebeptir (s. 235). Anlatıda varsıl olanın bildirmesi yoksul olanı hapse göndermek için gerekli olan koşulları kolluk kuvvetleri için yaratır. Sınıfsal farklılıkların bu olaylarda etkili sonuçlar doğurduğu gözlemlenir. Ancak 1936'dan itibaren sınıfsal farklılar artık çatışmaya dönüşmeye başlar. Señora Valles toplumsal sınıflara dair bu bölünmeyi şöyle açıklar:

> El Córdobes'in babası El Renco bu olaylara karışmıyordu. Politik görüşleri yoktu. Yalnızca dürüst, iyi bir işçiydi. Ama bela geldiğinde anlarsınız. Ya bir tarafı ya da diğerini seçmek zorunda kalırsınız. Kendi türünüzde olan insanlarla bir arada olursunuz. O fakirler grubundandı. Endülüs'te fakir olarak doğmuşsanız, ölene kadar fakir bir adam olarak kalırsınız. (s. 85)

Halk Cephesi'nin seçimleri kazanmasının ardından sadece Palma'da değil tüm İspanya'da sınıfsal çatışmalar artmaya başlar. "Grevler, sokak kavgaları, kilise yakmalar […], halkın aşırı sağ ve sol gruplara ayrılması" (s. 98) hızlanır. İspanya'nın dört bir yanında süren grevlerde işçilerin ve köylülerin talepleri toprak, insanca bir ücret ve ücretsiz ulaşım gibi konular üzerinedir. Bu çatışmanın bir örneği beslenme konusunda da görülür. Örneğin Palma'da Don Félix'in kaçması üzerine köylüler onun boğalarını kesip yerler

ve birçok yoksul köylü hayatında ancak bu sayede etin tadına bakabilmiş olur. Boğa, böylelikle zenginlerin zenginliğini artıran bir meta olmaktan çıkarak fakirleri doyuran bir besine dönüşür.

İç savaşı kendi diktatörlüğüyle ve kanla Franco'nun bitirmesinin ardından yoksulların kısa süren hak arayışları ve kazandıkları tüm haklar yeniden ellerinden alınır. Bu dönemde ölümde bile yoksulların varsıllarla eşit olmadığı görülür. Örneğin El Cordobés'in babası José Benítez öldüğünde Dolores Payul adında bir kadının cesedinin çıkartıldığı mezara gömülür. Çünkü kadın adına on yıldır ödeme yapılmamıştır. Bu durum "Endülüs'ün fakirleri için sonsuzluğun bile geçici olduğunun duygusuz bir kanıtı" (s. 199) olarak karşımıza çıkar.

Bu kötü kaderi yenebilmek için boğa güreşçisi olmak gibi bazı yollar da mevcuttur ancak daha önce de belirtildiği üzere bu alanda da varlıklı ve yoksul çocukların sahip oldukları olanaklar eşit değildir. Öte yandan söz konusu sınıf atlama durumu imkânsıza yakın olmakla birlikte El Cordobés örneğinde görüldüğü gibi tamamıyla olanaksız değildir. Hatta kimi zaman El Cordobés gibi ünlü bir matadorun eniştesi olmak, eski bir elektrikçi çırağı olan Juan Antonio gibi gelirinin dikkat çeken bir miktarda artmasını sağlayabilmektedir (s. 46).

İncelenen eserde toplumsal yaşamın farklı anlatıcılar aracığıyla bir bütünlük içinde sunulduğu gözlemlenir. Anlatıda sergilenen bu tutum, Marksist kuramcı Lucien Goldmann tarafından da savunulan bir toplumsal gerçekçilik ölçütüdür (1969, s. 62). Ona göre bireylerin sınıflar ve sanatsal üretim hakkındaki, dünya görüşü ve arzuları göz önünde bulundurulmalıdır (Goldmann, 1969, s. 31). Goldmann aynı zamanda, belli bir döneme ait dünya görüşünün anlaşılabilmesi yönünden edebiyat yapıtlarının en önemli düşünsel üretimler olduklarını savunmuştur (Wahnón Bensusan, 1991, s. 140). Marksist kuramcının düşüncesine göre büyük kültürel yapıtlar ele alındığında, sosyolojik bir inceleme ile ulaşılmaya çalışılan bağlar, bir toplulukla ilişkilendirilerek çok daha kolay açıklanabilmektedir. Bunun nedeni ise bireye oranla topluluğun yapısının çok daha kolay anlaşılabilecek olmasıdır (Goldmann, 2005, s. 75). *Yasımı Tutacaksın* adlı eser bu bakış açısıyla incelendiğinde sınıfların bütünlüklü olarak ele alındığı ve yine bu sınıfların öznel görüşlerine yer verilerek farklı sınıflara ait kişilerin dünya görüşlerinin okur tarafından izlenebilir hale getirildiği görülür. Savaş fırsatçılığı yapan "El Pipo" lakaplı Rafael Sánchez adlı menajerin olaylara yaklaşımı ile kardeşleri için fedakârlık yapan Angelita'nın dünyaya bakışı birbirinden çok farklıdır. Bu farklılık okura çeşitli bakış açıları sunmakta ve anlatının gerçekçiliğini arttırmaktadır.

Goldmann'ın toplumsal sınıfların edebi esere yansıması yönünde öne sürdüğü ölçütlerden bir diğeri ise toplulukların sınıflandırılmasının edebi eserde bir düzen içinde sunulması gerekliliğidir. Bu konuda, "Eğer toplulukları, aile, iş çevresi, ulus ve arkadaşlık gibi çok farklı alanlarda gruplandırırsak kendine özgü ve karmaşık bir yapı ortaya çıkacaktır" şeklinde görüş bildiren kuramcı (2005, s. 75), edebi incelemede bu türlü karmaşık bir yapının ortaya çıkmaması için romanda sınırlı sayıda sosyal gruba yer verilmesi gerektiğini savunur:

> Ancak tek bir sosyal gruba ait yeterli sayıda bireyi incelediğimizde bize anlaşılması çok daha basit ve çok daha tutarlı bir yapı kalmaktadır. Bu açıdan yaklaşıldığında, gerçekten önemli bir yapıt ile yaratının gerçek öznesi olan sosyal grup arasındaki – yaratıcının arabuluculuğu sayesinde gerçekleşen- ilişkiler, yapıtın içindeki öğeler ile yapıtın kendisi arasındaki ilişkilere paralel bir düzen içerisindedir. (s. 75-76)

Goldmann'ın bu ölçütü göz önünde bulundurulduğunda *Yasımı Tutacaksın*, az sayıda sosyal grubun derinlikli bir biçimle yansıtılmasıyla Goldmann'ın söz ettiği o tutarlı yapıyı, o anlaşılır anlatıyı biz okurlara sunmaktadır. Marksist düşünürün edebi eserlere yansıyan toplumsal sınıflarla ilgili diğer ölçütleri olan "istisnai bireyler" ve "kolektif bilinç" de inceleme nesnemiz olan eser aracılığıyla ele alınacaktır.

Toplumsal Sınıflar ve İstisnai Bireyler

Romanda İspanyol toplumunun boğa güreşi tutkusunu gösteren örneklerden bir diğeri de hayatlarındaki en önemli uğraş olan boğa güreşini tartışan *aficionado*'lardır. Bu kişiler Plaza Santa Ana'da bulunan Alemana isimli Alman bira salonunda takım elbiselerini giymiş bir şekilde bu seçkin uğraşı temsil eden üst düzey kişilerle tartışırlar. Bu üst düzey kişilerin arasında zengin boğa yetiştiricileri, ünlü boğa güreşi eleştirmenleri, menajerler ve emekli matadorlar bulunur. Kafasında Panama şapkası ve ağzından düşürmediği kalın purosu ile "El Pipo" lakaplı Rafael Sánchez de bu menajerlerden biridir. Kendisi ticari fırsatları kaçırmayan bir tüccardır ve zamanında levazımatçı olmak üzere komutanıyla anlaşarak savaş ortamından ticari bir çıkar sağlamıştır. Onun için savaşta yaralanmak ya da ölmek akılcı bir iş değildir. Bu düşüncesini şu sözlerle dile getirir: "Fakat gidip kafana bir kurşun yemekle, silahın ucundan fırlayan bir çiçek ve yüzündeki kocaman bir gülümseme arasında gerçekten büyük bir fark vardır, inan bana büyük bir fark vardır (s. 144).

Kendisinin savaşla ilgili düşüncelerini şu sözlerle daha da detaylı aktarır: "Bak, savaşta bir kahraman olan adamlar vardır, bir de kendi kıçını kurtarmaya çalışanlar. Ben, ikinci türdenim. Kahraman olmak için yaratılmamışım. Yurtseverlik falan gibi fikirler bana hep çocukça gelmiştir" (s. 144). El Pipo, bu tutumuyla idealleri uğruna savaşanların değil, fırsatları yakalamanın derdine düşmüş olanların temsilcisi olarak belirir.

Görüldüğü üzere romanda farklı sınıfları ve düşünce biçimlerini temsil eden kişilere yer verilmiştir. Marksist edebiyat kuramcısı Lucien Goldmann, toplumsal sınıflar ve kesimlerle metni ilişkilendiren aracıların "istisnai bireyler" olduğunu söyler. Bu kişiler çeşitli nedenlerle ait oldukları toplumsal grubun dünya görüşünü en iyi şekilde yansıtan, bu çerçevede edebi yeterliliğe sahip olan bireylerdir (Wollf, 2000, s. 69'dan aktarma).

Roman, Goldmann'ın savunduğu bir diğer toplumsal gerçekçilik ölçütü olan sınıf temsilcisi "İstisnai Bireyler" yönünden incelendiğinde bu ölçütü de karşılamaktadır. Eserde bulunan istisnai bireylerin anlatıdaki yolculukları okurlara kimi zaman kendi ağızlarından aktarılır. Bu bireylerin başında Manuel Benítez yani El Cordobés gelir. Kendisinin de anlatıcı olduğu kısa bölümün yanı sıra kardeşi Angelita işçi sınıfının, toprak ağası Don Felix Moreno ve ticari girişimci matador menajeri "El Pipo" varsıl sınıfın, Peder Don Carlos Sánchez ise din adamlarının temsilcisidir.

Angelita ise küçük yaştan itibaren çalışmak zorunda kalışını ve çektikleri açlığı şu sözlerle anlatır: "O zamanlar evimizde yalnızca iş ve açlık vardı. Küçük bir kızken, herhangini birinin bana verdiği tek hediye daha çok iş olmuştu. Çalışmak zorundaydınız çünkü çalışmazsanız yiyecek bir şey bulamazdınız. Bazen çalışsanız da bulamazdınız. O zaman sahip olduğunuz tek şey açlık ve gözyaşları olurdu" (s. 72).

Angelita dâhil tüm bu kişiler temsil ettikleri sınıfların düşünce sistemini ve davranış biçimini yansıtmaları sebebiyle Goldmann'ın tanımıyla "istisnai bireyler" olarak tanımlanabilir. Yine Marksist kuramcıya göre bu sınıf ve ideoloji temsilcisi bireylerin anlatıdaki yolculukları, kişiliklerinin gelişimi, değişim ve arayışları da romana gerçekçi bir değer katmaktadır.

Anlatıda Yalınlık ve Kolektif Bilincin Yansıması

Anlatıda dil kullanımının temel öğe olmaması, dil kullanımının yalın olması Marksist kuramcıların eserler hakkında genel görüşüdür. Goldmann'ın savunduğu bir diğer

toplumsal gerçekçi roman özelliği de eserin dilinde hedeflenmesi gereken yalınlıktır. *Yasımı Tutacaksın*'da deneysel anlatı özelliklerine yer verilmemiş, anlatı yalın bir dille aktarılmıştır. Marksist kuramcı, edebiyatta deneysel çalışmaların toplumsal gerçekliğin ve kolektif bilincin yansımasına ket vurduğunu savunurken, şunun da altını çizer: "Bir yapıtın yazarının yaratıcı gücü ne kadar az olursa ve kendi kişisel deneyimlerini anlatmaktan ve yazmaktan duyduğu tatmin ne kadar fazla olursa, yapıtında, toplumsal gerçekliği ve kolektif bilinci taklit etmesiyle çok daha sık karşılaşılır" (2005, s. 77). Bu yönden bakıldığında eser büyük ölçüde toplumsal gerçeklik kuramına uymaktadır.

Yasımı Tutacaksın'da sadece toplumsal sınıfların çatışması değil, İspanyol toplumunun farklı dönemlerdeki yaşayış şekline dair de açıklayıcı bir anlatım bulunmaktadır. Anlatıda yirminci yüzyılın ortalarına kadar İspanya'da henüz televizyonun bilinmediği, evlerden üçte birinde tuvaletin, beşte dördünde ise suyun olmadığı öne sürülür. Açlığın ve işsizliğin kol gezdiği İspanya'da bu yıllarda halen ilkel tarım yöntemlerinin kullanılmakta olduğu bildirilir (s. 243). Yine romanda, bu dönemin İspanya'sı ithalata bağımlı, otuz milyonluk nüfusunun sekiz milyonunun okuma yazma bilmediği, Avrupa ülkelerine uyguladığı vize anlaşmalarından dolayı turizme kapalı, kadınların sokaklarda sigara içemedikleri ve pantolon ya da bikini giyemedikleri, Katolik baskıcı bir yönetime sahip ve Marx'tan Joyce'a, Camus'dan Picasso'ya birçok sanatçının yasaklı olduğu bir ülke olarak anlatılır (s. 306-307). Okur olarak romanda ülkenin iç savaş sonrasına ait bu döneminin ünlü boğa güreşçisi Manolete ve onun hüzünlü bakışlarıyla özdeşleştirildiğini görürüz (s. 38). Anlatıda 1947 yılında boğa güreşçisi Manolete'nin ölümüyle birlikte İspanya'nın uzun sürecek bir geceye gömüldüğü belirtilirken, bunda hüzün bakışlı kahramana duyulan sevginin ülkenin iç savaş sonrasındaki güçsüz ve bunalımlı durumuyla birleşmesinin de etkisine dikkat çekilmiştir (s. 38). Tüm bunlar ülkenin tarihsel gerçeklerini yansıtmaktadır.

Ancak aradan geçen zamanla birlikte İspanya'da yaşanan ekonomik ve sosyal gelişmeler, ülkenin yeniden yurtdışına kapılarını açtığı ve kalkınma sağladığı bir dönemin habercisidir. Örneğin 1960'lı yıllarda Batı Avrupa'dan İspanya'ya gelen turistlere vize uygulamasının kalkmasıyla ülkede turizmin canlanması (s. 335) İspanyol toplumunda ciddi değişikliklere yol açmıştır. İnşaat sektörünün geliştiği ve romanın yazıldığı 1967 yılında İspanya'nın yılda 150 bin araba ürettiği belirtilmektedir (s. 520). Eserde bu dönemde kadınların da artık toplumsal yaşamda yer almaya başladığına ve sansürün büyük oranda kalktığına değinilir. Bu yıllar aynı zamanda artık televizyonun yaygınlaştığı ve İspanya'da çok daha geniş kesimlere ulaştığı bir dönemdir. Örneğin Televisión Española

(TVE) 1956'da kurulmuştur ama 1963'ün sonunda TVE'nin yayın sinyali ülkenin %80'inde çekmektedir (De Haro De San Mateo, 2016, s. 70). Boğa güreşlerinin çok geniş kitlelere ulaşabilmesinin sebeplerinden birisi de budur. Görüldüğü üzere bu yaşam öyküsel eser Manuel Benítez'in doğumundan üne kavuştuğu tarih aralığını kapsayan geniş bir dönemde İspanya'nın tarihsel ve sosyal durumunu irdelemektedir. El Cordobés de ülkede görülen ve turizm sayesinde gerçekleşen bu değişimin simgesi haline gelmiştir. Romanda İspanyol halkının Manolete'den El Cordobés'e uzanan bu döneminde kolektif düşünce ve yaşam biçimi olarak nasıl değiştiği şu ifadelerle aktarılır:

> Artık İspanya'nın yeni bir idolü vardı. Bugün yapacağı boğa güreşiyle tüm dikkatleri üzerine çekmiş olan, Endülüs'ten gelen ele avuca sığmaz serseri. Ama onu idolleştiren yeni İspanya, Manolete'yi Córdoba mezarlığına gömen kederli ve yaralı halktan son derece farklı bir ulustu.

> Bu televizyon çağının İspanya'sıydı. Dünyada görülmüş en sıra dışı turist akınıyla yılda on dört milyonunun üzerinde insan, yani hemen hemen her iki İspanyol'a karşılık bir turist, güneş uğruna sonsuz bir karmaşa halinde Pirenelerin üzerinden akıp, yanlarında -İspanyol ulusunun tecrit edilmiş karakterini sonsuza kadar değiştirecek sosyal devrimin tohumları olan- Austinlerini, Renaultlarını ve Volkswagenlerini getirdiler. Bu Amerikan yardımının ve ekonomik yükselişin, endüstrileşmenin ve halk göçlerinin İspanya'sıydı. Artık İspanya'nın gökyüzüne saplanan gökdelenleri ve sıra sıra dizilerek şehirlerinden dışarıya taşan, sınırlarını etrafındaki ovalara kadar zorlayan sosyal konutları vardı. Mobilet motorlarının gürültüsü giderek eşek arabalarının nal seslerini bastırıyor, kaya matkaplarının kulak tırmalayıcı sesleri, sakin mahallelerin sessiz ritmini bozuyor. (s. 38-39)

Eser, İspanya'nın 60'lı yıllardaki toplumsal değişimini nesnel bir biçimde ortaya koyarken, bir yandan da gençlerin artık blucin ve Bardot'nun bikinisini giydiklerinden, Beatles gibi saç uzattıklarından, Jerk dansı yapıp Sartre okuduklarından ve büyüklerinin cinsel tabularını reddettiklerinden söz eder. Anlatıcı aynı zamanda El Cordobés'in korrida sanatının iki yüzyıllık yasalarına meydan okuduğunu gösteren gülümsemesinin aynısını gençlerin de yaydığına dikkat çekmektedir (s. 39) İspanyol toplumundaki, özellikle de gençlerde görülen bu kolektif düşünce ve davranış biçimi eserde toplumsal gerçekçilik ilkelerine uygun olarak yansıtılmaktadır.

Anlatıcının Aktardığı Boğa Güreşine Dair Gerçekler

Romanda boğa güreşini nesnel bir şekilde anlatmaya ve İspanyol toplumuna olan etkileri üzerinden bu konuyu ele almaya çalışan bir anlatıcı bulunmaktadır. Anlatıcı boğa güreşinin bilinmeyenlerine ışık tutarken, milyonlarca insanın tutkunu olduğu bu güreşin olumlu ve olumsuz yönlerini de okurlara gösterir. Bazen de bu görevi bölüm anlatıcısı olan gerçek kişilerin sesine bırakır.

Boğa güreşi, ünlü bir matador açısından çok para kazanmak anlamına gelir. Örneğin "El Cordobés'e güreş başına, yani yirmi dakika ölümle yarışmak ve iki boğayı alt etmek için bir milyon peseta ücret ödendiği bilinir. Bu, 60'lı yıllarda alınan rekor bir ücrettir […]" (Yener Gökşenli, 2016, s. 148). Bu noktada şunu da belirtmek gerekir, böylesine yüksek meblağlara her boğa güreşçisi ulaşamaz. Yine de başarılı bir boğa güreşçisi olmak, ekonomik açıdan sağladığı refahın yanı sıra sosyal açıdan toplum tarafından kabul edilmek demektir. Örneğin dönemin İspanya'sında Manuel Benítez'in ismi Franco'nunki kadar bilinmektedir ve babası hapis yapmış bir cumhuriyetçi olan Benítez, Franco'nun ailesiyle vakit geçirdiği *fiesta*'ya davet edilen az sayıdaki özel misafirden biridir (Collins ve Lapierre, 2017, s. 524).

Anlatıcı boğa güreşinin olumlu noktalarını sadece güreşçiler açısından aktarmaz. Matador ve boğanın arasındaki bağ da okuyucuya gösterilir. Boğa güreşi "törensel bir gösteride erkek gururu iddiası" (Pitt Rivers, 2002, s.85) taşımaktadır. Bu açıdan erkeğin gururunu kazanabileceği güreş de boğa da önemlidir. Anlatıcının boğa güreşlerine ve boğalara olan saygısı El Cordobés'in güreştiği *Impulsivo* adlı boğanın hikâyesinin anlatımında görülür. Doğumundan arenaya çıktığı güne kadar *Impulsivo*'nun neler yaşadığı detaylı olarak anlatılır. Boğanın arenada ölümü ise anlatıcıya göre ona saygınlık kazandırır. "Boğa, bir adamın ölmekten onur duyacağı, takdire şayan bir şekilde ölür." (Hunt, 1955, s. 352). Romanda anlatıcı boğalar açısından da güreşmenin ve bu şekilde ölmenin daha onurlu olduğunu düşünerek şunları söylemektedir:

> […] boğa İspanyol erkeklerinin cesaretlerini denemeleri için bir ölçüt haline gelmiştir ve pagan kurbanı, tehlike fikriyle tanışıp geleneksel ölçülerinden ayrılarak yeni bir ruh kazanmıştır. Artık masallardaki boğa, ölmeden önce varlığına son vermeye niyetlenen adamı sakatlama veya öldürme şansına kavuşmuştur. (Collins ve Lapierre, 2017, s.35) […] Bu görkemli siyah hayvanın sonu, kaçınılmaz bir şekilde belirlenmişti. Fakat tamamen eşit olmayan bir ölüm sayılmazdı. (s. 172)

Boğa güreşlerinde boğaları bekleyen ölümlü son bazen boğa güreşçilerinin de yüzleştikleri bir durumdur ve romanda matadorların yaralanmasından ölümüne değin yaşadıkları olumsuz deneyimlerle ilgili de çok sayıda örnek verilir. Örneğin 1922'de ölümsüz olduğuna inanılan Josélito'nun ve 1947'de İspanyol halkını derinden etkileyen Manolete'nin ölümü, "*corrida*'nın kapalı birliği içinde kendilerinin de yer alacağı ümidiyle, *capea*'larda[16] yaralanan önemsiz çocuklara" Boğa Güreşçileri Hastanesi'nin kapılarının kapalı olması (s. 349) ve halkın beklentilerini karşılamayan matadorları aşağılaması boğa güreşinin bir matador için olumsuz yansımalarından sadece birkaçıdır. Ayrıca El Cordobés'in ablası Angelita'ya "Ağlama Angelita, bu akşam ya sana bir ev alacağım ya da yasımı tutacaksın." (s. 390) şeklindeki sözleri de bunu göstermektedir. Roman adını bu ifadeden alır. Anlatıcı her ne kadar boğa güreşlerinde boğaların katlediliyor olmasına dair doğrudan bir eleştiri getirmese de, boğalara dönük yapılan kimi eylemleri eleştirir ve güreşten önce matadora vereceği zararı en aza indirmek için bazı boğaların boynuzlarının tıraşlandığını belirtir. Ancak tıraşlama boynuzu daha az zararlı hale getirmez, boynuz boğa için bir çeşit radar görevi görür ve tıraşlandıktan sonra hayvanın mesafelerle ilgili algısı bozulur. Savaş sonrası dönemde sıkça kullanılan bu yöntem İspanyol devleti tarafından yasadışı ilan edilmiştir (s. 458).

Boğa güreşinin olumsuz yanlarından birisi de bir matadorun ne kadar yetenekli ya da başarılı olduğundan çok sahip olduğu bağlantılara göre kitlelerle buluşabilmesidir. Bu durum dönemin İspanyasıyla sınırlı değildir. Boğa güreşi tanıtımları önceden de yaygındır. İlk örnekleri 1750'lerde görülen poster tanıtımlarında boğa güreşinin tarihi, boğaları temin eden çiftlikler, bilet fiyatları ve boğa güreşçilerinin adı gibi bilgiler bulunmaktadır (Shubert, 1999, s. 116). Bu açıdan iyi bir menajere sahip olmak çok önemlidir, zira romanda da bahsedildiği gibi El Pipo lakabıyla bilinen Rafael Sánchez, matadorunun başarısının onu iyi pazarlamaktan geçtiğini bilir, o yüzden gazetecilere düzmece haberler yaptırır, El Cordobés'in çocuklara yardım ederken fotoğraflarını çektirir ve yaralandığında yarasını daha da derinleştirerek bunu basına servis eder.

Sonuç

Farklı toplumsal sınıflara ait kültürel öğeleri ve düşünce biçimlerini hem karşılıklı görüşme hem de kurgusal anlatım aracılığıyla okura sunan *Yasımı Tutacaksın*, İspanya'nın İç Savaş öncesi ve sonrasını kapsayan toplumsal portresini sunar. Ayrıca bu eserde boğa

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16 "Genellikle amatörlerin katılmasına izin verilen ve küçük kasabalarda gerçekleştirilen resmi olmayan boğa güreşi".

güreşi ile ilgili birçok olgu da tarihsel gerçeklikle birlikte okura aktarılmaktadır. Ünü Franco'nunkiyle eş tutulan matador El Cordobés'in yaşamı çalkantılı İç Savaş yılları da anlatılarak aktarılırken, aynı zamanda XX. yüzyılın ilk yarısında yiyecek ekmeği bulmakta zorlanan İspanyol halkının boğa güreşi izleyebilmek için ne gibi fedakârlıklar yaptığı ve İspanyol gençleri için boğa güreşçisi olmanın anlamı da gözler önüne serilmiştir. El Cordobés, yokluk içinde var olma mücadelesi veren geniş bir kitleyi temsil eder. Gerçek adı Manuel Benítez olan boğa güreşçisi, İspanya'da yoksul halkın servete ve özgürlüğe kavuşabilme hayallerini canlı tutan bir simgeye dönüşmüştür. Onun başarıya giden serüveni ve aldığı tüm riskler gerçekçi bir üslupla anlatı boyunca okurlara sunulur.

Yasımı Tutacaksın romanında İspanyol toplumunun geçirdiği dönüşüm oldukça nesnel bir üslupta verilmiştir. El Cordobés'in yaşamı aracılığıyla çağdaş İspanyol tarihine, sınıfsal çatışmalara, boğa güreşi dünyası ile ilgili gerçeklere ve toplumsal problemlere odaklanıldığı izlenir. Dominique Lapierre ve Larry Collins, tikel olanın hikâyesinin aslında toplumsal olanla nasıl iç içe geçtiğini etkileyici bir üslupla anlatmıştır. Yazarların ikili görüşmeler sonucunda kaleme aldığı bu yaşam öyküsel roman, kurgusal özellikleri aracılığıyla tarihsel bir anlatıya, toplumsal gerçekçi bir kurguya dönüşmüştür. Eser tüm yönleriyle Marksist edebiyat eleştirisinin ünlü ismi, toplumsal sınıflar üzerine çalışmalarını yoğunlaştırmış olan kuramcı Lucien Goldmann'ın öne sürdüğü toplumsal gerçekçilik ilkelerini de karşılamaktadır.

Bu ilkelerin başında romanın toplumsal sınıfların kolektif bilincini aktarıp, bunların düşünce sistemini yansıtabilmesi gelir. Bunun yanı sıra kendi sınıfların temsilcileri olan ve ait oldukları grupların düşünce sistemini, tercihlerini ve değerlerini yansıtan "istisnai bireyler"in anlatıda yer alması da esere gerçekçilik katmaktadır. Yine Goldmann'ın savunduğu "sınırlı sayıda sosyal gruba yer verilmesi" görüşü de anlatıda yerine getirilmiştir. Romanda boğa güreşi dünyası anlatılsa da sınıflar yoğun olarak varsıl-yoksul karşıtlığı temelinde konumlandırılmıştır. Kullanılan dil yönünden anlatıda söz sanatlarından kaçınılıp yalın bir dil benimsenmiştir. Yalın dil özellikleriyle de toplumsal gerçekçilik ilkelerini yerine getirmektedir. Ayrıca eser yaşam öyküsel özelliğe sahip olsa da, kurgusu aracılığıyla İspanya hakkında bir takım tarihsel bilgiyi de okurlara aktarır. Örneğin İspanya'nın ekonomisinden bahsedilirken doğrudan rakamlar ifade edilir ve bu ekonomik buhranı aşmak için İspanya'nın IMF'den 1959'da borç aldığı belirtilir (s. 334). Bu türden bir anlatım roman boyunca karşımıza çıkar. Benzer örnekler boğa güreşinin detaylarının anlatımında da görülür. Bir matadorun ne kadar kazandığı, bir bilete ne kadar para verildiği ya da boğaların nerelerden getirildiği gibi bilgilere romanda sıkça yer

verilmektedir. Ancak yazarların anlatıcılar aracığıyla aktardığı tüm bilgiler edebi bir üslupla şekillendirilmiş ve anlatılanlar arasından yapılan bir seçki ile okuru roman bölümlerini heyecan içinde takip etmeye iten bir anlatı kurgusuna ulaşılmıştır. Roman, kurgusu ve yazım üslubuyla İspanya'nın ilgili tarihsel dönemini toplumsal gerçekçi ölçütleri yerine getirerek aktarmayı başarmıştır. Toplumun kolektif düşünce biçiminin aktarılması yönünden eserde verilen iki boğa güreşçisi örneği önemli bir simgesel boyut taşır. İç savaş sonrasının ünlü boğa güreşçisi Manolete'nin popüler olduğu dönemle İspanya'nın dışa açıldığı ve El Cordobés'in başarıyı yakaladığını yıllar arasında İspanyol toplumunun yaşadığı toplumsal değişimler eserde farklı başlıklar altında incelenmiştir. Kolektif bilincin ekonomik ve sosyal değişimlere koşut olarak farklılaşması, bu iki örnek aracılığıyla eserde detaylı bir biçimde sunulmaktadır.

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"Paracelsus'un Gülü" Öyküsünün İmgelem Kuramı Açısından Yorumlanması

Examination of the story of "The Rose of Paracelsus" according to Theory of the Imaginary

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ÖZ

Bu çalışmanın amacı Arjantinli yazar Jorge Luis Borges'in "Paracelsus'un Gülü" (La rosa de Paracelso) adlı öyküsündeki imgelerin ve arketiplerin bir çözümlemesini sunmaktır. Bu çözümlemede, semboller ve arketipler üzerinde öncü kaynaklar sunan Carl Gustav Jung'un analitik psikoloji alanındaki çalışmaları ve Gilbert Durand'ın İmgesel Yapısalcılık kuramından faydalanılmıştır. Öykü, Borges'in Kabala imgelerinin yer aldığı ikinci öyküsüdür ve öyküde Kabala aracılığıyla küllerinden yeniden doğan bir gül görülmektedir. Çalışmanın ilk bölümünde arketip kavramı Jung'un katkıları ile açıklanmaktadır ve Gilbert Durand'ın sembolleri reflekslere dayalı gündüz ve gece rejimi olmak üzere iki temel kategoride sınıflandırdığı İmgesel Yapısalcılık kuramından bahsedilmektedir. Kuramdaki rejimler, baskın reflekslerinin temsilleriyle ilgili fiil şemaları, sıfat ve isimlerle ilişkilendirilmiştir. Buna göre, öyküde tespit edilen sembolik unsurlar Durand'ın İmgesel Yapısalcılık kuramına göre incelenmiştir ve öykünün zıtlıklar (antagonismo) üzerine kurulmuş bir imgelem yapısı sunduğu görülmektedir. Zamanın yıkıcı etkisinden etkilenmeyen ve gece rejimiyle özdeşleşen imgeler görüldüğünden gece rejiminin baskın geldiği sonucuna varılmıştır. Öyküdeki iki karakter Jung'un arketipleriyle açıklanmaktadır. Paracelsus'un yaşlı bilge arketipi ile özdeşleşirken genç Johannes'in ise yaşlı bilgenin gölgesi olduğu ve gölge arketipiyle özdeşleştiği sonucuna ulaşılmaktadır. Sonuç bölümünde ise Borges'in öyküsündeki imge ve arketiplerin bir çözümlemesinin yanı sıra öyküde ulaşılan dört çıkarımdan bahsedilecektir. Ayrıca, örtmece sayesinde ölümün yani zamanın yıkıcı gücünün yenilgiye uğratıldığı ve ölümsüzlüğe ulaşıldığı görülmektedir.

Anahtar Kelimeler: Borges, Paracelsus'un Gülü, Durand, arketip, imgelem kuramı

ABSTRACT

This study aims to present an analysis of the images and archetypes in Jorge Luis Borges's story "The Rose of Paracelsus" (La rosa de Paracelso). In this analysis, we benefit from Carl Gustav Jung's works on analytical psychology, considered leading sources on symbols and archetypes, and the Theory of the Imaginary of Gilbert Durand. The story is Borges's second story featuring images of Kabala, and it presents a rose reborn from the ashes through Kabala. In the first part of the study, we explain the concept of archetype making use of Jung's contributions, and we mention the Theory of the Imaginary, in which Gilbert Durand classifies symbols into two regimes based on reflexes, namely diurnal and nocturnal. Regimes in the theory are associated with

verb schemes, adjectives, and nouns related to representations of dominant reflexes. After commenting on the symbolic elements detected in the story according to the theory of Durand, we move on to the use of euphemisms offering a structure of images based on contrasts (antagonism). Since images unaffected by the destructive effect of time and related to the nocturnal regime are detected, it shows that the nocturnal regime prevails. After analyzing two characters of the story according to Jung's archetypes, we conclude that Paracelsus is identified with the old wise archetype, while Johannes is identified with the shadow archetype. In the light of this, we mention four main conclusions reached in the story. Another conclusion to be reached is that we defeat death and the destructive power of time, achieving immortality through euphemism.
Keywords: Borges, The Rose of Paracelsus, Durand, archetype, theory of the imaginary

EXTENDED ABSTRACT

The story titled "The Rose of Paracelsus" (La rosa de Paracelso) is one of four stories in Jorge Luis Borges's book *La memoria de Shakespeare* (*Shakespeare Memory*) published in 1983. The story is Borges's second story featuring images of Kabala, and it presents a rose reborn from the ashes through Kabala. The story is based on Paracelsus, portrayed as a wise man in the story, and Johannes Grisebach, who wants to be an apprentice to Paracelsus. The story begins with Paracelsus praying to his God to send him a student in an atelier consisting of two rooms in a basement. Paracelsus waits in the basement, underground , for a student to whom to transfer his knowledge like a seed. He thinks that he will be able to resist time and make progress by transferring his knowledge and in the end, he can become immortal through the knowledge that he passes on to this student. Johannes requests information from Paracelsus, and when we examine this according to the Theory of Imaginary, in which Gilbert Durand classifies symbols into two regimes based on diurnal and nocturnal reflexes , we see that he comes to the basement to get knowledge. The atelier located underground is the place where he searches for knowledge. He goes underground to possess the knowledge he needs to rise spiritually. The young man, looking for a new beginning and rebirth through the knowledge he wants to get goes back to the starting point, associated with the nocturnal regime. Even though we see the nocturnal regime in the actions of Johannes, we detect concepts in the story related to the diurnal regime such as light, word and talking. So, we reach a structure of images based on contrasts (antagonism). However, in our study we found more images which are unaffected by the destructive effect of the time and related to the nocturnal regime. This shows that the nocturnal regime prevails over the diurnal regime. After commenting on the story according to the regimes, we move on to mentioning the symbols related to Kabala. Johannes wants Paracelsus to teach him The Art (el Arte) and he says that he wants to accompany Paracelsus in the way of The Stone (la Piedra). The Stone mentioned in the story and written in capital letters, refers to 'the stone of wisdom' or 'philosophy stone' which has

an important meaning in alchemy. Also, the words Stone, Art, and Way are all concepts related to Kabala. Another wish of Johannes is to see the rebirth of the rose after being burnt. The desire to burn the rose and then resurrect it from the ashes symbolizes renewal or rebirth. This can be interpreted as Johannes' wish to witness the eternity of the rose. With only one word, Paracelsus says that the rose can be seen again to show that he can perform this transition without needing any tool. The word mentioned here is the word taught in Kabala.

After analyzing the two characters of the story according to Jung's archetypes and concluding that Paracelsus is identified with the old wise archetype, while Johannes is identified with the shadow archetype, we can mention four main conclusions reached in the story. The first idea is that life is a journey. The story presents a cycle of starting and ending, seen constantly with actions such as coming and going and being born and dying. Recurring events in this cycle happen as starting and ending, which are contrasts with the transition between each other. Secondly, it offers important inferences in terms of time and space perception. Through his character Paracelsus, Borges expresses that we are spatially in heaven in the story in which he creates a cosmos. The third conclusion is that the story offers an organic transformation. The master says that we see a change of shape in the transition of rose to ash and ash to rose. He says that only the appearance changes because the object of the essence (seed) is infinite. This transformation is the regular change between the first and last points of its substance, and it is realized without the intervention of another substance or object. The fourth and last idea is that we are in a cosmological order in which nothing really disappears and changes shape in transformations. In the mini cosmos presented by Borges, 'immortality' is achieved, and death is defeated according to the perspective that the master describes but which Johannes cannot see. It turns out that we can ignore the destructive power of time, thanks to euphemism, when we consider that death converts into rebirth as the next phase and that this action will repeat as birth and death again. This also shows that we only change our shapes in this cycle.

Giriş

Bu çalışmanın amacı Arjantinli yazar Jorge Luis Borges'in "Paracelsus'un Gülü" (La rosa de Paracelso) adlı öyküsünde görülen arketipleri Carl Gustav Jung'a göre açıklarken tespit edilen sembolik unsurların anlamları Gilbert Durand'ın imgelem kuramına ve semboller sözlüklerindeki anlamlarına göre incelemektir. Çalışmanın başlangıç noktası Jung'un kolektif bilinç dışı ve arketip kuramı ile semboller ve anlamları üzerinde önemli bir araştırmacı olan Durand'ın eserleridir. Ancak incelenen öyküde geçen simya ve simya ile ilgili unsurları açıklayabilmek için öykünün yazarı Borges'in simya ve Kabala ile olan ilişkisi hakkında da bilgi verilmiştir. Bu sayede, 16.yüzyılda yaşamış ünlü bir simyacı ve hekim olan Paracelsus'un öyküdeki karakter rolü ve kullanılan sembollerin daha anlaşılır olacağı düşünülmüştür.

Asıl adı "La rosa de Paracelso" olan "Paracelsus'un Gülü" adlı öyküsü, Jorge Luis Borges'in 1983'te basılan *La memoria de Shakespeare* (*Shakespeare Belleği*) adlı kitabında yer alan dört öyküden biridir. Öykü, gerçekten de yaşadığı dönemde kimilerine göre şarlatan ve düzmeci kimilerine göre usta ve bilge bir simyacı olarak bilinen Paracelsus karakterinin yansıtıldığı Paracelsus ve ona çırak olmak isteyen Johannes Grisebach üzerine kurulmuştur. Ancak öykünün başlığında da yer verilen Paracelsus, metin dışında gerçek bir karakter olan Theophrastus Philippus Aureolus Bombastus von Hohenheim Paracelsus olarak bilinmektedir. 15.-16. yüzyıllarda yaşamış olan bir bilim insanı, eczacı ve simyada oldukça popüler ve yaşadığı dönemde bu kimliğini yanı sıra pek çok deneme, öykü, biyografik metne konu olmuş biridir. Hakkında yazılanlar içinde gerçek ve efsane ya da rivayetler de bulunmaktadır (Esteban Santos, 2003, s. 53). Analitik psikolojinin kurucusu sayılan ve arketip kavramını literatürüne kazandıran Jung da simyacı filozof olarak gördüğü Paracelsus üzerine *Paracelsus -Sanat ve Theophrastus Felsefesi Üzerine İki Konferans* (*Paracélsica- Zwei Vorlesungen Über den Artz und Philosophen Theophrastus*) (1942) yazmıştır ve *Psikoloji ve Simya* (Psychologie und Alchemie) (1944) adlı kitabında da ondan bahsetmektedir. Bu yönüyle Borges'in bu öyküsünde okültist ve hakkında rivayetler bulunan gerçek hayattan bir karakteri kullanarak onun üzerinden bir kurgu oluşturduğu görülmektedir.

Öykünün girişinde Tomas de Quincey'e bir atıf görülmektedir. İlgili atıf, David Masson'un Thomas de Quincey'in yazılarını derlediği *The Collected Writings Of Thomas de Quincey Vol-XIII* (1897) adlı kitapta, "Paracelsus'un, yanmış ve sönmüş küllerinden

orijinal gülü veya menekşeyi yeniden canlandıracağına dair küstahça övgü […]"[1] (1897, s. 345) şeklindedir ve Borges'in, Paracelsus ve ondan küle dönmüş bir gülü yeniden canlandırmasını isteyen öğrenci üzerinde kurduğu öyküsüne başlamak için öykünün içeriğine ve baş kahramanına gönderme yapan bir atıf kullanılmıştır. Shlomy Mualem, Quincey'in bu atıfla o günkü kimya biliminin, üzerine yazılmış parşömenlerin silinen yazılarını yeniden oluşturma yeteneğine gönderme yaptığını belirtmektedir. Bu nedenle yazıt, ateşin yaktığı gülün restorasyonu ile silinen yazının yeniden inşası arasındaki paralellikten ve aynı şekilde gül ile yazı arasındaki paralellikten bahsetmiştir (2007, s. 154).

George Steiner'ın sıraladığı modern Kabalistlerin içinde -Walter Benjamin ve Gershom Scholem'den sonra- Borges üçüncüdür. Steiner'e göre Borges'in hem şiirleri hem de öyküleri alternatif bir dünya yaratmak maksadıyla Kabalacı yorumlama ve harf stratejilerini içermektedir (1975, s. 67). Bir imge yoluyla dünyayı gizli, okült ve kozmik harfler yoluyla ve harflerin permütasyonlarıyla edebiyatın içine yerleştiren Borges, bunu "Aleph" öyküsünde de kullanmıştır. Ona sorulan "Kendi Kabalistik öykülerinizi oluşturmaya çalıştınız mı?" sorusuna yazar "Evet, bazen" (Alazraki, 1988, s. 14) yanıtını vermiştir. Mualem, öğretinin Borges'in eserine yansımasının ilk örneğinin 1926'da yazmış olduğu "La historia de los ángeles" (Meleklerin Hikayesi) başlıklı denemesinde görüldüğünü aktarmıştır (2007, s. 151). Adı geçen denemeyi 27 yaşındayken *El tamaño de mi esperanza* adlı kitabında yayınlayan yazar, ölümünden üç yıl önce 83 yaşında yayınladığı "Paracelsus'un Gülü" adlı eseri yine Kabala imgelerinin yer aldığı bir öykü olarak sunmuştur. Bahsi geçen ve bu çalışmada çözümlenen hikâyede Kabala aracılığıyla küllerinden yeniden doğan bir gül görülmektedir.

Kuramsal Çerçeve

Jung'dan önce kullanılmış olan arketip kavramı, köken olarak Eski Yunanca bir kelime olup 'ilk imge' veya 'ilk model' olarak da adlandırılan ilksel imge örnekleridir. Jung, arketip kavramını modern psikolojide ilk olarak kullanmış ve psikanalizin temel terimlerinden biri haline getirmiştir. Frieda Fordham'ın aktardığına göre Jung "arketiplerin insan beyninin ve bilincinin hayvan düzeyinden çıkıp gelişmekte" olduğunu ve "binlerce yıl boyunca biçimlendiğini" ifade etmektedir (1997, s. 28). Bu nedenle, bireylerin ömürleriyle sınırlı olan kişisel bilinç dışının yanı sıra kolektif bilinç dışımızda arketipler ve evrensel

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1   Insolent vaunt of Paracelsus, that he would restore the original rose or violet out of the ashes settling from its combustion […]

en eski düşünceler/imgeler kavramlarından söz edilmektedir. Jung'a göre bireysel yaşantıdan kaynaklanan bilinç ve kişisel bilinç dışının aksine ortak bilinç dışı; bilinç öncesinde var olan algılama ve kavrama biçimleri olarak arketipler içermektedir.

Jung, arketiplerin ifade ediliş şekli için "İmgeler dili olan bilinç dışı dilinde, arketipler kişileşmiş olarak ya da simge gibi ortaya çıkar" demektedir (2006, s. 52). Ayrıca, "onları ruhun içinde tekrar tekrar ortaya çıkan belirli tipik imgeler yoluyla fark edeceğimizi" de belirtmektedir (Fordham, 1997, s. 27). İsviçreli psikiyatr, insan düşüncesi ve davranışında etkili olduğunu düşündüğü bazı arketipleri belirlemiş ve bunlar dört temel arketip olan gölge, persona, anima ve animusun yanı sıra yaşlı bilge, ana, çocuk ve durumları yansıtan başka arketipler olarak tanımlanmıştır.

Gösterilen ve gösteren yani işaret ettiğimiz ve işaret edilen üzerinden kurduğumuz iletişimde yazılı veya sözlü olarak ifade edilen dilde semboller de kullanılmaktadır. Ancak işareti sembolden ayıran Durand, keyfi olanı işaret ve gayri keyfi olanı ise sembol olarak tanımlamıştır ve Jung'un "enerjiyi dönüştüren psikolojik bir makine" olarak aktardığı (1992, s. 36) sembol kavramını "bir şeye gönderme yapan ama tek bir şeye indirgenemeyen" şeklinde ifade etmiştir (2017, s. 53). Ayrıca, sembolün tanımını en geniş anlamıyla şu şekilde yapmıştır:

> Sembol anlatılmaz ve görünmez bir gösterilene gönderen ve bundan dolayı da anımsayamadığı bu denkliği somut olarak vücut bulmak zorunda olan ve bunu da uygunsuzluğu tükenmez bir biçimde düzelten ve tamamlayan ikonografik, ritüel, mitik yinelemeler oyunu aracılığıyla yapan işarettir. (Durand, 2017, s. 13)

Durand, sembolün yalnızca ikili bir anlamı olmadığını; birinin somut, kendine ait iken diğerinin kinayeli ve mecazi olduğunu ifade etmiştir. Ayrıca sembollerin sınıflandırılmasında bile bize bu iki anlamlı imgelerin antagonistik rejimleri ortaya çıkardığını söylemiştir (1968, s. 124). Rejimlerin ikiye ayrılması bu şekilde açıklanmaktadır.

Durand; İmgesel Yapısalcılık kuramında kolektif bilinç dışının getirdiği ve bireysel bilincimizin maruz kaldığı sembolleri, gösterdikleri özelliklerine göre iki kutupta toplayıp sınıflandırmıştır ve aynı kutupta toplanan arketipler yerdeş olmuştur. Bu kutuplar zamanın yıkıcı/bölücü ve belirleyici özelliklerine göre gündüz rejimi ve antitezi olan gece rejimi olarak ikiye ayrılmıştır. Mehmet İlgürel'in aktardığı şekilde açıklarsak gündüz

rejimi, "bölünmüş biçimli" olarak yapılanırken gece rejimi ise "sentetik ve mistik olmak üzere kendi içinde iki yapıya" (2016, s. 40) ayrılmıştır.

Durand'ın İmgesel Yapısalcılık kuramına göre iki kutba ayrılan rejimler, baskın gelen üç refleksten kaynaklanmaktadır. Durand'ın sunduğu İmgelerin Yerdeş Sınıflandırılması[2] tablosunda görüldüğü üzere gündüz rejimi ayağa kalkma baskın refleksiyle ilişkilendirilirken gece rejiminde sentetik yapı birleşme baskın refleksi ile ilişkilendirilir. Gece rejiminin mistik yapısında ise baskın refleks sindirim olarak ifade edilmiştir (1981, ss. 414-415). Ayrıca sentetik ve mistik olarak iki yapıya ayrılan gece rejiminde sentetik yapıda birleştirme fiil şeması görülmekteyken mistik yapıda karıştırma fiil şeması ile ifade edilmektedir. Bölünmüş biçimli olarak bilinen gündüz rejiminde ise ayrıştırma fiil şeması görülmektedir.

İlgili kuramdaki rejimler, baskın reflekslerinin temsilleriyle ilgili arketip fiil şemaları sıfat ve isimlerle ilişkilendirilmiştir. Örneğin, gündüz rejiminde yükselmek-düşmek, ayırmak-karıştırmak gibi fiiller, yüksek-alçak gibi sıfatlar ile ışık, hava ve silah gibi isimler gruplanmıştır. Sentetik yapıda olgunlaşmak-ilerlemek gibi fiiller, gelecek (ileri doğru)-geçmiş (geriye doğru) gibi sıfatlar ile ateş, ağaç ve tohum gibi isimler bağlantılıdır. Mistik yapıda ise aşağı inmek ve nüfuz etmek gibi fiiller, mahrem ve derin gibi sıfatlar ile gece, kadın ve besin gibi isimler bağlantılıdır.

Öykünün Çözümlenmesi: "Paracelsus'un Gülü"

Yeraltı

Öykü bir bodrumda iki odadan oluşan bir atölyede, ona bir öğrenci göndermesi için yaratıcıya dua eden Paracelsus ile başlamaktadır. Öykünün uzamı olan bodrumdaki atölye yerin altında yani toprağın kalbinde bulunan mekân gece rejimin mistik yapısıyla ilgili bir semboldür ve bu bodrum, beşik ve mağara gibi yerdeştir (Durand, 1981, s. 415). Bodrum, fiil şemasındaki inmek ve nüfuz etmek gibi fiillerle ve derin, mahrem ve gizli sıfatlarıyla ilişkilidir. Paracelsus, yeraltında iki odalı atölyesine tanrıya dua eden biri olarak görülmekte, yani kapalı ve derin bir alanda tanrıyla mahremiyet halindedir. Ayrıca öyküde "Akşam oldu" (Borges, 1992, s. 329) ifadesiyle öykünün geceyle ilişkili bir zaman dilimde gerçekleştiği ve gündüz rejimindeki aydınlığın aksine zayıf bir ateşle aydınlanan loş bir oda tasviri görülmektedir.

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2   Clasificación isotópica de las imágenes

Yükselmenin aksine aşağı inmek dönüşü yani doğaya can veren toprağın kalbine dönüşü de simgelerken bu iniş, ölümle de ilişkilendirilebilir. Bu kavram doğuşun zıttı olan bir kavramdır. Ustadan bilgi talebinden bulunan öğrenci, çizgisel ve ölümcül zamana karşı bir döngüsel zaman ve örtmece[3]yi bir ritüel gibi kullanarak bilgiyle ulaşacağı yeniden doğuşla karşılık vermek istemiştir. Usta ise bodrumda yani yerin altında tıpkı bir tohum gibi bilgisini aktaracağı bir öğrenci beklemektedir. Bu öğrenciye aktaracağı bilgisi aracılığıyla zamana karşı koymayı ve bilginin aktarılmasıyla ilerlemeyi gerçekleştirip ölümsüz olmayı başarabilecektir.

Paracelsus'tan bilgi talebinde bulunan kişi bilgiye ulaşmak için yerin altındaki bodruma gelmiştir, yani bilgiyi yerin altında aramaktadır. Ulaşmak istediği bilgi sayesinde yeniden doğuşu ve yeni bir başlangıcı arayan genç, tinsel olarak yükselmek için ihtiyacı olan bilgiye yerin altına inerek ulaşmaktadır yani yine gece rejimiyle ilişkili olan başlangıç noktasına varmaktadır. Mistik yapıyla ilişkili derinlikte yani yerin altında bilgiyi aramak veya bulmak Borges'in "Alef" adlı eserinde görülmektedir. Zira o öyküde bulunan 'alef' bir evin mahzen katında merdiven altındadır. Üç gün üç gecelik yoldan gelip bodrum katında bir yere inen öğrenciye karşılık usta kapıyı ona açmak için sarmal bir merdiveni kullanarak yukarı çıkmaktadır. Burada bahsedilen spiral, sarmal merdiven yani döngüler yine sentetik yapı ile ilişkilidir ve merdiveni gelecek ile sembolize edip basamakları ise daha yüksek seviyelere çıkma yeteneği ile temsil etmiştir. J.C. Cooper'a göre merdiven ve döner yani sarmal merdivenden çıkmak alt ve üst arasında ilişki kurmak demektir ve merdiveni şöyle açıklamıştır:

> Merdiven açıkça yükselişe eşdeğerdir ve bu nedenle bir bilinç durumundan diğerine geçme olasılığını gösterir. Bir merdivene tırmanmak cennete çıkışı ifade eder. Döner merdiven ise bir yanda güneşin hareketini, diğer yanda gizemli, bilinmeyeni, geleceği sembolize ederken, basamaklar daha yüksek seviyelere çıkma yeteneğini temsil eder ve bu anlamda inisiyasyon ayinlerinin farklı adımları veya aşamaları onlar ile ilişkilidir. (Cooper, 1988, s. 11)

Durand'a göre yukarı çıkmak ise gündüz rejimi fiil şemasıyla ilişkilidir (1981, s. 415) ancak öyküde bahsedilen sarmal merdivende yukarı çıkmak Copper'ın yukarıdaki alıntısında görüleceği üzere bir inisiyasyon eylemi içinde yapılan adımlardan biridir ve

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3   Örtmece: Güzel adlandırma ve öfemizm olarak da bilinmektedir. Yunanca ευφημισμός 'euphemismus' kelimesinden gelmektedir ve bir şey hakkında güzel söz söyleme, iyi, uğurlu söz söyleme anlamındadır (Aksan, 1982, s.100)

ileriye doğru kavramı gece rejiminin mistik yapısıyla ilişkilidir. Bu nedenle öykünün giriş kısmında gece rejiminin baskın olduğu görülmektedir.

Sanat, Yol ve Taş

Ustaya öğrenci/çırak olmak isteyen servet sahibi Johannes Grisebach adındaki genç, ustadan yani Paracelsus'tan ona Büyük Eser'i ya da Sanat'ı öğretmesini istemektedir ve "Taş'a giden yolda sana eşlik etmek istiyorum." demiştir (Borges, 1992, s. 330). Burada bahsi geçen Sanat, Taş ve Yol gibi kavramlar Borges'in Kabala öğretisini adlandırmak için kullandığı kavramlardır. Durand'ın İmgelerin Yerdeş Sınıflandırılması'na göre (1981, s. 415) yorumlarsak yol ileriye doğru bir ilerlemedir ve gece rejiminde sentetik yapıyla ilgili fiil şemasında da görüleceği üzere ilerleme/olgunlaşma ve ileriye doğru yani gelecek kavramlarıyla ilişkilidir.

Taş sembolünü ele aldığımızda Juan-Eduardo Cirlot, parçalanabilen çakıl taşı, kum ve toz gibi şeylerin aksine taşı, dayanıklılığını zamana yani ölüme karşı meydan okumak olarak da görülebilecek bir nesne olarak tanımlamaktadır. Taşın sertliği ve dayanıklılığının değişim, yıpranma ve ölüm yasalarına tabi olan diğer biyolojik nesnelere karşı zıt özellik taşımasının yanı sıra toz, kum ve çakıl gibi parçalanma kavramlarına zıddı bir nesne olması özelliği ile insanları ezelden beri etkilediğini ifade etmiştir (1992, s. 362).

Öyküde bahsi geçen ve büyük harfle yazılan taşın aynı zamanda simyada önemli bir anlam taşıyan bilgelik taşına ya da felsefe taşına gönderme yaptığı görülmektedir. Jung; Orta çağda maddenin gizini arayan simyacıların, içinde tanrıyı ya da tanrının ispatını bulmak için aradıkları bu gizi 'bilgelik taşı' ile özdeşleştirdiğini ve aranan taşın, aslında ancak insanın içinde bulunan bir şeyin simgesi olduğunu da bildiklerini ifade etmiştir (2009, s. 209).

Jung'un Paracelsus üzerine yazdığı *Paracélsica*'da aktardığına göre ise Hıristiyan inancında Hz. İsa'yı simgeleyen taş fikri "Taş aracılığıyla İsa Mesih'i doğal bir şekilde tanıyacaksın ve Mesih aracılığıyla da Taş'ı" alıntısıyla desteklenmektedir (1987, s. 57). Buradaki taş felsefe taşıdır. Jung'un bahsi geçen eserinde "Sağlamlık simyada Taşla ilişkendirilir ancak psikolojik olarak ruhun sağlamlaşmasıyla ilişkilidir. Damıtılmış, saflaşmış olan 'sağlam kalmalı', kalıcı içerikli ve 'sağlam' inanç haline gelmelidir." (1987, s. 129) diyerek aslında simyada nesneleri altına dönüştürmek ve dönüşüm için kullanılan felsefe taşını bir de sağlamlık, değişime ve zamana karşı durabilen bir özelliklerini

vurgulayarak açıklamıştır. Ayrıca, simyacılar için taş denilince akla gelen felsefe taşı, Cirlot'un Jung'tan aktardığı gibi "karşıtların birliğini, bilinçli benliğin dişil veya bilinçsiz kısmıyla bütünleşmesini (uçucuyu sabitleme) temsil eder ve dolayısıyla bütünlüğün bir simgesidir." (1992, ss. 362-363)

Gencin ölüme ve yok olmaya karşı duruşu yani ölüme olumsuz yaklaşımı gündüz rejimiyle ilişkilendirilebilir. Bunu destekleyici unsurlardan biri bir kese altın uzatarak ustaya her şeyi sunabileceğini göstermesidir. Altın, güneşi ve aydınlığı çağrıştıran özelliğe sahiptir ve *lapis philosophorum* olarak da bilinen felsefe taşıyla dönüşüme uğramış maddenin son halidir ve değişmez özelliğiyle zamana meydan okuyan bir elementtir. Durand'a göre ise altın; göksel, güneş rengi ve aynı zamanda mükemmel bir hazinenin gizli mahremiyeti (1999, s. 253) olarak yorumlanıp gündüz rejimine ait bir nesne olarak görülebilir. Ancak çokanlamlı kullanılabilen ve bazen iki zıt rejim içinde de bulunabilen kavramlar olduğunu hatırladığımızda buradaki altının gece rejiminde mistik yapıya ait olduğu görülmektedir. Bu öykü bağlamında altın; genci daha ileriye götürecek bilgiye ulaşması için sahip olunan bir nesnedir. Genç fiziksel bir madde olan altını vererek onu tinsel olarak ileriye götürecek bir bilgiye ulaşmak istemektedir. Altın; vazgeçilen ve feda edilen bir nesne olarak gencin yürümek istediği yolda ilerlemesinde kullanılabilecek bir nesne olarak tasvir edilmiştir ve gece rejimiyle ilişkilendirilmiştir.

Yeniden Doğuş ve Gül

İnsan; hem ölümlü bir bedene hem de Tanrıdan bir öze yani ruha sahip bir canlıdır ve ölümün yıkıcılığından korkmaktadır. Ölümün ve ölümü getiren zamanın yıkıcı özelliğine karşı bir duruşa sahip olmak için örtmece işleviyle negatif bir olguyu iyi bir olgu olarak görmek, ölümlü olduğumuz halde rahatlatıcı bir hale bürünür. Böylece, ölümü kabullenmek daha kolay olmaktadır. Ölümü yaşamdan bir sonraki aşama, yeni bir dünyaya geçiş olarak görmek bir örtmece şeklidir. Aynı şekilde ruhun terk ettiği bedenden başka bir dünyaya geçmesi, göçü ve bedenin yeniden doğacakmış gibi başlangıç noktasına yani toprağa bir tohum gibi gömülmesi de bir kabullenme şeklidir, örtmecedir. Maddelerin dönüştürme ustası bir simyacı olarak bilinen Paracelsus'un ölüme nasıl baktığına dair görüş aşağıdaki şekildedir:

> […] bedene bağlı olan ruha kesinlikle ruh denir ama Tanrı'nın bize verdiği ve ölümsüz olan ruhun aksine ölüme bağlıdır. Doğadan gelen ruh, doğal anlayışı yönetir ama Tanrı'nın ruhu ilahi bilgiyi yönetir. İki ruh da ölüm

saatinde insandan ayrılır ama biri ölürken diğeri hayatta kalır. İnsanoğlunun ölümü, […] üç elementin büyük bir ayrılığından başka bir şey değildir: beden, can ve ruh … anne göğsüne bir dönüş. İnsan dünyalı ve doğal yeryüzünden olduğu sürece dünya da; onun dünyevi ve doğal bedenini kaybetmek ve son günde ikinci kez yeni, göksel ve şekil değiştirilmiş bir bedende doğmak için dönmek zorunda olduğu annesidir. (Jacobi, 2007, s. 245)

Görüldüğü üzere ölüm iki ruhun ayrılığı olarak değil, birinin görünüşünü değiştirmesi, diğerinin ise toprak anaya, yuvaya dönüşü olarak ifade edilmiştir. Şekil değiştirmiş bir bedende tekrar doğmaktan bahsedilmiştir. Bu da ölümün; beşik, yuva, anne ve tohum imgeleriyle yerdeş olarak karıştırma fiil şemasının olduğu gece rejiminde anlam bulması demektir. Böylece yeniden doğuşun bir basamağı olarak algılanmaktadır.

Yeniden doğuşun gerçekleştiği nesne olan gül, tarih boyunca farklı inançlarda ve kültürlerde anlam kazanan bir sembole dönüşmüştür. Çiçeklerin sultanı, baharın gelişinin habercisi olan gül, ayrıca rengine ve yaprak sayısına göre sembolik anlamlar taşımaktadır. Sekiz yapraklı gül yenilenmeyi temsil etmektedir (Perez Rioja, 2016, s. 314). Öyküde yaprak sayısı verilmemiş olsa da "Paracelsus'un Gülü" öyküsünde gülün yeniden form bulması, bu anlamda kullanıldığını desteklemektedir. Mualem ise gülün bütün nesneleri içeren mikrokozmosun bir sembolü olduğunu ve aynı zamanda öyküdeki gülün daha kompleks anlamlı bir sembol olduğunu belirterek eş zamanlı olarak mistik bir deneyim içinde ortaya çıkan tanrısallık, sonsuzluk arketipi ve mikrokozmos olduğunu açıklamaktadır (2007, s. 154). Ayrıca, Hz. İsa'nın dökülen kanının konduğu kadeh ve bu kan damlalarının dönüştüğü bir imge olarak görmenin yanı sıra (Hz. İsa'nın) akan kanıyla ilişkili olarak gül, mistik bir yeni doğuşun sembolüdür (Chevalier ve Gheerbrant, 1986, s. 892).

Yenilenmeyi veya yeniden doğuşu sembolize eden gülün yakılıp sonra onu tekrar küllerinden dirilme isteği; gülün sonsuzluğuna tanık olma isteğidir. Burada Paracelsus'un güle yeniden can vermesi Durand'ın İmgelerin Yerdeş Sınıflandırılması'nda belirttiği (1981, s. 415) ikinci kez doğmuş olan kavramına denk gelmektedir ve kısmî bir döngü tamamladığından gece rejiminin sentetik yapısıyla ilişkilidir. Aynı zamanda (geri) dönmek fiil şemasıyla da bu bağ kurulmuştur.

Jung ise yeniden doğuşun beş farklı şekilde gerçekleştiğini aktarmıştır. Öyküde bahsi geçen külün güle dönüşüyle ilgili olarak dördüncü biçim olarak tanımladığı 'yeniden doğuş' tanımını şu şekilde yapmıştır:

> Yeniden doğuş (*renovatio*). Dördüncü biçim, sensu strictiori (*tam anlamıyla*) yeniden doğuştur; yani bireysel yaşam süreci içinde yeniden doğmaktır. Almanca Wiedergeburt (*yeniden doğuş*) sözcüğünün İngilizce karşılığı *rebirth* sözcüğüdür. […] özel bir nüansı olan bu sözcük, renovatio, yenilenme, hatta büyü etkisiyle düzelme fikrini de içerir. Yenilenen kişiliğin özü değişmemiş, yalnızca işlevleri, bazı kısımları iyileşmiş, güçlenmiş ve düzelmişse, yeniden doğuş, varlığın değişmediği bir yenilenme de olabilir. […] yeniden doğuşun bir başka biçimi ise gerçek dönüşümdür, yani bireyin tümüyle yeniden doğuşudur. Buradaki yenilenme, transmutasyon diye nitelendirebileceğimiz bir varlık değişimidir; ölümlü varlığın ölümsüz varlığa, bedensel varlığın ruhsal varlığa, insanın tanrısal varlığa dönüşmesi söz konusudur. Bu dönüşümün en bilinen örneği İsa'nın transfigürasyonu ve yücelmesi ya da Tanrı Anası'nın ölümünden sonra bedeniyle birlikte göğe yükselişidir. (Jung, 2005, s. 48)

Jung'un yaptığı yeniden doğuş tanımına göre, yanan gülün kül halinden tekrar güle yani önceki haline dönmesi varlığın değişmediği bir yenilenmedir. Öğrencinin görmek istediği mucizede ilk eylem gülün yanması yani formunun gündüz rejimde zarar verici, yıkıcı olan ateş değil gece rejiminde sentetik yapıda gösterilen ateş-alevdir. Böylece, gülün bir sonraki aşamaya geçip tekrar kendi formuna kavuştuğu bu yanma-dirilme çemberinde yanma eylemi, bu döngüde hem ileriye doğru bir aşamayı hem de yeniden doğuşun ilk basamağını temsil etmektedir. Ayrıca, yanan gülün külünden dirilmesi eylemi, küllerinden doğan anka kuşu ile benzerlik göstermektedir.

Gencin istediği mucizedeki gibi, anka kuşu[4] yandıktan sonra küllerinden doğmaktadır. Cirlot, ateşin bir değişimin aracısı olduğunu şöyle ifade etmiştir: "Simyacılar, özellikle Herakleitos'un ateşe verdiği anlamı bir 'dönüşüm aracısı' olarak saklamaktadır çünkü her şey ateşten doğar ve ona döner. O tohum, ardışık yaşamlarda çoğalır." (1992, s. 209) Durand'ın İmgelerin Yerdeş Sınıflandırılması'na göre gece rejiminde sentetik yapıdaki ateşin bu özelliği, zamanın yıkıcılığına karşı kullanılan bir örtmece ile eşleşmektedir çünkü bu yanma-dirilme çemberinde yanma eylemi, gülün tohum haline gelip yine dirilmesi olarak da görülebilmektedir. Böylece, yakmak 'yapısını bozmak' değil yeniden başlangıcı temsilen 'tohum haline getirmek' yani bir sonraki adıma geçiş olarak yorumlanacaktır.

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4   Kartal (anka kuşu, kuzgun, akbaba ile eşanlamlı) iyi bilinen bir simya simgesidir. Hatta lapis, rebis (yani genellikle Güneş ve Ay'ın bir füzyonu olarak iki şeyden oluşur ve hermafrodit formda bulunur) genellikle kanatlarla, özellikle sezgi ve ruhsal olasılık olarak tasvir edilir. (Jung, 1989, s. 138)

Söz

Öyküde öğrenci yanmış gülü kül halinden tekrar güle çevirmesini istediğinde gülün sonsuz olduğunu ve sadece görünümünün değişeceğini söyleyen Paracelsus'a karşı ısrarla aynı talepte bulunan genç, dönüşümü odada gördüğü simya aletleriyle yani imbik ve kazanlarla yapılacağını beklemektedir. Aletlerin üzerinin tozla kaplı olduğunu belirterek ustanın aletlerini uzun süredir kullanmayan bir simyacı olduğu izlenimine kapılmıştır. Ancak usta, başka gereçlere gerek olmadan bu dönüşümü gerçekleştirmeye muktedir olduğunu göstermek için gülün tek bir 'sözcük'le yeniden görülebileceğini söylemiştir. Buradaki sözcük öyküde açıkça bahsedildiği üzere 'Kabala'da öğretilen sözcük'tür (Borges, 1992, s. 332).

Jung, 'ışık saçan' kelimesinin Hint-Avrupa etimolojisinin 'konuşmak' anlamına gelen kelimeninkiyle aynı olduğunu göstermektedir (Durand, 1981, s. 145). Buradan konuşmak ve ışık saçmak ile bağlantılı olan sözün gündüz rejimiyle ilişkili olduğu ifade edilmektedir. Cirlot ise ağız imgesinin ikircikliğinden bahsetmekte ve sembolizminin ateş, yaratıcı (fiil) ve yok edici (yiyip bitiren) ile iç ve dış olmak üzere iki dünyanın birleşme noktası olarak ikircikli göründüğünü ifade etmektedir (1992, s. 102). Öyküdeki anlamına bakıldığında buradaki sözün 'iki dünyanın birleşme noktası' anlamını taşıdığını görmekteyiz çünkü yapısı bozulmuş olan gülün yeniden doğuşunda ölüm ve yeniden doğuş döngüsünü kurma yetisine sahiptir ve bu sayede bu iki dünya birleşir, döngünün içinde yer alır. Böylece, kül; sözle güle dönüşüp yeniden şekil almaktadır. Cooper bu açıklamaya ek olarak dilden ve öneminden şu şekilde bahseder: "[…] dilin de büyük önemi vardır; vaazı, telaffuzu, tanrısallığın sesini temsil eder." (1988, s. 93)

Sözün bir eyleme dönüşmesi onun güçlü bir etkiye sahip olduğunu göstermektedir. *Eski Ahit*'te "Ve Tanrı "Işık olsun" dedi ve ışık oldu."[5] ifadesi geçmektedir. Jung'un dile getirdiği ışık ve konuşmak, söz etimolojilerinin aynı olması, tanrının sözünün eyleme denk geldiğine işarettir. Aynı şekilde *Kur'an-ı Kerim*'de sözün yaratıcı gücünden şu şekilde bahsedilmektedir: "O, göklerin ve yerin eşsiz-örneksiz yaratıcısıdır; bir şeyin olmasını dilediğinde ona "ol!" der, hemen oluverir."[6] Görüldüğü gibi yaratıcının herhangi bir eylemi gerçekleştirebilmesi için söz yeterli olabilmektedir ve niyet, sözle güç kazanıp eyleme dönüşmektedir. Öyküde ise Paracelsus'un bir sözle küle dönmüş olan gülün tekrar eski şekline kavuşması, bir yeniden doğuş 'eylemi' ve söz-eylem dönüşümü

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5 Eski Ahit, Yaratılış, 1, 3.
6 Kur'an-ı Kerim, Bakara, 2, 117.

gösterilmiştir. Sözün eyleme dönüşüp güç kazanması aynı zamanda mantralarda da görülmektedir. Aynı şekilde düşünce, tekrar edilen sözle güç kazanıp somut eyleme dönüşmektedir.

Arketipler

Jung; persona, gölge, anima ve animus şeklinde dört arketip olduğunu ortaya koymuştur. Fordham ise "kişinin yaşamında etkin olabilecek iki arketipin yaşlı bilge adam ve büyükanne arketipleri" (1997, s. 75) olduğunu söylemiştir. Yaşlı bilge anlatımın arketipi olarak adlandırılmış ve bu arketipin başka kılıklara bürünmüş olarak da görünebileceğini belirtmiştir. Ayrıca Fordham, "Bu arketip harekete geçirildiğinde erkek, kendisinin 'anlam'a, onun temsil ettiği büyük güce ve bilgeliğe sahip olduğuna inanabilir" (1997, s. 75) diyerek bu arketipin kişilik için ciddi bir tehlike oluşturduğunu öne sürmüştür. Öyküde Paracelsus'tan ise usta, yaşlı, saygı duyulan ve üstün nitelikli bir kişi olarak bahsedilmiştir ve Paracelsus, Jung'un yaşlı bilge arketipiyle özdeşleşmiştir. Ustanın bir gülü küllerinden yeniden diriltebilecek bir güçte ve bilgeliğe sahip olduğuna inanılmıştır. Ayrıca, Paracelsus Jung'un yaşlı bilge simgeleri olarak işaret ettiği sihirbaz, büyücü, peygamber, ölüler ülkesi dümencisi, kılavuz simgelerinden (Jung, 2006, s. 75) bir madde dönüştürücüsü, simyacı yani başkalarına göre sihirbaz ve öğrenciye yolda eşlik eden kılavuz simgelerini taşımaktadır.

Yaşlı bilge karakterinden sanat öğrenmek isteyen öğrenci, istediği mucizeye gözleriyle tanık olmakla kararlıdır ve öyküde Paracelsus'la aynı düşünmediği yani ayrıştığı noktalar bulunmaktadır. Paracelsus onun saf olduğunu söyledikten ona "Saflığın işime yaramaz; ben inanç istiyorum" (Borges, 1992, s. 331) diyerek istediğinden farklı bir öğrenci olduğunu da ima etmiştir. Bu özellikleriyle genç; yaşlı bilge arketipiyle özdeşleşen Paracelsus'un istemediği ve zıt özelliklere sahip bir arketipi temsil etmektedir, yani ustanın gölgesi olduğu söylenebilir çünkü Jung'un belirttiği gibi gölge, istemediğimiz ve ayrıştığımız bilinç dışımızdır. Bu durumda bilge, öğrenciyi inanç konusundaki tutumundan dolayı yetersiz bir aday olarak görmektedir. Gencin ve ustanın aynı tabanda buluşmadığı ve yaşlı bilge arketipine karşı öğrencinin zıt bir konumda olduğu görülebilmektedir. Buna ek olarak Jung'un "Yaşlı bilge arketipindeki ruh-imgesiyle karşılaştıktan sonra kişinin manevilik ilkesinin canlandırılması rastlantı işi değildir." (2006, s. 75) ifadesi öykünün sonunda kendindeki eksikliği fark eden öğrenci için geçerli bir tespittir çünkü genç, Paracelsus'un istediği özelliklere sahip olmadığını anlayıp Tanrı'nın inananlardan istediği bağlılıktan yoksun olduğunu ifade etmiştir. Daha güçlü olduğunda geri gelip öğrencisi

olacağını söyleyerek bodrumdan ayrılmıştır. Böylece öğrenci, bu yaşlı bilge sayesinde önceden kendisinde eksik olan bir şeyi fark edip kendi hakkında bir çıkarımda bulunmuştur.

Öyküdeki usta ve öğrenci adayını yaşlı ve genç olarak incelediğimizde bu birbirine zıt iki kavramın gençliğin zamanla yaşlılığa varması gibi ilerlemeci ve dönüşen bir olgu olmasının dışında yorumlanacak özellikleri bulunmaktadır. Cirlot, yaşlının her zaman baba olduğunu ve baskın, gelenek, yansıma, göksel egemen, adalet kavramlarıyla özdeşleştiğini ifade ederken gencin ise oğul olduğunu belirtip domine edilen, yıkıcılık, sezgi, kahraman, cüret ile ilişkilendirildiğini söylemiştir (1992, s. 260). Öyküdeki öğrenci bir amaç uğruna yol aşıp gelmiş, cüretkâr ve bir ustanın bilgeliğiyle domine edilen bir karakterdeyken Paracelsus ise öğrenci ile olan ilişkisinde baskın karakterdedir.

Jung'a göre çeşitli tezahürleri bulunan anne arketipinin üç önemli özelliği vardır ve bu özellikleri "bakıp büyüten, besleyen iyiliği, arzu dolu duygusallığı ve yeraltına özgü karanlığı olan anne arketipinin özelliği" (2005, s. 22) olarak açıkladıktan sonra şu şekilde ayrıntı vermiştir:

> Anne arketipinin özellikleri 'annelik' ile ilgilidir: dişinin sihirli otoritesi; aklın çok ötesinde bir bilgelik ve ruhsal yücelik; iyi olan, bakıp büyüten, taşıyan, büyüme, bereket ve besin sağlayan; sihirli dönüşüm ve yeniden doğuş yeri; yararlı içgüdü […] (Jung, 2005, s. 22)

Jung'un ifade ettiği anne arketipinin öyküdeki yansıması bilgelik ve ruhsal yücelik olarak görülmektedir. Öyküdeki mekân bir bodrumdur yani yer altındaki bu atölye, yeniden doğuş yeri şeklinde tespit edilmiştir. Ayrıca, Jung bu arketipe dair bazı sembolleri şu şekilde sıralamıştır:

> […] kurtuluş arzusunun hedefi (cennet, Tanrı krallığı, göksel Kudüs); geniş anlamda kilise, üniversite, kent, ülke, gök, toprak, orman, deniz ve akarsu; madde, yeraltı dünyası ve ay, dar anlamda doğum ve dölleme yeri olarak tarla, bahçe, kaya, mağara, ağaç, kaynak, derin kuyu, vaftiz kabı, kap biçiminde çiçek (gül ve lotus) […] (Jung, 2005, s. 22)

Sunulan bu sembollerden öyküde tezahür eden uzamsal imgeler Paracelsus'un yer altı dünyasıyla ilişkili bodrumda bulunan atölyesi ve bahsettiği cennet; gencin gitmek

istediğini söylediği kutsal topraklar yani Kudüs ve bahsettiği aydır. Bunların dışında öyküde önemli bir imge olan çiçek yani gül de Jung'un anne arketipine dair sunduklarından biridir. Bu uzamlar anne arketipinin yansıması olarak Durand'ın sınıflandırdığı rejimlere göre gece rejiminin özelliğini yansıtmaktadır.

Sonuç

"Paracelsus'un Gülü" öyküsünde dört temel çıkarımda bulunmak mümkün görünmektedir. Birincisi, hayatın bir yolculuk olduğu fikridir. Gelmek-gitmek ve doğmak-ölmek gibi eylemlerle sürekli tekrarlanan, başlayıp biten bir döngü sunulmaktadır. Bu döngü içindeki tekrar eden olaylar, birbirleri arasındaki geçişleriyle her seferinde bir 'başlangıç-bitiş' gibi karşıtlıklar görülmektedir. Bu, gece rejimi sentetik yapısındaki 'yeniden başlama/doğuş' kavramına karşılık gelen bir döngüdür.

İkinci olarak, zaman ve mekân algısı açısından önemli çıkarımlar sunmaktadır. Borges bir kozmos yarattığı öyküde Paracelsus aracılığıyla uzamsal olarak cennette olduğumuzu ifade etmektedir. Cennetten kovulan ve dünyaya gönderilen ve dolayısıyla mekân değiştirdiği düşünülen dünyanın ilk yerleşimcisi Adem'in cennetten düşüşüne başka bir yorum getirmektedir. Bu düşüşün cennette olduğumuz bilincinden başka bir şey olmadığını söyleyen usta, bulunduğu uzamı içinde yaşadığımız görünmez cennet şeklinde tanımlamaktadır ve Tanrı'nın cennet olmayan bir yer yaratamayacağını (Borges, 1992, s. 331) ifade etmektedir. Bu şekilde aslında bir ölümsüzlük ve sonsuzluk içinde olduğumuzu ima etmektedir.

Üçüncü olarak, öykü organik bir dönüşüm sunmaktadır. Usta gülün-küle ve külün-güle dönüşüp şeklin değiştiğini, özün (tohumun) nesnesinin sonsuz olduğundan yalnızca görünümün değişeceğini söylemektedir. Bu dönüşüm, kendi maddesinin ilk ve son noktaları arasındaki düzenli değişimleridir ve dışarıdan başka bir madde veya nesnenin müdahalesi bulunmamaktadır. Dönüşüm geçirirken fiziksel ya da kimyasal reaksiyonların yaşandığı ve başka maddelerin eklenip çıkarıldığı bir dönüşüm değildir.

Son olarak ise perspektif değişimiyle gerçekten hiçbir şeyin yok olmadığı ve dönüşümler içinde şekil değiştirdiği bir kozmolojik düzende yani cennette olduğumuz fikri çıkarılabilmektedir. Gencin öyküdeki "[…] ayın altında, her şey ölümlüdür." (Borges, 1992, s. 331) ifadesinde ileri sürdüğü her şeyin biteceği ve her varlığın sonlu olduğu fikri ise bu uzamda farklı bir şekilde yorumlanabilmektedir. Örtmece ile ölümün bir

sonraki aşama olan (yeniden) doğuma dönüştüğü ve bu eylemin yine doğum-ölüm şeklinde tekrar edeceğini düşünürsek ölümün yani zamanın yıkıcı gücünü görmemiş olacağımızı ve bu döngü içinde sadece şekil değiştirdiğimiz fikrini göstermiş olmaktadır. Böylece, Borges'in sunduğu bu mini kozmosta, gencin göremediği ancak ustanın anlattığı bu perspektif görülebildiğinde 'ölümsüzlüğe' ulaşılmış ve ölüm yenilgiye uğramış olmaktadır. Sonsuzluk, ölümsüzlük fikriyle yerdeş olan 'altın, taş ve külden yeniden doğuş' kavramları; ölümü yenen, zamanla değişmeyen ve tekrar tekrar hayat bulan kavramlardır.

İncelenen öyküde zıtlıklar üzerine kurulmuş bir imgelem yapısı görülmektedir ancak bu zıtlıklar; gece rejimi fiil şemalarındaki birleşme ve (geri) dönme üzerinden yeniden doğuş kavramı ile sentezlenmiştir. Dolayısıyla, Durand'ın birleştirme fiil şeması (1981, s. 414-415) tespit edildiğinden gece rejiminin baskın geldiği görülmektedir.

Öyküdeki genç arayış içinde geldiği bodrumda yine arayış içinde ayrılmaktadır, yani yine başlangıçtaki arayış duruma dönmüştür. Öykünün başında yaratıcıyla mahremiyet halinde dua eden Paracelsus, dileğini sözle istemiş ve bu duası öğrencinin gelmesiyle yani sözün eyleme dökülmesiyle cevap bulmuştur. Öykünün sonunda ise külden güle dönüşüm yani bir yeniden doğuş için yine yaratıcıya dua eden Paracelsus, duasına cevap almış ve kül güle dönüşmüştür. Böylece sözün eyleme dönüşmesi tekrarlanmış ve öykü başladığı noktaya dönmüştür. Bu sebeple, öyküde zamanın uzamsal olarak daha ileri bir noktaya ilermediğini görmekteyiz. Aksine, zamanın yıkıcı etkisine karşı döngüseldir ve öykü başladığı noktaya döndüğünden bir 'geri dönme' söz konusudur. Bu tekrar eden dönüşüm nedeniyle öyküdeki zamanın gece rejimiyle özdeşleşmiş olduğu görülmektedir. Ayrıca, öyküde tespit edilen ve zamanın yıkıcılığından etkilenmeyen taş, altın ve gül imgeleri ve karanlık/loş, derin ve mahrem sıfatları yine gece rejimle ilişkilidir. Buna karşılık gündüz rejimiyle ilişkili olan ışık, söz ve konuşmak gibi kavramlar da öyküde tespit edilmiştir. Son olarak, öyküde kullanılan gece rejimi imgelerinin sık sık dönüşüm ve örtmece ile ilişkili olmasına[7] dayanarak öyküdeki dönüşüm ve örtmecenin imgelerle desteklendiğini söyleyebiliriz ve imgeler aralarındaki uyumluluk halini açıklayabiliriz.

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7   Bkz: Gilbert Durand (1981). Las estructuras antropológicas de lo imaginario: Introducción a la arquetipología general. (M. Armiño, Çev.) Madrid: Taurus. s.187.

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Nesne a ve Eksiğin Eksikliği Ekseninde Kaygı: Kafka'nın *Dönüşüm*'ünde Kapsayıcı Metafor Olarak Metamorfoz

Anxiety at the Intersection of Objet a and the Lack of Lack: Metamorphosis as the Extended Metaphor in Kafka's *The Metamorphosis*

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ÖZ

Lacan'da bir duygulanım olarak tanımlanan kaygının kaynağı Yasa ya da Baba-nın-Adları değil, adlandırılamayandır. Bu yüzden Lacan, kaygının nedeninin anneden ayrılmanın yarattığı travma değil; bu travmanın yokluğu (eksikliğin eksikliği) olduğunu ileri sürer. Lacan'a göre bu durumun en açık göstergesi, kaygının dilin içinde yer almaya direnen adlandırılamayan'la karşılaşma ihtimali doğduğunda öznenin imgesele savrulmasını önleyen uyarıcı sinyal olarak ortaya çıkmasıdır. Yani kaygı, Baba-nın-Adının ya da babasal metaforun yokluğunda imgeler tarafından yutulma tehlikesi karşısında öznenin yaşadığı duygulanım olarak da tanımlanabilir. Adlandırılamayan kavramına yapılan bu Lacanyen referans, Franz Kafka'nın Dönüşüm romanında karşılaştığımız metamorfoza yeni bir boyut kazandırmaktadır. Lacanyen kaygı kavramından hareketle, Gregor Samsa'nın Baba-nın-Adı karşısında tabi olduğu yasa/simgesel düzen içerisinde bir belirip bir kaybolan ve kişinin arzulayan özne olarak inşa olabilmesine olanak tanıyan adlandırılamayan öğenin yarattığı kaygı duygulanımı ile mücadelesi deşifre edilebilir. Simgesel düzende bir gösteren-dışı kesik (nesne a) olarak belirlenim kazanan ve eksikliğin garantörü olarak Gregor'un arzusunu yapılandıracak olan yarık, Baba-nın-Adlarının fazla sert yapısı ve dayatmalarıyla tıkanmış ve Gregor'u simgesel düzenin dayatmaları karşısında kaygısından uzaklaştırarak, eksikliğin eksik olduğu bir oluş biçimine taşımıştır. Burada gitgide kendi arzusuna yabancılaşan Gregor'un seçebileceği iki yol vardır; ya içinde bulunduğu simgesel düzende, arzusunu yapılandıracak olan yarığı tıkayan dayatmalara karşı durarak kaygısına tutunacak ya da eksiğin eksikliğine doğru sürüklenerek kendisini simgesel düzenin dışına, imgelerin sonsuz anaforuna bırakacaktır. Bu çalışma, Lacanyen kaygı kavramından hareketle Gregor'un seçeceği yolu Dönüşüm'deki metamorfoz üzerinden yeniden okumayı amaçlamaktadır.
Anahtar Kelimeler: Lacan, kaygı, Kafka, nesne a, adlandırılamayan

ABSTRACT

The source of anxiety, for Lacan, is not the Law or the Names-of-the-Father but the unnameable. Therefore, for him, the source of anxiety is not the trauma caused by the disconnection from the mother, but the absence of this trauma (the lack of lack).

Anxiety arises as a warning signal when the possibility of encountering the unnameable that resists language comes up, to stop the subject's relapsing into the imaginary. Anxiety can be defined as the affect in the face of the danger of being devoured by the images. We claim that in Kafka's *The Metamorphosis*, Gregor's struggle against anxiety is generated by the unnameable that makes itself felt now and then, and that enables him to constitute himself as a desiring subject in the symbolic. The rupture as an extra-linguistic suture that would constitute Gregor's desire becomes dysfunctional due to the excessive oppression coming from the metonymic extensions of the Names-of-the-Father, and carries Gregor, distancing him from his anxiety, to a site of being where there is no lack of lack. Gradually moving away from his desire, Gregor is faced with two options: he will either cling to his anxiety by standing against these impositions that annul the suture, or leave himself to the endless flow of the images moving him to the lack of lack. This essay aims to reconsider and re-read Gregor's choice through the extended metaphor of metamorphosis in *The Metamorphosis*, consulting Lacanian ideas of anxiety and *objet a* as its conceptual backcloth.

Keywords: Lacan, anxiety, Kafka, objet a, the unnameable

EXTENDED ABSTRACT

The source of anxiety, for Lacan, is not the Law or the Names-of-the-Father but the unnameable. Therefore, Lacan suggests that the source of anxiety is not the trauma caused by the disconnection from the mother but the absence of this trauma (the lack of lack). The reason for this is that the infant cannot establish its desire through the mediation of the Other, as it cannot disconnect itself from the mother. Then, the main function of the Name of the Father is to enable the infant to be positioned in the symbolic order by stopping the desire to be unified with the mother. For Lacan, the best sign of this is the fact that anxiety arises as a warning signal when the possibility of encountering the unnameable that resists language comes up, to stop the subject from relapsing into the imaginary. Anxiety can be defined as the affect the subject experiences in the face of the danger of being devoured by the images in the absence of the Name-of-the-Father. There is the surplus material, which, Lacan suggests, appears through the Gaze in the mirror stage, beyond the images and the symbols, but resists both of them, enabling the Real that implies an unnameable realm to become possible through the images. While Freud affiliates anxiety with the lack, Lacan, by referring to an unnameable surplus, relates anxiety not with the lack, but with the danger of the loss of this lack. Due to this surplus (objet a), beyond the unnameable nature of the Real, first the ego is constituted through the images; later this objet a is constituted as a rupture (implying the impossibility of representation) in the symbolic order by the integration of the ego to the chain of the signifiers through the Name of the Father (castration); thus, unconscious desire is constituted. As the unsymbolisable nature of objet a bears in itself the possibility of desire, the affect of anxiety signifies the main function of objet a, that is, its power in constituting desire and symbolic order in the

face of the risk of being devoured by the images. Implying the unnameable surplus in the beginning, a gap due to the impossibility of its representation, an absent object, objet a, comes to signify *objet a*, which is inarticulable in language but which makes language possible. We claim that in *The Metamorphosis*, there is a structuring correspondence between Gregor's move away from the Names of the Father/his attempt to escape from the Law as a result of his way of struggling with anxiety, and his transformation to a bug. This correspondence enables us to re-read Kafka's *The Metamorphosis* as an alternative to the ways of confronting anxiety. Gregor's struggle against anxiety is generated by the unnameable that makes itself felt now and then, and that enables him to constitute himself as a desiring subject in the symbolic. The rupture that comes into being as an extra-linguistic suture, and that would constitute Gregor's desire as the guarantor of the Lack, becomes dysfunctional due to the excessive oppression coming from the metonymic extensions of the Names-of-the-Father; this carries Gregor, distancing him from his anxiety, to a site of being where there is no lack of lack. Indifference to anxiety as a result of the lack of lack comes into being simultaneously with the annulment of the object of desire; this leads to the situation in which metamorphosis transforms Gregor to an animal that is unable to free itself from the capturing power of images. As anxiety is an affect experienced by the human subject in the symbolic order in the face of being thrown out of the Law (towards the unnameable), Kafka's *The Metamorphosis* can be taken as fictionalisation of what happens when one tries to turn his back on the symbolic and moves beyond its limits. It can also be taken as a re-reading of Lacanian psychotic structure (rather than submission to the Name of the Father, escaping from it). The fact that Gregor's relation with anxiety comes to the fore in the ambivalence between giving up on the symbolic roles in the face of the Name of the Father and his attempt at re-attaching himself to the symbolic roles, causes us to ask the question of whether metamorphosis is an option or something one is exposed to. Gregor seems to be faced with two options: he will either cling to his anxiety by standing against these impositions that annul the suture that constitutes his desire, or leave himself to the endless flow of the images moving him to the lack of lack. By taking the Lacanian ideas of anxiety and *objet a* as its conceptual backcloth, this essay aims to reconsider and re-read Gregor's choice through the extended metaphor of metamorphosis in *The Metamorphosis*.

Giriş

Lacan'a göre "kaygı, öznenin bir duygulanımıdır" (Lacan, 2014a, s. 62) ve bu Spinozacı[1] ifade bize, *kaygı* ile *özne* arasında ille de *özsel* olmak zorunda olmayan, yapısal fakat aynı zamanda paradoksal bir ilişki bulunduğunu salık verir. Lacan, postyapısalcı özne kavrayışı içerisinde Freudyen kaygı kavramını yeni baştan, söz konusu kavramın on dokuzuncu yüzyılın sonları ve yirminci yüzyılın başlarında kazandığı felsefi içeriğiyle birlikte yeniden ele alarak kurgular. Bundan böyle kaygı ile özne arasındaki ilişki, *Baba-nın-Adları* kavramının deşifresi yoluyla formüle edilebilir bir şeyin ötesine taşınmalıdır. Lacan'a göre kaygı, Baba-nın-Adının gösterdiği işlev ile benzer bir işlevin yerine getirilmesi adına öznenin yapısal bir parçası olarak çalışır. *Baba-nın-Adı*, simgesel işlevin ve simgesel düzenin dayanağıdır, bu minvalde Lacan'da Baba-nın-Adı (*le nom du pere*) kavramı, babanın yasa koyucu/yasaklayıcı işlevinin öne çıkarılması adına *le nom du pere* ile *le "non" du pere (babanın "hayır"ı)* ifadelerindeki ses benzerliğinden faydalanılarak ifade edilir (Cléro, 2011, s. 52). Kaygı duygulanımı ise *adlandırılamayanın (Gerçek)* yerine Simgesel düzenin konumlandırılmasını engelleyen durumlar karşısında bir işaretçi duygulanım olarak işlev göstermektedir. O halde Lacan'a göre kaygının nedeni, Freud'un aksine Yasa ya da Baba-nın-Adları değil, *adlandırılamayandır*. Lacan'ın *adlandırılamayan* olarak gönderme yaptığı şey, Kafka'nın *Dönüşüm* romanında Gregor Samsa'nın geçirdiği metamorfozun yorumlanmasına yeni bir boyut getirebilir. Goodden'a göre *Dönüşüm* üzerine sadece 1977 yılına kadar on binden fazla çalışma yapılmıştır (Goodden, 1977, s. 2) ve bu çalışmalarda genel olarak romanda anlatılan metamorfozun değişik yorumları bulunmaktadır. Bunlar arasında, kimlik belirteçlerinin krizi (Sweeney, 1990, s. 23), uzun süre devam eden bir hastalığın öznede bıraktığı izler (Rowe, 2002, s. 264), insan gerçeğinin saçmalığı, isyan ve cezalandırılma (Sokel, 1956, s. 203), arketip olarak metamorfoz (Angus, 1954, s. 69), ölüm ve yeniden diriliş fantezisi (Webster, 1959, s. 349), psikolojik bir açmaz olarak dönüşüm metaforu (Johnson, 1993, s. 149; Jofen, 1978, s. 347) ya da Yahudiliğin neden olduğu dışlanmışlık duygusu (Classon, 2014, s. 2) gibi yorumlar yer alır. Bütün bu yorumlar, romandaki yeni anlam katmanlarını işaret etseler de Gregor'un hapsolduğu ve onu paralize eden felsefi ve psikodinamik yapıları açıklayabilmek için

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1 Lacan'ın gençlik yıllarından itibaren tutkulu bir Spinoza takipçisi olduğunu biliyoruz; bu yüzden *Kaygı* semineri'nin hemen başında duygulanım ve duygu kavramlarına koyduğu şerh tesadüf değildir (Bkz. Lacan, 2014b, s. 14). Buna rağmen Fransızca çalışmalar içerisinde bile çoğu kez bu şerh gözden kaçar. Lacan'dan sonra Deleuze de Spinoza'daki duygu/duygulanım (*affectus/affectio*) ayrımına özellikle dikkat çekerek Lacan'ın sezgisini haklı çıkaracaktır: Deleuze'e göre Spinoza'daki duygu (*affectus*) yalnızca zihinle ilişkili bir durum iken, duygulanım (*affectio*) bedene dair bir şeydir; yani *affectio*, bedenler arası bir durumu, bir bedeni duygulandıran ötekinin varlığını gerektirir (Deleuze, 2005, s. 60).

daha fazla çalışmaya ihtiyaç vardır. Buradan hareketle bu çalışmada hedeflenen, söz konusu felsefi ve psikodinamik yapıları açıklayabilmek amacıyla *Dönüşüm* romanını Lacanyen kaygı kavramından yola çıkarak yeniden okumak ve romanının baş kahramanı Gregor Samsa'nın *kaygı* karşısında aldığı pozisyonu ve bu pozisyon dolayımıyla yaşadığı krizleri Lacan'ın *Baba-nın-Adları* kavramı temelinde tartışmaktır.

Lacan, yalnızca *düşünüyorum* dediği zaman kendi varlığına hükmedebilen kartezyen özneyi tersyüz ederek, bilincin rasyonalizasyonu ve arzunun *cogito* içerisine sabitlenmesinin yerine *bölünmüş özneyi* önerir (Fink, 2010, s. 82). Burada özne, dil ile dilin sınırlarını zorlayan ve *imgesel, Simgesel* ve *Gerçek* adı verilen birtakım yüzeyler (*topos*) arasındaki paradoksal hareketleri üzerinden gösterilir. Lacan'a göre söz konusu düşünce bizleri Cogito'yu bir başlangıç noktası olarak alan her türlü felsefi görüşün karşısında konumlandıracaktır[2] (Lacan, 2005, s. 1). Baba-nın-Adlarıyla inşa olan bölünmüş öznenin alameti farikası, kartezyen öznenin yerine, bilincin kurucu rolünün ötesine uzanan ve öznenin varlık nedenine (*rasion d'etre*) simgeselleştirilemeyeni, bölünmeyi, düşüşü, travmayı ve *kaygıyı* koyan bir *yapı-ötesi* durumu işaret etmesindedir. Öznenin bütünleştirici dizgeler yoluyla kavranışını reddeden ve onu, kurucu fail olmaktan çıkararak *inşa olabilmesi* için simgesel düzende gösterilemeyen/adlandırılamayan bir nesneyle kuracağı ilişkiye bağ(ım)lı olarak tanımlayan Lacanyen özne kuramı, onun psikanalizinin de temelidir, çünkü "Lacan, kendi psikanaliz kuramını oluştururken büyük felsefi temalara ve tartışmalara dayanarak çok boyutlu bir öğreti sunmaktadır" (Baştürk, 2017, s. 56).

Lacan'a göre *kaygının* kaynağı "anlamını öznenin sersemlemeksizin ne söyleyebildiği ne nitelendirebildiği ne de öngörebildiği" (Cléro, 2011, s. 81) yerdedir; bir duygulanım olarak kaygı, dilin içinde yer almaya direnen *adlandırılamayanla* karşılaşma ihtimali doğduğunda öznenin imgesele savrulmasını önleyen uyarıcı sinyal olarak ortaya çıkar. Kafka'nın *Dönüşüm*'ündeki Gregor Samsa'nın *Baba-nın-Adları* üzerinden kaygıyla kurduğu ilişki ile bu ilişkinin onu bir böceğe dönüştürmesinde de aynı kavramın, *kaygının* iş başında olduğu görülmektedir. Kafka *Dönüşüm*'de, Gregor'un bir sabah aniden böceğe dönüşme hikayesi üzerinden aktardığı uzlaşmaz iki gerçeklik yorumunun art arda deneyimlenmesini, okuyucunun üzerinde de bir kaygı hissi yaratarak, *imgesel* ile *gerçeklik* (simgesel düzen) arasına ontolojik sınırlar çekilip çekilemeyeceğini test etmektedir. Gregor'un geçirdiği metamorfoz ve kaygıyla kurduğu ilişki, onu simgeselin dışına doğru, ontolojik bir çıkmaza doğru götürmektedir. Bu durumu kanıtlarcasına Gregor'un kaygı

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2   İlgili eserden ve kaynakçada belirtilen diğer İngilizce kaynaklardan yapılan çeviriler tarafımıza aittir.

ile ilişkisinin bir sonucu olarak *Dönüşüm*'de 'olmayacak olanın gerçekleşmesi' ile okuyucu, görünüşte *gerçek olamayacak* olayların tümüyle hayal ürünü olduğuna dair bir ipucu bularak, imgesel ile gerçeklik arasında beliren ontolojik çelişkiyi çözmeyi umar ancak bu ipucuna roman boyunca ulaşamaz; uzlaşmaz iki ontolojik durum, okuyucunun üzerindeki kaygının da varlık nedeni haline gelir (Sizemore, 1977, s. 381).

Kafka'nın *Dönüşüm* romanı yıllardır din, felsefe, psikanaliz, politik ve sosyal eleştiri, Marksizm gibi birçok alanda düşünce tohumları ekerek bizi tek bir söylemin kapanına kısılmamızı engelleyecek çalışmalarla buluşturmaktadır (Strauss, 1989, s. 651). Bu çalışmada ise Kafka'nın *Dönüşüm*'de açtığı pencereden ilham alınarak felsefe ve psikanalizin kesiştiği tartışmalı noktalar yani öznenin Lacanyen kurulum şemalarının kaygı ile ilişkisinin bazı yapısal ve yapı-ötesi ontolojik açmazları, Gregor Samsa'nın metamorfozu üzerinden ele alınacaktır. Çalışmanın başlıca iddiası odur ki Kafka'nın *Dönüşüm*'ünde Gregor; Baba-nın-Adları'nın baskısıyla sıkıştığı simgesel düzenden kaçtıkça, kaygısına yabancılaşmakta ve imgeselin saldırısına uğrayarak bir böceğe dönüşmektedir.

Lacan'da Baba-nın-Adları ve Kaygı

Baba-nın-Adları düşüncesi, çağdaş Fransız felsefesi ekolünün temel reflekslerine gayet uygun olarak *devrimsel* bir kavrayıştır; çünkü burada, Baba-nın-Adının yarattığı *travma* olarak *babanın yasası* ya da *babanın hayır'ı* negatif olarak değil, geleneksel anlayışın tersine *kurucu* (*constitutive*) olarak tasarlanmıştır. Zira bu felsefe, her türden idealizmin tersine, herhangi bir olanağın temeline kurucu olmalarından ötürü prensipte bütünleştirici dizgeler karşısında yer alan *yarılma, merkezsizlik, Birsizlik (oneless)*, *eksiklik* ya da *travma* gibi kavramları koymaktadır (Kaçar, 2019, s. 77). Nasıl ki anlam, gösterenler arasındaki mesafede/farkta ortaya çıkıyorsa (Lacan, 2013, s. 210), bunun analitik karşılığı da anne ile çocuk arasındaki simgesel mesafeyi yapılandıran Baba-nın-Adının simgesel düzenin ve Yasa'nın kurucusu olduğu fikridir. Hatta Lacan, psikanalizde geri döndürülemez vakaların, örneğin psikozun, ancak bu travmanın yokluğunda (eksikliğin eksikliği durumunda) söz konusu olabildiğini öne sürecek kadar ileri gidecektir. Baba-nın-Adının yokluğunda hiç kurulamamış ya da çökmüş olan simgesel düzenin yapısal olarak yeniden inşa edilmesi mümkün değildir, bu yüzden simgesel düzenin olması gerektiği yerde duran bu gedik (eksikliğin eksikliği olarak gedik), psikotik özne tarafından imgeler yoluyla kapatılmaya çalışılır. Lacan, *kaygı*nın nesnesini de işte böyle bir noktada konumlandırır; kaygının nesnesi, bütün simgesel kodların iflas edeceği

yerde durur, bütün sözcükler ve her türden toplumsal kodlamalar yitirilme tehlikesi içindedir. Bu yüzden Lacanyen anlamda kaygı, dilde/simgesel düzende temsil edilemeyenle ilgilidir. Buradan hareketle Baba-nın-Adlarının, öznenin toplumsal varoluşa konumlandırılması bakımından sahip olduğu kurucu özelliği ile varoluşçu felsefenin kaygıya bakışı arasında benzer ilişkilerin bulunduğunu ileri sürmek yanlış olmayacaktır. *Baba-nın-Adı* ve *kaygı* arasındaki ilişkiyi Lacan'a başvurmaksızın tümüyle Freudyen kaygı kuramı çerçevesinde tartışmak elbette mümkündür fakat böyle bir durum, kaygıyı felsefi içeriğinden büyük ölçüde izole ederek ele almak anlamına gelecektir.

Baba-nın-Adları söz konusu olduğunda, *baba* teriminin Lacan tarafından bir metafor olarak kullanıldığını görürüz. Zira Evans'ın belirttiği üzere "baba metaforu (*métaphore paternelle*) her türden anlamlandırmanın kendisine bağlı olduğu temel metafordur" (Evans, 2019, s. 51). Bu yüzden Lacan'a göre baba metaforu, anne ile çocuk arasındaki imgesel ilişkiyi yeni bir boyuta (simgesel düzene) taşır ve kişiyi psikozdan kurtararak onun toplumsal varoluşa konumlandırılmasını mümkün kılar (Evans, 2019, s. 49). Öte yandan Fink'in aktardığına göre de "kanlı canlı bir baba, hızlıca ve otomatik olarak babasal işlevi yerine getirmez ve yaşayan gerçek bir babanın yokluğu da hiçbir şekilde baba işlevinin var olmadığını otomatik olarak garanti etmez" (Fink, 2016, s. 124) Bu düşünce, klasik Freudyen Ödipal süreci yeniden yapılandıran, babanın rolünü, çocuğun anne uğruna kendisiyle mücadele ettiği bir üçgenden kopararak, baba-anne-çocuk sıradüzeni ile ortaya çıkan bu travmayı yepyeni bir çıkarımla gerekli ve kurucu addeden bir hamleyi içerir. Bu hamleye göre genelde psikopatolojik problemlerin kaynağı, babanın Yasasının meydana getirdiği travmatik durumun varlığı değil; bu travmanın *yokluğudur*. Kaygının kaynağı da bir travma olarak anneden koparılmak (kastrasyon) değil, Baba-nın-Adının yokluğu sebebiyle anneden *ayrılamamaktır*. Bu yüzdendir ki "kastrasyon, kaygıyı başlatan değil, özneyi kaygının belirişlerine rağmen kaygıdan koruyandır" (Cléro, 2011, s. 80). Babanın bir gösteren/bir ad olarak işlevi, simgesel düzeni ayakta tutmasıdır. Castanet'in belirttiğine göre bu Ad, "gösterenin yeri olarak Öteki'nin içinde, yasanın yeri olarak Öteki'nin gösterenidir" (Castanet, 2017, s. 43). Lacan'da *Öteki* kavramı, yanıltıcı bir imgesel ötekiliğin ötesine geçen, *dil* ve *yasa* ile bir tutulan, simgesel düzene kaydedilmiş olan ötekiliktir (Evans, 2019, s. 202). Öteki, "sürekli bireyle 'bireyin' arzu nesneleri arasında kendini ima eden, o nesnelerde dolanıp durarak onları istikrarsızlaştıran, arzunun hedefini sürekli yerinden oynatarak arzuyu doyumsuz kılan" (Bowie, 2007, s. 85) ve bu özelliği sayesinde de arzuyu yapılandıran, onu devamlı ayakta tutan konumdur. Baba-nın-Adının yokluğunda, Öteki'nin söylemi (babanın yasası) kurulamadığından birey, anne ile kurulan bir ilişkiye *hapsolur*; bilinç ve bilinçdışı ayrımı

kurulamaz ve birey, imgelerin istilası altında konuştuğu dilin mantığını içselleştiremez ya da ona kendini teslim edemez.

Lacan *Anxiety* adlı seminerinde *kaygı* kavramını şöyle tarif eder: "Kaygı nedir? Bunun bir duygu (*emotion*) olabileceği fikrini eledik; size onu tanıtabilmek için kaygının bir duygulanım (*affect*) olduğunu söyleyeceğim" (Lacan, 2014b, s. 14). Buna göre kaygı duygulanımı, Baba-nın-Adının eksikliğinde çocuğun anne tarafından yutulma endişesi biçimindeki duygulanım olarak ifade edilir (Evans, 2019, s. 163). Elbette her annenin arzusu çocuğunu içine çekerek onun özneleşme olanağını elinden almak değildir; Lacan'a göre daha çok çocuklar, Baba-nın-Adının yokluğunda annelerinin arzularını kaygı verici ve tehlikeli olarak algılarlar (Fink, 2016, s. 125). Freud'un aksine Lacan, kaygının kaynağının anneden ayrılmanın yarattığı travma değil; bu ayrılığın (travmanın) yokluğu (eksikliğin eksikliği) olduğunu ileri sürmüştür. Bunun sebebi, anneden ayrılamayan çocuğun Öteki ile ilişkisi yoluyla kendi arzusunu yapılandıramamış olmasıdır. O halde Baba-nın-Adının temel işlevi, anne ve çocuğun bir-haline-gelme ya da çocuğun anne tarafından yutulma arzusunu engelleyerek çocuğun simgesel düzene kaydolabilmesini sağlamaktır. Simgesel düzenin gösterenler dizisine dahil olamayan ya da bunun endişesini taşıyan bireyin duygulanımı olarak *kaygı*, "özneyi gösteren-dışı bir kesikle yüzleştirir" (Castanet, 2017, s. 73).

Castanet'in belirttiği bu *gösteren-dışı kesiğin* daha iyi anlaşılabilmesi için Lacan ontolojisini ve Lacanyen özne kuramını şematize eden üç temel düzlemden söz etmek gerekir: *Gerçek*, *imgesel* ve *Simgesel*. Lacan'a göre imgelerin (çocuğun ayna evresinde kendi benini onlar üzerinden kurduğu yansımaların ya da imagoların) ve simgelerin (dilin ve toplumsal kodlamaların) ötesinde, ikisine de direnen ve *adlandırılamayan* bir düzlemi ifade eden Gerçek'in (*Real*), öncelikli olarak imgeler yoluyla (Gerçek'in üzerinde bir fazlalık oluşturarak) belirlenim kazanmasına olanak sağlayan -Lacan'ın bakış yoluyla (ayna evresinde) ortaya çıktığını ileri sürdüğü- bir tortu/artık (*residue*) ya da Gerçek'in üzerinde ortaya çıkan bir fazlalık (ontolojik olarak fazlalık) vardır. Freud'un kaygıyı bir kayıpla/eksiklikle ilişkilendirdiği yerde, Lacan burada, adlandırılamayan bir fazlalıktan bahseder: aslında kaygı, eksikliğin belirmesi değil eksikliğin yapılandırılamamasıdır. Lacan'a göre bu tortu/fazlalık sayesinde, Gerçek'in belirlenimsiz/adlandırılamayan yapısının dışında, önce imgeler yoluyla belirlenim kazanan *ben* inşa olur (ayna evresi); sonrasında ben'in Baba-nın-Adı yoluyla (kastrasyon) gösterenler zincirine eklenmesiyle bu kez, söz konusu tortu simgesel düzende bir kesik/boşluk/delik (temsil eksikliği) olarak belirlenim kazanır ve Gerçek'e dair bu fazlalığın simgesel düzende temsil edilememesiyle

oluşan *delik* sayesinde *bilinçdışı arzu* kurulur. Yani başlangıçta "özne, simgesel sistemin sınırları içine alamadığı Gerçek'in bir türlü açıklanamayan, anlamlandırılamayan bu 'fazlası' ile başa çıkabilmek için, daha bir ben olarak ilk oluştuğu yıllardan başlayarak bir fantazi nesnesi yaratmıştır" (Zizék, 2013, s. 230). Başta *Gerçek* üzerinde bir fazlalığı/ ontolojik tortuyu belirten bu nesne, sonrasında simgesel düzende temsil eksikliği olarak bir boşluğu, bir yok-nesneyi, dilde temsil edilemeyen ama bu yolla dili mümkün kılan ve Castanet'in *gösteren-dışı kesik* olarak ifade ettiği Lacancı *nesne a*'yı işaret eder.

Nesne a'nın gösteren-dışı olarak ifade edilebilmesinin nedeni o halde onun *adlandırılamayan* olmasıyla ilgilidir; *nesne a*, simgesel düzen içerisinde "kaybedilmiş bir nesnedir, ancak bundan sonra onu bulabilme ve arzumuzu tatmin edebilme olanağı doğar ve bu haliyle nesne a, hayatlarımızda bir şeylerin eksik ya da kayıp olduğuna ilişkin sürekli duygumuzdur" (Homer, 2005, s. 122). Öyleyse *nesne a*'nın, ayna evresindeki narsisist yansıtmanın tortusu olduğu gibi aynı zamanda simgesel düzende bir eksiklik olarak arzunun nedeni (Jirgens, 2009, s. 38) görevi yaptığı daha açıktır. Yani *nesne a*'nın eksiklikle ilişkisi, "etrafında sembolik düzenin yapılanacağı bir boşluk ya da eksikliği (temsilin eksikliğini) göstermesindedir." (Homer, 2005, s. 123) Ayna evresinde adlandırılamayan *Gerçek* ile imgelerin düzeni arasında bakış yoluyla bir fazlalık oluşturarak belirlenim kazanan *nesne a*, simgesel düzende bu kez arzuyu yapılandıracak olan bir temsil eksikliği biçiminde belirlenim kazanmıştır; çünkü bir fazlalık olarak *nesne a*, Gerçek'i kat ederek imgeselden simgesel düzene geçerken, gösteren ile gösterilen arasındaki yapısal mesafeye, gösteren-dışı kesiğe, boşluğa, deliğe dönüşecektir ve bilinçdışı, bu dönüşüm sonucunda inşa olur. Yani simgesel düzende bir gösteren-dışı kesik olarak ifade edilebilecek olan *nesne a*, bilinçdışını kurucu özelliğiyle "bilinçdışının yapısındaki bir delik olarak, aslında bu sistemi canlandıran/canlı tutan kutbu ifade eder" (Nasio, 2007, s. 124).

Lacan'a göre özne, simgesel düzenin kodlarından geriye, imgelere doğru itilmeye başlandığında *kaygıya* kapılır. *Nesne a*, simgesel düzende gösteren-dışı bir kesik olarak belirlenim *kazanamadığı* zaman, gösterenler zincirindeki tüm gösterenlerin bu deliğin içinden imgesele doğru akması; öznenin bu delik tarafından yutulma tehlikesi/kaygısı ortaya çıkar. Öznenin bu delik tarafından yutulması, "çocuğun kendi öznelliğini feda etmesi, pas geçmesi" (Fink, 2010, s. 102) anlamına gelir; kaygıyı da yaratan budur. Bu yüzden Lacan'a göre "*nesne a*'nın kendini en besbelli gösterme biçimi, müdahalesi, sinyali kaygıdır ve kaygı, *nesne a* ile karşılaşmanın en canlı öznel tercümesidir." (Castanet, 2017, s. 73). Yani kaygı, Baba-nın-Adı'nın yokluğunda, yasa ile karşılaşan öznenin,

Öteki'nin dahil olduğu simgesel düzeni anlamlandıramadığı ve bu anlamsızlığı imgeler yoluyla kapatmaya başladığı anda ortaya çıkar; bir diğer deyişle kaygı, "öznenin kastrasyondan simgesel destek alamamasıdır" (Özcan, 2018, s. 100).

Baba-nın-Adı'nın ya da babasal işlevin yokluğu ile bu durumun potansiyel varlığı (yani Baba-nın-Adının düşmesi durumunun tehlikesi) arasında fark vardır. Çocuğun anne tarafından yutulması ve babasal işlevin tümüyle ortadan kalkması tehlikesi bir sinyal olarak kaygıyı doğurur; yani bu sinyal, bir şeylerin ters gidiyor olabileceğini haber verir. Oysa psikozda bir şeyler çoktan ters gitmiştir, Baba-nın-Adının yokluğunda artık kaygı ve şüphe ortadan kalkmış kesinlik ortaya çıkmıştır. Duygulanımdaki kesinlik psikozun temel özelliklerinden biri iken, kaygı ve şüphe nevroza aittir. Psikozda Baba-nın-Adının düşmesinin başlıca yapısal göstergesi, psikotiğin dilin karşısında nasıl konumlandığı yani simgesel düzene kaydolamaması konusunda kendini gösterir. Lacan, bilinçdışının bir dil gibi yapılandığını ilk ifade etmeye başladığı dönemlerden itibaren Öteki'nin söyleminin imgeselin üzerine nasıl yazıldığını (*over writing*) şematize ettiği ünlü L şemasını tanıtırken, psikozda bu durumun gerçekleşemediğini ifade eder (Lacan, 1993, s. 14). Lacan'a göre Öteki'nin söylemi, özneye ulaşırken bir anlamda tersyüz (*invert*) olur, çünkü Öteki'nin söylemi, imgesel toposun üzerine kaydolurken yeni bir topolojik yüzey oluşturur; bu noktada imgesel topos, Möbius şeridi prensibiyle tersyüz olarak simgesel toposu yaratır ve ancak bu şekilde simgesel düzen inşa olur (Kaçar, 2018, s. 549). Psikozda ise özne, Öteki'nden gelen bu mesajı alamaz, imgesel topos bir bükülme marifetiyle simgesel toposa dönemez, psikotiğe ulaşan mesaj yalnızca imgesel örüntülerden oluşan bir yığındır. Baba-nın-Adının yasa koyucu ve adlandırıcı simgesel işlevi olmadan özne yalnızca imgelerin ve imgesel örüntülerin saldırısı altında kalacaktır. Bu yüzden Lacan'a göre "dilin metaforik kullanımı psikotiklerde yoktur, çünkü temel metafor eksiktir: *babasal metafor*" (Fink, 2016, s. 140). Bu metaforun eksikliğinde sözü anlama bağlayacak temel yapı düşmüş demektir; babasal metaforun eksikliğinde özne 'eksikliğin eksikliği' içerisinde imgesel örüntülerin işgali altında kalır. Simgesel düzenin inşa olamadığı alanda, öznenin daha en başta kendi arzusundan feragat etmesini engelleyecek olan duygulanıma yani kaygıya da olanak yoktur.

Baba-nın-Adlarından Kaçış: Gregor Samsa

Dönüşüm romanında karşımıza çıkan metamorfoz, Yasa'dan kaçış girişimi olarak okunabilir; çünkü Gregor Samsa'nın hayvana dönüşmesi, ailesinin ve işinin mekanizmasından kaçmak suretiyle üstlendiği -Baba-nın-Adlarının dayattığı- tüm

simgesel rollerden çıkışı/kurtuluşu anlamına gelmektedir (Dolar, 2010, s. 321). Gerçekten de Gregor, yalnızca babasından kaçmak için değil, tüm simgesel rollerden kurtulmak için yani "babasının çıkış bulamadığı yerde bir çıkış bulmak için, müdürden, ticaretten ve bürokratlardan kaçmak için, sesin uğuldamaktan başka bir şey yapmadığı bu bölgeye ulaşmak için" (Deleuze ve Guattari, 2000, s. 20) hamamböceği olur. Baba-nın-Adı, her türden anlamlandırmayı mümkün kılarak öznenin üstleneceği simgesel rolleri tanımlayan ve bu (simgesel) roller içerisinde (dil ve her türden toplumsal kurallar vasıtasıyla) bilinçdışının yapılanabilmesini sağlayan temel gösteren olduğundan (Evans, 2019, s. 52) Gregor Samsa'nın böceğe dönüşmesi, Lacanyen anlamda Baba-nın-Adlarına karşı geliştirilmiş (edilgen) bir tavır olarak gösterilebilir. *Dönüşüm*'de Gregor Samsa'nın kaygıyla mücadele etme biçiminin bir sonucu olarak Baba-nın-Adlarından uzaklaşması/Yasa'dan kaçış denemesi ile onun böceğe dönüşmesi arasında Lacanyen anlamda yapısal bir ilişki bulunmaktadır. Bu ilişki, Kafka'nın *Dönüşüm*'ünü öznenin Lacanyen anlamda kaygıyla yüzleşme biçimlerine bir alternatif olarak okunabilmesine izin verir. Gregor Samsa'nın geçirdiği metamorfoz, romanda bir metafor olarak verilmez: "Kafka, metamorfozu harfi harfine anlatarak analojinin çökmesini, metaforun düşmesini sağlar" (Dolar, 2010, s. 321). Onun *Dönüşüm*'de bizlere sunmuş olduğu gerçeklik algısı, okuyucunun kendi düşüncelerinin büyük bir kısmını reddeden rahatsız edici ayrıntılara sahip olsa da gerçekliğin uzlaşmaz iki yorumunu ısrarla sürdürmeye devam eden tekniğiyle kendi gerçeklik kavrayışımızın çoğunu kucaklamayı başarmaktadır (Sizemore, 1977, s. 380). Romanda "böceğe dönüşme durumu absürt, başka bir deyişle olağan bir dünyanın akışını kesintiye uğratan uyumsuz bir deneyim" (Bal, 2014, s. 371) olarak görülebilirdi. Oysa romanda Gregor karakteri, *kaygı* dolu günlerin ve huzursuz düşlerin sonunda *gerçekten* bir böceğe dönüşmüş olarak tasvir edilirken söz konusu metamorfoz o denli gerçeklik düzeyine çekilir ki, bu kapsayıcı metaforla okuyucunun artık Gregor'un nasıl olup da böceğe dönüşebildiğiyle değil onu böceğe dönüştüren nedenlerle ilgilenmesi yani Gregor'un böceğe dönüşmeden önce içinde bulunduğu durumla şimdi arasında bağlantı kurması beklenir. Bir böceğin vücudunda yataktan kalkmayı bile başaramayan Gregor, böcek bedeninde çaresizce debelenen bacaklarını görmemek için gözlerini kapadığında, önceden beri üstlenmiş olduğu simgesel rolleriyle ilk kez gerçekten yüzleşir. İşte bu yüzleşme, metamorfozun 'maruz kalınan' bir şey mi yoksa gerçekten bir 'kaçış' mı olduğu sorusunun sorulmasına neden olur:

> Ne yorucu bir meslek seçmişim ben böyle! Her günüm yolda geçiyor. Bu iş mağazadaki esas işlerden daha yorucu, yetmiyormuş gibi bir de yolculuk zahmeti; tren bağlantılarını yakalama, düzensiz, kötü yemek yeme; sürekli

değişen, uzun süreli olmayan, asla içtenlik kazanmayan insan ilişkileri gibi sıkıntılar da cabası. Bütün bunların canı cehenneme! (Kafka, 2006, s. 10)

Gregor'un kaygıyla ilişkisinin Baba-nın-Adı (metonimik olarak iş hayatı ve mağaza yetkilisi) karşısında simgesel rollerden vazgeçiş-simgesel rollere yeniden tutunmaya çalışma ikircikliğinde belirginleştiği görülür. Romanın birinci bölümü boyunca bu ikircikli duruma, yani Gregor'un yatağından kalkarak işine gitme çabası (bu bölümde Kafka'nın 'yataktan kalkma' eylemine 'normal hayata dönüşü' simgeleyen bir metafor olarak tekrar tekrar başvurduğu görülür) ile bunun artık mümkün olamayacağını kabullendiği anlar arasındaki gelgitlere tanık olunur. Gerçekten de Gregor'un yeni ve yabancı bedeniyle mücadelesi ve buna rağmen eski hayatına dönebilme (önceden beri üstlenmiş olduğu simgesel rollere yeniden tutunma) düşüncesi, bu bölümde iki temel metafor üzerinden verilir; yataktan kalkma ve odanın kapısını açarak dışarıda bekleyenlerle karşılaşma:

> Yatakta kalmasının kesinlikle imkânsız olduğunu anladı ve yataktan kurtulabilmesi için en ufak bir umut var ise, gerekirse her şeyi feda etmenin en doğrusu olacağını düşündü tekrar. (Kafka, 2006, s. 15)

> Gerçekten de kapıyı açmak, gerçekten de kendini gösterip yetkili temsilciyle konuşmak istiyordu; onu bu kadar ısrarla isteyenlerin onun bu halini gördüklerinde ne diyeceklerini çok merak ediyordu. Korkacak olurlarsa Gregor'un bir *sorumluluğu kalmayacak* ve *rahatlayacaktı*. Ama olup biteni sakince karşılayacak olurlarsa, o vakit onun da heyecanlanmasına neden olmayacaktı ve acele ettiği takdirde saat sekizde gerçekten de tren istasyonunda olabilirdi. (Kafka, 2006, s. 22)

Bu noktalarda Lacanyen *kaygı* kavrayışıyla paralel olacak şekilde, Gregor'un aile ve iş yaşantısındaki simgesel rollerinden uzaklaşmaya başladığı her durumda, yani bir böceğe dönüşmüş olmanın getirdiği yeni durumu kabullenmeye daha da yaklaştığı her durumda kaygısının azaldığı ve Gregor'un 'rahatlamaya' başladığı görülür. Gregor bir yandan *böcek-oluşuna* rağmen eski hayatına geri dönmeyi ister gibi görünürken, diğer yandan geri dönülemez bir noktada olduğuna kanaat getirebilirse, bundan böyle rahatlayabileceğine yahut artık endişelenmesi gereken bir şeyin kalmayacağına inanmaktadır. Gregor'un bu gelgitleri, romanda iki oda (ya da Lacanyen anlamda söylerken iki *topos*) ile simgelenir: Gregor'un odası ile bu odanın dışında kalan ve içerisinde annesinin babasının ve mağaza yetkilisinin de geldiği yan oda. Gregor'un

odası, en baştan itibaren simgesel öğelerin (örneğin şimdiki zamanın ve mekân algısının) yavaş yavaş eridiği ve imgesel örüntülerin işgali altına girmekte olan bir yer olarak tasvir edilmektedir. İmgelerin giderek simgeselliğe baskın gelmesi ve *kaygının düşmesi* başlangıçta zaman kavrayışının simgesel düzenden kayıp gitmesiyle verilir. Gregor'u kapıya yönelten ilkin saatin tik taklarıdır. Zaman kavramı, ona böceğe dönüşmeden önceki düzenini, yapması gerekenleri ve üstlendiği simgesel rolleri hatırlatır. Saatin tik takları ve on beş dakikada bir yeniden vurması, Gregor'un kaygısını canlandırır ve her seferinde onun can havliyle yataktan kalkıp kapıya yönelmesine, kapıya yöneldikçe de kaygılanmasına neden olur. Burada saatin tik takları, Öteki'nin söyleminin ya da Baba-nın-Adının belki de ilk tezahürüdür. Tik taklar, babanın fiziksel temsilinden önce Gregor'u kapıdan geçerek Yasa'ya çağırmaktadır; Öteki'nin söylemi olarak saatin tik takları, yalnızca mekanik bir cisim üzerinden değil bir anlığına mağaza yetkilisinin yerini tutan *annenin söylemi* üzerinden de Gregor'a ulaşır: "Gregor diye seslenildi, -annesiydi- yediye çeyrek var, yola gitmeyecek miydin sen?" (Kafka, 2006, s. 13). Yol, Gregor'un üstlendiği simgesel rollerin (iş hayatının) bir parçasıdır fakat yasanın/Baba-nın-Adının asıl çağrısı, mağaza yetkilisinin eve gelişiyle ve Gregor'un Yasa'nın neden herhangi birinin söylemiyle değil de özellikle mağaza yetkilisinin çağrısıyla özdeşleştirilebildiğini garipsemesiyle verilmiştir: "Bilgi edinmek için -bu sorgu suale gerek yoktu ya- bir çırağın gönderilmesi yeterli olmaz mıydı gerçekten, mutlaka *yetkili* birinin mi gelmesi gerekiyordu?" (Kafka, 2006, s. 17).

Gregor'un odasından yan odaya açılan kapı, romanda imgeselin Möbius[3] şeridi prensibiyle tersyüz olarak simgesel düzene döndüğü (simgeselin imgesel üzerine yazılacağı) büküm noktası, yani arzuyu canlandıran, onu yapılandıran *nesne a* olarak okunabilir. Çünkü kapı, Gregor'un odasında bir artık-nesne (*residue*) iken dışarıda, yani simgesel düzende bir boşluk, bir delik, bir yarık olarak belirlenim kazanan, simgesel düzende temsil edilemeyen ve böylece anlamlandırmayı mümkün kılan yok-nesnedir. O halde imgelerin işgali altındaki odadan Gregor'un önceleri içerisinde konumlandığı simgesel düzene açılan bu kapı, kendisine yaklaşıldıkça kaygıyı canlandıran, imgeler tarafından yutulma riskini Gregor'a tekrar tekrar hatırlatan bir nesne olarak *nesne a*'yı gösterir: "Kaygı, nesne a ortadan kaybolduğu anda değil ona çok yaklaştığımız anda

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3   Möbius şeridi, Lacan'ın çalışmalarında sıkça başvurduğu bir topolojik şekildir. Möbius şeridi, bir şeridin ucunun 180 derece bükülerek (ters çevrilerek) diğer uca eklenmesiyle elde edilir. Daha önceden alt ve üst yüzeyler olmak üzere birbirinden ayrık iki yüzeyi bulunan şerit, bükülme işlemiyle birlikte tek yüzeyli hale getirilmiş olur. Dikkatli bir okuyucu Psikoz seminerinde Lacan'ın, imgesel ve simgesel yüzeyler arasındaki geçişi (simgeselin imgeselin üzerine yazılma işlemini) L şeması üzerinden Möbius şeridinin yapısındaki bükülmeye benzettiğini fark edecektir (Bknz. Lacan, 1993, s. 14).

ortaya çıkar" (Zizék, 2014, s. 198). Görülür ki Gregor, *kaygısına tutunarak* ne pahasına olursa olsun kapıdan geçmeye, imgelerin şiddetinden korunmaya çalışır:

> Kilitteki anahtarı ağzıyla çevirmeye çalıştı. Ne yazık ki gerçek dişlere sahip olmadığı anlaşılıyordu, -peki anahtarı neyle tutacaktı? – buna karşılık çeneleri elbette çok güçlüydü; bunların yardımıyla anahtarı gerçekten de hareket ettirdi ve o sırada kendisine zarar veriyor oluşuna dikkat etmedi, çünkü ağzından kahverengi bir sıvı anahtarın üzerine akıp oradan da yere damlıyordu. "Şimdi dinleyin" dedi yetkili temsilci yan odadan, "anahtarı döndürüyor." Gregor için bu büyük teşvikti, ama herkes seslenmeliydi aslında, babası da annesi de: "Ha gayret Gregor" diye bağırmalıydılar, "pes etme, kilide doğru it!" Ve herkesin büyük sabırsızlık içinde onun çabalarını seyrettiklerini düşünerek devşirebildiği kadar güçlü devşirip kendinden geçmişçesine anahtarı ısırmaya başladı. (Kafka, 2006, s. 25)

Anahtarın kilidi bükerek odadaki bu artık-nesneyi dışarıya açılan bir deliğe, bir *yok-nesneye* (kapı açıldıktan sonra geriye kalan boşluğa) dönüştürmesi, Gregor'un henüz sırtını dönmediği *kaygısının* belki de son sinyalidir. Roman boyunca Gregor, kapıdan uzaklaştıkça ve odaya sığındıkça rahatlamaya, sakinleşmeye, kaygısından sıyrılmaya ve bununla paralel olarak simgesel düzenden kalıcı olarak kopmaya başlamaktadır. Gerçekten de Gregor, can havliyle yan odaya (simgesel düzene) açılan kapının anahtarını ağzıyla çevirerek açtığında, hemen karşısındaki pencereden sisten arınmış dışarıyı (caddenin karşısındaki gri siyah binanın kesitlerini) rahatlıkla görebilirken kendi odasının camından görebildiği yalnızca güven ve neşe vermekten uzak sis yığınıdır (Kafka, 2006, s. 16). İçerisi ile dışarısı arasındaki bu uzlaşmazlık, "bu uyumsuzluk, bu orantısızlık Kafka'nın mimarisinin temel özelliklerinden birisidir" (Zizék, 2013, s. 31). *Adlandırılamayan* (sislerle kaplı) dışarıyı kat ederek berrak bir görüşün hâkim olduğu yan odaya, içeriye açılan ve bu özelliğiyle kaygının (ve arzunun) canlandırıcı kutbunu oluşturan kapının, iki odayı birbirinden ayıran ve yan odada bir deliği ifade ederken Gregor'un odasında bir artık-nesneyi ifade eden işlevi, "patolojik bir yarılmanın habercisi olmak şöyle dursun, tam da psikoza düşmemizi önleyen şeydir" (Zizék, 2013, s. 28). Simgesel düzenin üzerinde bir delik/mesafe/boşluk olarak işlev görerek anlamı oluşturan *nesne a* düştüğünde/ kapının işlevi yittiğinde, *nesne a*'yı bir boşluk olarak tanımlayarak dili/anlamlandırmayı oluşturan temel metafor (babasal işlev/Yasa) da düşer. Bu durum romanın ikinci bölümünde açıkça *görülebilir*: Kapının Gregor'un arzusunu yapılandıran bir nesne olarak işlevini yitirmesi ya da Gregor'un dünyasında kapının simgesel düzeni yapılandıran

arzu nesnesi konumundan düşürülmesi; bu nesnenin yan odadakiler marifetiyle Gregor'dan izole edilmesi ve kapının kontrolünün romanda yan odadakilere verilmesiyle gösterilir:

> Uzun akşam boyunca yan kapılardan bir kere biri, bir kere de diğeri birazcık aralandı ve hemen tekrar kapandı; galiba biri içeri girmeye ihtiyaç duymuş, ama bir türlü karar verememişti buna. […] Sabahleyin kapılar kilitliyken, herkes onun yanına, içeri gelmek istemişti, şimdi ise […] kimse gelmiyordu, üstelik anahtarlar da dışarıdan sokulmuştu kilitlere. (Kafka, 2006, s. 25)

Kendisinden izole edilen bir arzu nesnesi olarak kapı, bundan böyle arzunun nesne-nedeni olmadığından, kapıdan geçmek de Gregor'u imgelerin işgalinden kurtarıp yeniden simgesel düzene tutunabilmesine yardım edebilecek bir büküm noktası olmaktan çıkmıştır. Bundan böyle -bir önceki durum için simgesel düzeni temsil eden- yan oda da Gregor'un dünyasında imgesel örüntülerden oluşmuş bir düzenin parçası haline gelir. Böylece Gregor'un yan odadaki varlığı Gregor için kendi odasında olmaktan farksız -o, bunu görme gücündeki zayıflamaya yorsa da- ve *kaygısını* hafifleten bir şeye dönüşürken, kendisiyle aynı imgeseli paylaşmayan yan odadakiler için açık bir tehdit haline gelir.

Gregor'un kaygı durumundaki bu değişiklik, onun dildeki konumuna dair yaşadığı değişikliklerde de gözlemlenebilir. En başta, konuşurken sesinin üzerine çıkan ve zaman zaman söylediklerini bastırarak onu kaygılandıran tıslamaları (sözcelemeyi zora sokan ve zorladıkça da Gregor'u kaygılandıran bu durumu), Gregor'un metamorfozu tümüyle kabullenmeye başlamasıyla zirve yaparak söylediklerini tamamen anlaşılmaz hale getirmeye başlar. Başlarda kendi sesindeki 'anormalliği' kaygıyla fark eden Gregor, dönüşümü kabullendikçe rahatlamaya ve kullandığı dili normal karşılamaya da başlar:

> "Gregor'u konuşurken duydun mu şimdi?""Bir hayvan sesiydi"dedi yetkili temsilci. […] Gregor ise çok daha *sakindi* şimdi. Belli ki söyledikleri anlaşılmıyordu artık, yine de kendisine yeterince, hatta öncesine göre çok daha anlaşılır geliyordu. (Kafka, 2006, s. 23)

Gregor'un içinde yaşadığı simgesel düzende aniden hayvana dönüşmesi, Lacan'ın insan ile hayvan arasına çektiği sınırı yeniden düşünmemize sebep olur:

> Öznenin özü onun biyolojik türdeki varlığı değil, kendisini Gerçek'in (*adlandırılamayanın)* düzeninin ötesinde var olan bir düzende, *simgesel düzen* adını verdiği düzende ifade edebilmesidir. (Direk, 2015, s. 244)

Lacan, ancak dilin ve Yasa'nın içerisinde (simgesel düzende) yer alarak *arzulayan özne* olabilen insanın karşısına Öteki'si olmayan, bu yüzden de dile, yani gösterenler zincirine erişimi kısıtlı olan ve hiçbir zaman Yasa'ya tabi olamayan -doğanın kuralları dışında herhangi bir yasanın muhatabı ol(a)mayan- hayvanı koyar. Gregor'un söylediklerinin yan odadakiler tarafından giderek 'anlaşılamayan hayvan sesleri' olarak algılanmaya başlaması, yine Lacan'ın insanı hayvandan ayırt ederken başvurduğu 'tepki vermek (*reaction*)' ile 'yanıt vermek (*response*)' arasındaki farka dayandırılabilir:

> Tepki vermek hayvani olana özgü mekanik, otomatik bir karşılıktır; buna karşın, yanıt vermek anlamında tepki göstermek kişinin bir karşılığın verilip verilmeyeceği, nasıl, nerede, kiminle ilişkide, ne kadar verileceği konularında karar alabileceğini varsayar, tepkilerini denetleyebilmesi, yanıt vermemeyi seçerek tepki gösterebilmesi hayvan ile insan arasındaki farkın esaslarından biridir. (Direk, 2015, s. 255)

Bu yüzden Gregor, başta kapının öte yanından kendisine sorulan sorulara verdiği *yanıtların* anlaşılabilir olup olmadığıyla titizlikle ilgilenirken, kapıdan uzaklaştıkça söylediklerinin bir hayvanın anlaşılamaz tepkilerine dönüştüğünü fark etse de bu konuda pek *kaygılanmamaya* başlamıştır. Gregor'un kaygıya olan duyarsızlığı, arzu nesnesinin çökmesiyle eş zamanlı olarak metamorfozun Gregor'u imgelerin işgalinden kurtulamayan bir hayvana dönüştürmesinin sonucu olarak gösterilebilir. Lacanyen anlamda *kaygı*, simgesel düzende konumlanan insan öznesinin Yasa'nın dışına (*adlandırılamayana*) fırlatılma endişesi olarak ifade edebilecek bir duygulanım olduğuna göre, Kafka'nın *Dönüşüm*'ü de Gregor'un kaygısına sırtını dönerek kendisini simgesel düzenin sınırlarının dışına bırakmayı denediğinde neler olacağını/neye dönüşeceğini *kurgulayan* ve böylece Lacanyen psikotik yapıyı yeniden (yasaya tabi olamama yerine yasadan/Baba-nın-Adından kaçış olarak) okuyabileceğimiz bir roman olarak değerlendirilebilir.

Sonuç

Dönüşüm'ün arka planında Gregor'un Baba-nın-Adı karşısında tabi olduğu Yasa/ simgesel düzen içerisinde bir belirip bir kaybolan ve kişinin arzulayan özne olarak inşa

edebilmesine olanak tanıyan *adlandırılamayan* öğenin yarattığı travmatik duygulanım (kaygı) ile mücadelesi sezdirilmektedir. Başlangıçta -Kafka'nın akıştaki yönlendirmesiyle- Gregor'u kaygılandıran şeyin, Freudyen anlamda Baba-nın-Adının yarattığı radikal travma ve bu yolla üstlendiği simgesel rollerin baskısı olduğunu düşünmeye eğilimli olunsa da burada önerilebilecek bakış açısı, kaygının Lacancı perspektifidir: Baba-nın-Adının yokluğunda imgeler tarafından yutulma tehlikesi karşısında öznenin yaşadığı duygulanım olarak *kaygı*. Bu yüzden, varoluşçu felsefeyle uyumlu olacak şekilde Lacanyen kaygı, basit anlamda 'çözülmesi gereken' bir problem ya da psikopatolojik bir durumun semptomu değil, öznenin arzusunu yapılandıran 'gösteren-dışı kesikle ilişkisini' sürekli canlı tutmaya yarayan bir sigorta, bir uyarıcı sinyaldir. Simgesel düzende bir *boşluk* olarak belirlenim kazanan ve bu yolla Gregor'un arzusunu yapılandıran gösteren-dışı öğenin açtığı yarık, Baba-nın-Adlarının fazla sert yapısı ve dayatmalarıyla tıkanmış, Gregor'u simgesel düzenin bu zorlamaları altında kaygıdan ve arzusunun nesnesinden uzaklaşan bir oluş biçimine taşımıştır. Gerçekten de kendi arzusuna aşama aşama yabancılaştığını işaret eden huzursuz düşler ve kaygı dolu günlerin sonunda Gregor'un seçebileceği iki yol var gibi görünmektedir; ya içinde bulunduğu simgesel düzende arzusunu yapılandıran bu yarığı (eksiği) tıkayan simgesel dayatmalara karşı durarak arzusunun otantik (adlandırılamayan) kaynağına, Baba-nın-Adları ile simgesel düzendeki mücadelesine devam etmesine yardımcı olacak olan *kaygısına* tutunmak ya da *eksiğin eksikliğine* doğru sürüklenerek kendisini simgesel düzenin dışına, imgelerin sonsuz anaforuna bırakmak. Kafka'nın *Dönüşüm* romanında, Gregor'un ikinci yolu seçtiği ve bu seçimin onu bir hayvana/böceğe dönüştürdüğü görülmektedir. Başka bir deyişle Gregor'un arzusunun Gerçek'le arasındaki bağını yitirdiğini, simgesel düzenin yarattığı zorlu anaforun içerisinde sonsuza kadar dönmektense kaygısından/arzusunun kaynağından uzaklaşarak kendisini imgelerin kuyusuna bıraktığını ileri sürülebilir. Böylece Gregor Samsa'nın simgeselin duvarlarından dışarı atlayışını 'böceğe dönüşme' metaforu ile bir *kurgu-vaka* olarak ele alan *Dönüşüm* romanının, Lacanyen özne kuramı açısından faydalı bir tartışma zemini oluşturduğu görülmektedir. Gregor Samsa, Baba-nın-Adları'nın baskısıyla sıkıştığı simgesel düzenden kaçtıkça kaygısına duyarsızlaşarak imgesel örüntülerin işgali altında bir böceğe dönüşmektedir.

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Exploring the Turkish Translations of Sylvia Plath's "Lady Lazarus" from the Perspective of Deconstruction and Hermeneutics

Sylvia Plath'in "Lady Lazarus" İsimli Şiirinin Türkçe Çevirilerinin Yapısöküm ve Hermeneutik açısından İncelenmesi

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ABSTRACT

In translation studies, poetry has mostly been discussed from the perspective of untranslatability due to a variety of reasons. One of these reasons is the subjective and personal nature of poetry: poems are considered to be specific to their creators, who incorporate much from their lives into their creations. Untranslatability of poetry brings to the fore the obsolete notion that the source text is superior to the target text. It is, therefore, necessary to disentangle the concept of untranslatability from the translation studies on poetry. To do so, this study concentrates on a highly personal example of poetry, i.e., the Confessional poet Sylvia Plath's poem "Lady Lazarus" (1965) and its Turkish translations by Yusuf Eradam (2014/2020) and Nurten Uyar (2015), and seeks to explore the two translators' subjective interpretations of the death/suicide theme specific to Plath's poetry. In doing so, figures of speech related to the overall theme of death/suicide, and specific words and phrases are studied comparatively from the perspective of deconstruction and hermeneutics. The aim is to focus on *how* each translator interpreted the aforementioned elements rather than whether or not they transported these elements accurately and well. In this way, the superiority of the original over translation, as well as untranslatability of poetry, are deconstructed in harmony with the theoretical framework of this study. In conclusion, it is argued that both translators indeed translated the personal content of the poem in question through a process of subjective interpretation, which resulted in target texts that have their own peculiarities but at the same time, are similar to the source text.

Keywords: Deconstruction, hermeneutics, poetry translation, Sylvia Plath, "Lady Lazarus"

ÖZ

Çeviri çalışmalarında, şiir çeşitli sebeplerle çoğunlukla çevrilemezlik çerçevesinde tartışılmıştır. Bu sebeplerden bir tanesi şiirin öznel ve kişisel olmasıdır. Şiirler, yaratıcılarına özgü ve yaratıcılarının hayatına ilişkin birçok öge içeren eserler olarak görülmektedir. Şiirin çevrilemezliği, kaynak metnin, hedef metinden üstün olduğuna dair güncel ve geçerli olmayan görüşü vurgulamaktadır. Bu nedenle, şiir çevirisine dair çalışmaları, çevrilemezlik kavramından uzaklaştırmak gerekmektedir. Bu doğrultuda, bu çalışma gizdökümcü şair Sylvia Plath'in çok kişisel bir şiir örneği olan

Lady Lazarus (1965) isimli şiire ve şiirin Yusuf Eradam (2014/2020) ve Nurten Uyar (2015) tarafından yapılan çevirilerine odaklanmaktadır ve iki çevirmenin Plath'in şiirlerinde sıklıkla rastlanan ölüm/intihar izleğine dair öznel yorumlarını incelemeyi amaçlamaktadır. Bunun için, çalışma ölüm/intihar izleğine ilişkin söz sanatlarını ve belirli sözcük ve sözcük öbeklerini, yapısöküm ve hermeneutik açısından karşılaştırmalı bir biçimde incelemektedir. İncelemenin amacı, iki çevirinin sözü geçen ögeleri doğru ve başarılı bir şekilde hedef metinlerine aktarıp aktarmadıklarından ziyade, çevirmenlerin bu ögeleri *nasıl* yorumladıklarına odaklanmaktır. Bu şekilde, orijinalin çeviriden üstün ve şiirin çevrilemez olduğu görüşleri çalışmanın kuramsal çerçevesiyle uyumlu bir biçimde yapısöküme uğratılmaktadır. Sonuç olarak, iki çevirmenin de söz konusu şiirdeki kişisel ögeleri öznel yorumlama yoluyla çevirdikleri ve böylelikle, kendine has özellikleri bulunan ama aynı zamanda kaynak metne benzeyen hedef metinler oluşturdukları tartışılmaktadır.
Anahtar Kelimeler: Yapısöküm, hermeneutik, şiir çevirisi, Sylvia Plath, "Lady Lazarus"

Introduction

The untranslatability of poetry has been an extensively debated topic in translation studies for reasons ranging from poetic diction to the inseparability of form and meaning (Altay, 2001; Boase-Beier, 2009; Jakobson, 1959/2012; Tellioğlu, 2018). In discussing the untranslatability of poetry, İlhan Berk (1978, p. 72) presents a particularly enticing reason in addition to those mentioned above. He claims that poems are specific to their creators, and it is the 'I' which the poets take from their lives and bring into their poetry that is untranslatable. This argument, however, is questionable as it is extremely dismissive of existing translations of such poetry types as Confessional Poetry, in which the emphasis is on 'I'. Confessional Poetry is generally linked to the works of Robert Lowell, W.D. Snodgrass, Anne Sexton and Sylvia Plath, published in the late 1950s and the early 1960s (Wood Middlebrook, 1993). Focusing on a first-person speaker and presented as a real person talking about their real-life experiences and traumas, confessional poems generally involve such themes as psychological breakdown, childhood traumas, mental problems, traumatic family relations and divorce (Hirsch, 2014; Wood Middlebrook, 1993). Through the treatment of such personal, but at the same time, norm-breaking themes, confessional poets "reacted against the New Critical focus on impersonality" (Hirsch, 2014, p. 125). Thus, they brought in subjectivity, individual experiences and an autobiographical approach to their poetry, without romanticizing these experiences. In doing so, they transformed their experiences into "images, the images into rhythmic patterns, the patterns, finally, into dramatically convincing poetic incidents which become the joint possession of poet and the reader" (Hoffman, 1978, p. 696).

If arguments for untranslatability, such as Berk's, are taken at face value, then the translations of such types of poetry as Confessional Poetry can be problematized as impossible. This, in turn, would imply that existing translations of Confessional Poetry are lacking and flawed, or mere copies, or only secondary to the originals, a stance which became redundant with the cultural turn in translation studies. In the same way, the prevalent belief that poetry is untranslatable is also dismissed by translation scholars (for example see Bassnett's (1998, p. 57) criticism of Robert Frost's comment on the untranslatability of poetry, i.e., 'poetry is what gets lost in translation').

In disentangling translation studies regarding poetry from such outdated stances, Tellioğlu (2018) suggests the complete disposal of the dichotomy of translatability and

untranslatability in her study of the Turkish translation of Walt Whitman's "O Captain! My Captain!" by Can Yücel, from the perspective of Skopos Theory. In this study, she argues that in approaching the translation of poetry, instead of focusing on the shortfalls of the translation, researchers or translation critics should acknowledge that it is a process by which new meanings are produced (Tellioğlu, 2008). The production of new meanings will inevitably be based on the translators' own reading of the poetry. This means (1) that the translators' understanding of the poem in question will be mirrored in their translation, and (2) that their perspective on the (in)dispensability of the features of the poem in question will shape their translation. In line with this, in his brief discussion of the three English translations of *Yù jiē yuàn* by Li Po, Jones (2011) argues that all have similarities to and differences from the original, as well as one another. Jones puts forward:

> If a translation is a text which, by social convention, should have an "appropriate relation of relevant similarity" with a text in another language (Chesterman 1997: 69), the three translators have both shared and differing views as to what is an appropriate relationship between the two texts, and what similarities are most relevant to this relationship. (2011, p. 3)

Similarly, Derrida suggests that "a translation is always an attempt at appropriation that aims to transport home, in its language, in the most appropriate way possible, in the most relevant way possible, the most proper meaning of the original text" (2001, pp. 178-179). It is, however, important to keep in mind that, in the case of poetry, determining 'the most proper' meaning is indeed a challenging task. For Furniss and Bath "different ways of reading, informed by different assumptions about what poetry is […]" may yield "different meanings" (2007, p. 16). That is to say, on a semantic level, poetry is open to interpretation, which, for the authors, does not necessarily mean that any interpretation is acceptable. They further discuss that poems are ambiguous in that "they leave a lot to the imagination and rely on rhetorical devices such as metaphor and irony" (Furniss & Bath, 2007, pp. 268-269). The ambiguity of poetry is also highlighted by Widdowson, who argues that "no one interpretation can capture the meaning of a poem in its entirety" (2013, p. 114).

The meaning of poetry is open to interpretation, bringing us back to Jones' (2011) example discussed above. Jones (2011) argues that the translators indeed try to retain certain points of contact to the original, but the divergences between Li Po's poem and

its translations suggest that the features that are to some degree relevant to a particular poem are also open to the translators' interpretation. For example, Jones (2011) explains that in the translations of Li Po's poem, there are different interpretations of the word 'jade' used to describe the word 'stair', i.e., 'jeweled' and 'marble'. This exemplifies divergences related to word-meaning, which in turn, points to the interpretation that the word 'jade' was not considered highly relevant to the poem by the translators and therefore, was not conveyed through an exact equivalent in their translations. Considering all these, it is my contention that in a study of poetry translation, a researcher should focus on how the translators understood and treated the meanings of the original, rather than discussing 'the most proper meaning of the original text', or the degree to which the translator conveyed a similar meaning.

In agreement with this, Birkan Baydan favors translation criticism in the light of deconstruction, which accepts translation as a form of interpretation, and thus, emphasizes an exploration of ""inferred" meanings by individual translators rather than the author's "intended meaning"" (2015, p. 25). Inferred meanings involve interpretation by translators who make the inference, thus, she accepts the act of translation as an interpretive process. Thus, her study of the Turkish translations of Wallace Stevens's poem *The Snow Man* employs a theoretical framework combining deconstruction with hermeneutics, which also highlights the possibility of interpretation (Birkan Baydan, 2015).

Such an exploration clearly serves as an attempt to disengage translation studies focusing on poetry from the central yet obsolete question of the (un)translatability of poetry, which, I believe, is a course of action much needed to diversify studies on translation of poetry. To do so, using deconstruction and hermeneutics as a theoretical framework, this paper focuses on the confessional poet Sylvia Plath's "Lady Lazarus" (1965) and its Turkish translations (with the same title) by Yusuf Eradam (2014/2020) and Nurten Uyar (2015). Plath's poem is chosen specifically, considered highly confessional not only because it foresaw Plath's suicide, but also because it deals with her previous suicide attempts (Wood MiddleBrook, 1993). As mentioned previously, Confessional Poetry is the poetry of the 'I,' which, according to Berk's argument (1978), is one of the elements considered to induce untranslatability. In an attempt to deconstruct this assertion, the study undertakes an examination of a highly personal example of Confessional Poetry, concentrating specifically on Plath's own subjective experience of suicide. In line with the above-mentioned considerations, this study aims to explore

the two translators' subjective interpretations of the death/suicide theme of "Lady Lazarus" in their target texts. To achieve this, and to examine the decisions made by the translators, figures of speech pertaining to the overall theme of death/suicide, i.e., metaphors, imagery, and so on, and specific words and phrases will be scrutinized both in the source and target texts in terms of their meaning. The aim is to establish whether the two translators retained, modified, omitted, emphasized and/or played down any of these elements, and to discuss what each translator found the most relevant to the source text and how this shaped their target texts. In other words, this study seeks to examine the differences and similarities between the source text and target texts in terms of the elements related to the death/suicide theme to elaborate on the two translators' interpretations of this theme. The overall aim of the present study is to conduct a thematic analysis. Therefore, a poem suitable for such analysis due to its personal nature is selected and a relevant theoretical framework that allows for a focus on themes and meanings further corroborates this analysis. Although, as mentioned above, the inseparability of form and meaning in poetry is a prevalent argument, an analysis of the form is excluded from the present study. This is because a form analysis is beyond the scope of the study in that it mainly aims to deconstruct the notion of the untranslatability of the 'I' in poetry, which is expressed through semantic elements rather than such form-related elements as meter and rhyme.

Theoretical Framework: Adopting a Deconstructionist/ Hermeneutic Approach in Studying Poetry Translation

"Poetry represents writing in its most compact, condensed and heightened form, in which the language is predominantly connotational rather than denotational" (Connolly, 2003, p. 171). This suggests not only that poetry is loaded with meaning, but also that meaning derives from associations and implications suggested by words or phrases, rather than direct or explicit references. Meaning originating from associations and implications undoubtedly makes poetry highly open to interpretation by the reader, whose role translators inevitably assume. As deconstruction and hermeneutics are concerned with the possibility of multiplicity of meanings, an examination approach guided by the two is deemed to be suitable for studying poetry translation.

Pertaining to deconstruction is Derrida's neologism *différance*, "the condition of possibility for meanings, which are effects of [the] systemic movement [of differences],

or play of differences" (Davis, 2009, p. 75). *Différance* suggests that meaning is not a result of a direct relationship between the signifier and signified, but rather a signifier's existing and prospective affiliations to other signifiers in terms of difference. Furthermore, as signifiers are used repeatedly in different contexts, new meanings are added to the existing meanings with which they are affiliated. Meaning is, thus, never fixed and always multiple. This, in turn, indicates that "there can be no pure, unified, static 'original'" (2009, p. 75) as even the smallest unit of meaning that an 'original' contains is inequable. Considering this, one can suggest that studies of translation cannot apply "the traditional view […] that the translator has to preserve the (singular and stable) meaning, i.e. the signified has to stay intact in the transportation to another signifier" (Koskinen, 1994, p. 448). Therefore, Derrida replaces the understanding of translation as transportation with "regulated transformation of one language by another, of one text by another" (Derrida, 1981, p. 20), i.e., the source text can never remain "untouched" (1981, p. 20) when translated.

In the case of a poem–a text packed with implied and inferential meanings, and therefore, providing more room for mobility and a multiplicity of meanings–a translator is in a constant process of decision-making. However, this does not necessarily mean that the translator will be choosing from already existing, correct options which aim to convey stable meanings; rather, the translator's decisions are "performative" in that, through them, the translator conveys their own understanding of the meanings in the source text (Davis, 2001, p. 51). This implies that the translator's decisions "may reify, resist, question, transform, support [and] subvert" (Davis, 2001, p. 66) the source text meanings. The performative aspect of the translator's decisions requires in-depth scrutiny in a translation study on a poem because, as discussed, a poem is generally rich in meaning, ambiguous and open to very different interpretations. In this sense, it can be suggested that poetry is possibly the genre, translation criticism of which calls for a postmodern approach, which rejects "the possibility of any intrinsically stable meaning that could be fully present in texts […] and, thus, supposedly recoverable and repeated elsewhere without the interference of the subjects" (Arrajo, 1998, p. 25). This brings us back to Derrida's (1981) argument that a source text cannot remain untouched in a translation process, which holds particularly true in the case of poetry. In this study, Koskinen's (1994, p. 450) metaphor that translation is a 'child' is accepted, and no matter how much a child may look like their parents, they are "an autonomous personality" in the end (1994, p. 450).

However, it is important to highlight at this point that Davis (2001) argues that a deconstructionist approach to translation studies does not mean the advocacy of an 'anything goes' approach. Therefore, it is my belief that it is crucial to approach translation criticism from a comparative perspective. Nevertheless, this does not mean that the comparison of the source and target texts seeks simply to establish whether or not translators made the correct decisions in conveying meanings, the prescriptive approach that became obsolete with the cultural turn in translation studies. Rather, translation studies currently draw on target-oriented theories and methodologies, and focus on the translation process and translators' decisions during this process. In line with this, this study inquires *how* the translators construed and conveyed the meaning by exploring their decisions, which may have been made on the basis of a range of strategies such as reification, questioning, transformation, support, subversion of and resistance to the meaning, as mentioned above. As target texts are "*observational* facts, directly susceptible to the eye" (Toury, 1982, p. 25), an analysis of them would be illuminating in terms of the decisions that translators make during the translation process. This means that the translation product is a gateway to understand the translation process, which includes the interpretation of meanings on the part of the translators. Therefore, the translation product examined comparatively with the source text can serve as a means of shedding light on the interpretation process.

Coupling deconstruction with hermeneutics in literary translation criticism is reasonable in that, as Birkan Baydan (2015, p. 29) suggests, hermeneutics argues for the possibility of interpretation in translation, while underlining that not every single inference will be accurate. This can be seen in Gadamer's suggestion that:

> […] the translator must translate the meaning to be understood into the context in which the other speaker lives. *This does not, of course, mean that he is at liberty to falsify the meaning of what the other person says*. Rather, the meaning must be preserved, but since it must be understood within a new language world, it must establish its validity within it in a new way. *Thus every translation is at the same time an interpretation*. We can even say that the *translation is the culmination of the interpretation that the translator has made of the words given him*. (2004, p. 386, emphasis mine)

Furthermore, hermeneutics' rapport with deconstruction can be seen in Gadamer's dismissal of translation as reproduction (2004, p. 387). For him, translation includes an

interpretive process in which the translator understands the source text, and then re-creates it in another language, even when they seek to be faithful to the source text. In translating, the translator inevitably has to make decisions to "emphasize a feature of the original""only by playing down or entirely suppressing other features" (Gadamer, 2004, pp. 387-388), which is a part of the interpretation process. It is these translators' decisions to emphasize, play down, reify, transform, retain and even omit that are the focus of this study. By exploring these decisions, and focusing on elements regarding the death/suicide theme in "Lady Lazarus," the study adopts a deconstructionist/hermeneutic approach to illustrate how each translator interpreted these elements. This approach will allow for room for moving the discussion of poetry translation away from the un/translatability dichotomy. At the same time, it will enable a comparison between the two translators' perspectives and understanding, and between their perspectives and the source text of the poem in question, rather than an examination of in which aspects the translators did well, badly, right and wrong, thus emphasizing that notion of superiority of the original over translation is obsolete. As mentioned above, this will be done through a comparative analysis of the source text and translation products with the aim of illuminating the interpretation/translation process through the discussion of the two translators' decisions. In line with Toury's (1995/2012) approach to translation analysis within the framework of Descriptive Translation Studies, this study seeks to discuss similarities or differences in terms of meaning between the source text and target texts through comparison. Since the thematic aspect of the poem is under investigation, the study explores ad hoc coupled pairs of source and target text segments pertaining to the suicide/death theme.

Exploring Sylvia Plath's Life and "Lady Lazarus"

In the previous section, it was established that there is no stable and single meaning, and thus, neither a 'unified' and 'static' original. Nonetheless, to avoid falling into the trap of accepting an 'anything goes' approach in studying the two translators' interpretations of meaning in their target texts, this study is conducted comparatively, as seen in the following section. For a comparative analysis, it is important to have an understanding of the possible meanings of the source text (which will inevitably be from the researcher's perspective and therefore, based on a subjective interpretation of the source text). To do so, in this section, the life of Plath is explored, as well as her poetry and the death/suicide theme in "Lady Lazarus," since "it is also often the case that the reading of a poem depends on the dialectic between the constituent elements

of that poem on the page and extra-textual knowledge that we bring to it" (Bassnett, 1998, pp. 60-61).

Born in 1932, Sylvia Plath's short and turbulent life ended with her suicide in 1963. Having lost her father Otto Plath in 1940, when she was only eight years old, Plath is seen as suffering due to the lack of a male figure in her life, which she tried to compensate for by marrying the English poet Ted Hughes in 1956. Unfortunately for her, Hughes turned out to be a disillusionment, cheating on her with Assia Wevill, for whom he left Plath in 1962 (Bassnett, 2005; Clark, 2020; Lehman & Brehm, 2006; Marmara, 2018).

Awarded a posthumous Pulitzer Prize in 1982, Plath is now regarded as one of the most prominent poets of the 20th century. 'Confessional' is not the only defining aspect of Plath's poetry, which is also often defined as feminist and surrealist. Although it is impossible to deny the personal in Plath's poetry, which includes such themes as trauma, family/marital problems, suicide and so on, some of her poems, e.g. the ones in *Ariel*, also treat such political issues as war, autocracy and male-dominated literary circles (Clark, 2020, p. 21). However, confessional aspect is the focus here, since, as discussed in the introduction, the personal in poetry is often considered untranslatable, and it is this deliberation that this study seeks to deconstruct.

Perhaps one of the most compellingly personal aspects of Plath's poetry is her treatment of suicide, which is also in the focus of this study. This being the case, the reasons behind her attempted suicide(s), as well as her own suicide are often discussed in Plath's biographies. The two "traumatic blow[s]" cited as the leading cause of Plath's suicides are her father's death and her separation from Hughes (Parlak & Bağırlar, 2018, pp. 103-104). Plath's father, Otto Plath, moved to the U.S.A. from Germany when he was fifteen, and became a professor at Boston University. He died of diabetes in 1940 after refusing to seek medical help. Believing that he had cancer, he was determined to avoid a long, painful and possibly fruitless treatment. Eventually, the Plath family found out that he had diabetes, not cancer, and that his death could have been avoided (Bassnett, 2005; Clark, 2020). Her father's refusal to seek help was seen as "his slow suicide" (Clark, 2020, p. 83) by Sylvia Plath. Despite the lack of any evidence, it seems that Plath indeed viewed her father's death "a 'deliberate' act of betrayal" (Butscher, 2003, p. 13), as expressed in her poem "Daddy" (1962). In this poem, Plath portrays her 'daddy' as a "bastard" with a "fat black heart" and associates his German heritage with Nazism, calling him a fascist Aryan "with a Meinkampf look."

He is someone who caused her unbearable emotional burden to the extent that she attempted suicide to "get back to him" when she was twenty, and whom she attempted to replace with another (most probably referring to Hughes) who "drank her blood" for seven years.

Whether Otto Plath was pro-Nazi is contested: while there are some FBI files which suggest that he was detained for suspected pro-Nazi sympathies (see Alberge, 2012; Staff, 2012), Plath's biographer Heather Clark argues that Otto Plath "was a committed pacifist who renounced his German citizenship in 1926 and watched Hitler's rise with trepidation" (Clark, 2020, p. 31). Delving further into the FBI's detention of Otto Plath, Clark (2020) explains that Armin Nix, who carried out Otto Plath's investigation, closed his case, reporting that he could locate no evidence against Plath, and finding Plath rather indifferent to the War (pp. 44-45). An investigation of whether Otto Plath was a Nazi is beyond the scope of this study. However, it is important to note that Sylvia Plath viewed and portrayed him as such in her poetry–potentially as a mechanism for coping with a childhood trauma–as seen in the case of "Daddy."

At this point, it is useful to mention that the Confessional aspect of Plath's poetry can be further corroborated through a reading of "Daddy," in which Plath explicitly mentions a suicide attempt ("At twenty I tried to die/And get back, back, back to you.") This experience of attempted suicide in her early twenties (Bassnett, 2005; Clark, 2020) emerges as a theme treated in her poetry. In addition to this attempt, a car accident in 1962 is seen as another attempt by some (Alvarez, 1990, p. 22; Lachmann, 2008, p. 142).[1] She eventually ended her life a year later after a prolonged period of turbulence in her life. During this period, she left the U.S.A. for Britain, to the weather of which she could not acclimate, had two children and a miscarriage, and was abandoned by her most beloved husband for another. All the while, she was writing intensely, carrying on with her domestic life and providing for herself and her children after her separation. Keeping all these in mind, Plath may have seen suicide as a solution to all her troubles (Bassnett, 2005). It must be noted that discovering the reasons behind Plath's attempted suicide(s) is not the point of this study, but insight into the overwhelming conditions that Plath experienced and the continuous presence of suicide in her life is important in understanding the recurring manifestations of these in her poetry.

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1   Andrew Wilson (2013), one of Plath's biographers, claims that according to Philip McCurdy, a friend of Sylvia Plath's, she was suicidal as early as the age of ten, at which she allegedly attempted to cut her throat.

As mentioned above, "Daddy" is one of the poems which mention Plath's attempted suicide. Similarly, in "Lady Lazarus," the speaker *implicitly* mentions her suicide attempts as well as her brushes with death in these lines:

> I have done it again.
> One year in every ten
> I manage it——
> […]
> The first time it happened I was ten.
> It was an accident.
>
> The second time I meant
> To last it out and not come back at all.
> […]

Marmara (2018) points out that death was a subject in Plath's earlier poem "Pursuit" (1956). However, it is her last poems which "show a fascination with death and pain, both physical and mental" (Bassnett, 2005, p. 20). This indeed applies to her poetry collection *Ariel*, which, in addition to "Daddy" and "Lady Lazarus," includes "Edge" (1960), in which a woman is "perfected" by death. This seems to echo Marmara's (2018, p. 89) argument that "suicidal poetry" provided Plath with "an opportunity for self-realization." In line with this, the speaker in "Lady Lazarus" embraces herself as an artist who perfected the art of dying through the noted lines: "Dying/Is an art, like everything else, I do it exceptionally well." In the poem, death/suicide is not merely an event that the speaker experiences every decade, but it is an artwork/show/spectacle she creates/puts on/performs. This is mirrored in the speaker's narration of her striptease performance as a metaphor for her suicide attempt, which a "peanut-crunching crowd" comes to watch (see Table 5 in the next section).

"Lady Lazarus" is a reference to the biblical story of Lazarus of Bethany[2], and as the title suggests, the poem is not only about death/suicide, but also, resurrection. The theme of resurrection is read from a feminist perspective as women's revenge for the oppression faced in a male dominated society. Through the last three lines in the poem ("Out of the ash/I rise with my red hair/And I eat men like air."), the speaker shows the

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2 Lazarus of Bethany, whom Jesus loved, is resurrected by Jesus after he dies. See John 11 in the New American Standard Bible: https://www.biblegateway.com/passage/?search=John%2011&version=NASB

reader that she is finally strong enough to stand against patriarchal society, and its immense pressure on her (for a feminist reading of "Lady Lazarus" see Parlak & Bağırlar, 2018). Then again, from a confessional perspective, this last act can be viewed as Plath's revenge on the two men–Otto Plath and Ted Hughes–who made her suffer in her lifetime.

In "Lady Lazarus," the speaker seems to identify the audience of her suicide artwork with Nazis, and herself with Jewish people, using imageries that evoke the Holocaust, which will be revisited in the following section. As discussed above, this can be read as a metaphor for the oppressiveness of male dominated society, in which it is men who are identified with Nazis (Parlak & Bağırlar, 2018). However, bearing in mind how Plath associates her father's German heritage with Nazism, the imageries of Nazism can be tacit references to her father and the devastating effects of his early death.

In any case, it would be reasonable to suggest that Plath is inspired by her own life. Living in an era when German Nazism was on the rise, her family's German heritage seemed to have caused some trouble during World War II (Clark, 2020), and in her works, Plath clearly draws on her experiences as a German immigrant child through references to Nazism and the Holocaust. This also holds true for her treatment of death/suicide. The theme is highly prevalent in Plath's poetry, potentially because of her first-hand experience. For this reason, the examination of the two Turkish translations of "Lady Lazarus" will be built on metaphors, imageries and other figures of speech surrounding the general theme of death/suicide in the source text. This involves comparing the relevant stanzas with the source text in the following section; nevertheless, without viewing the source text as superior, or as containing unified, stable meanings.

Examination of the Turkish Translations of "Lady Lazarus"

In "Lady Lazarus," the death/suicide theme emerges from the onset, but in an implicit manner. In the very first stanza, the speaker emphasizes that she does something ("I have done *it* again") every decade, but only those informed about Plath's life will understand that she is talking about her brushes with death (i.e., her so-called attempt to cut her throat when she was ten, her attempted suicide in her twenties, and the car accident when she was thirty, all of which are recounted in the previous section). Also, by using the word "manage" with "it," the implicit reference to death, the speaker insinuates that "it" is particularly difficult, requiring mastery, which she seems to

successfully accomplish or to have mastered. Table 1 given below presents how Eradam and Uyar interpreted Stanza 1.

Table 1: Stanza 1 in Turkish		
Plath	**Eradam**	**Uyar**
I have done it again. One year in every ten I **manage** it	Gene yaptım, gene yaptım işte. On yılda bir kere **Beceririm** bunu ben –	Yine yaptım işte. Her on yılda bir **yapıyorum** bunu ben –

In this stanza, the two translators' word choices for "to manage" are insightful in terms of their interpretation of the theme death/suicide. While Eradam opts for the verb "becermek" ("to manage"), Uyar uses "yapmak" ("to do"). The verb "becermek" indeed suggests that something is accomplished, not simply done; "yapmak," on the other hand, is a more general verb that simply conveys casual regularity. Thus, Uyar's choice gives the impression that "it" can casually be done and therefore, trivializes the issue to a certain degree. As can be seen in her translation, Uyar opts for the verb "yapmak" in translating the two different verbs that Plath uses in the first stanza, i.e., "to do" and "to manage," disposing of their distinctive connotations, and curtails the depth of the latter. These word choices also have implications in terms of the metaphor 'death/suicide as an artwork' later in the poem. Creating art is an intricate process that requires certain mastery. In this sense, suggesting that the "it" that the speaker refers to is managed rather than done, is consistent with, and solidifies the aforementioned metaphor.

As can be seen in Table 2 below, stanzas 2 and 3 introduce the Holocaust metaphor, which, as discussed in the previous section, can be read from different perspectives as either a reference to a male-dominated oppressive society, or Otto Plath.

Table 2: Stanzas 2-3 in Turkish		
Plath	**Eradam**	**Uyar**
A sort of walking miracle, my skin Bright as **a Nazi lampshade**, My right foot	Bir çeşit ayaklı mucize, tenim **Bir Nazi abajuru** kadar parlak, Sağ ayağım	Bir çeşit ayaklı mucize, tenim **Bir Nazi'nin abajuru** kadar parlak, Sağ ayağım
A paperweight, My face a featureless, fine **Jew linen**.	Kağıt üstüne ağırlık. Yüzüm hiçbir özelliği olmayan, halis **Yahudi keteni**, en incesinden.	Bir kağıt tutucu Yüzüm, alelade Bir **Yahudi keteni**.

The holocaust metaphor is created through such imageries as a bright "Nazi lampshade" and "Jew linen." Whoever the speaker's oppressor/torturer, it is clear that she associates them with a Nazi and herself with a Jew: she describes her face through the visual imagery of "a featureless, fine Jew linen," and thus, assuming the role of the victim and a Jew. Describing the brightness of her skin through the metaphor of a Nazi lampshade, a reference to human skin lampshades rumored to be made during World War II, she lets the reader know that parts of her dead body are used by cruel people symbolized through Nazis.

For "Jew linen," both translators use an exact equivalent, "Yahudi keteni." For "a Nazi lampshade," Eradam uses another exact equivalent and a generic term, "Bir Nazi abajuru," and thus, retains the reference to the gruesome visual imagery. On the other hand, Uyar chooses to use "Bir Nazi'nin abajuru," which individualizes the Nazi in question and suggests that the speaker's skin is as bright as a lampshade belonging to a specific Nazi. While this syntactic choice does not resist the Holocaust metaphor completely, as it includes a reference to a Nazi, it obscures the imagery of a lampshade made out of human skin because instead, it highlights the owner as its defining feature. In this way, Uyar seems to downplay the gruesomeness of the said imagery.

As mentioned previously, resurrection is also a theme relevant to the death/suicide theme in "Lady Lazarus." Stanza 6 and the first line of stanza 7, presented below in Table 3, can be read as a part of the poem foreshadowing the theme of resurrection.

Table 3: Stanzas 6-7 in Turkish		
Plath	**Eradam**	**Uyar**
Soon, soon **the flesh** **The grave cave ate will be** **At home on me**	Pek yakında, evet pek yakında **Mezar inimin yediği etim** **Gene üstümde olacak eve** **gittiğimde.**	Yakında, çok yakında **Evim olacak** **Çürüyen etimi yiyen mezar** **çukurum.**
And I a smiling woman. I am only thirty. **And like the cat I have nine** **times to die.**	Bir kadın olacağım yine, yüzümde gülümseme. Otuzumdayım daha. **Kedi gibi dokuz canım var hem de.**	Ben o gülümseyen kadın Daha otuzunda **Ve sanki dokuz canlı bir kedi.**

The speaker tells the reader that her flesh, which her grave cave ate, will soon be back on her and then she will become a smiling woman. The imagery of flesh being eaten by a grave cave suggests the decaying of a corpse, which means that the speaker died and is buried. Accordingly, her flesh returning to her body can be construed as

the speaker coming back to life. There are differing interpretations in the two translations of this imagery. Like the speaker in the source text, Eradam's speaker mentions that her flesh, which her grave cave ate, will be back on her. Uyar, in contrast, tells the reader that the grave, which ate the speaker's flesh, will become her home. This points to a sense of belonging: now that the speaker feels like her grave is home, she will remain dead. In other words, Uyar transforms the theme of resurrection into one of death/suicide emphasizing it even further. Table 3 also shows that the two translators translated the first line of stanza 7 consistently with their aforementioned interpretations. Eradam's speaker says that she will once again become a smiling woman, which implicates her condition before the grave ate her flesh. Meanwhile, Uyar's speaker declares that she is a smiling woman in the present, with no connection to the speaker's post-resurrection life ("Ben o gülümseyen kadın" back translated as "I, that smiling woman").

In stanza 7, the speaker delves further into the death theme through a cat simile. Through a play on words, she twists the saying 'cats have nine lives' into 'cats die nine times' in the line "And like the cat I have nine times to die." She seems to appreciate cats' ability to die nine times, rather than their nine lives, which again contributes to the death/suicide theme. Instead of emphasizing cats' ability to die nine times, both translators underline their nine lives by omitting "nine times to die" and affirming that the speaker has nine lives, like cats. Therefore, in this instance they both resist the death/suicide theme, hinting instead the resurrection theme, in that the reader understands that the speaker has the ability to return to life nine times, which also gives the impression of resilience.

The two translators' decision to highlight the nine lives of cats and the author, instead of their ability to die nine times has further implications in terms of the death/suicide theme. It is in fact the first time that the speaker openly mentions death ("to die") in the poem. That is to say, the speaker briefly puts aside her implicit tone. As can be seen in Table 3, in neither translation does the speaker openly mention death, which remains implicit. This means that the translators alter the speaker's tone to a certain degree, in terms of not only explicitness/implicitness, but also playfulness (by omitting the above mentioned play on words) in this particular line.

In stanza 8 given in Table 4 below, it can be seen that the speaker returns to being implicit about death/suicide by referring to it through the dubious phrase "Number Three."

Table 4: Stanza 8 in Turkish		
Plath	**Eradam**	**Uyar**
This is Number Three. What a **trash** To **annihilate** each decade.	**Bununla üç etti.** Ne **pis iş** bu **Silip, yok etmek** her on yılı böyle.	**Bu şimdilik üçüncüsü** Ne **berbat bir şey** **Harcamak** her on yılı.

Having established previously that she does something every decade (see Table 1) and that she is thirty years old (see Table 3), the speaker seems to declare that it is time for her to do "it" again. At the same time, she lays emphasis on this veiled act by capitalization of the phrase. Similar to the original, both translators are implicit about death/suicide here through the phrases "Bununla üç etti" and "Bu şimdilik üçüncüsü," respectively, although neither uses capitalization. In this way, the translators' speaker is slightly more indifferent to death/suicide than the one in the original. Uyar, however, compensates the speaker's indifference through the use of the word "şimdilik," which implies that the speaker will not stop at "number three", but continue; thus, the speaker sounds rather more determined.

The second and third lines of this stanza offer further insight into translators' interpretations of the poem. Still being deliberately vague, the speaker indicates that destroying each decade through this act is actually unfavorable ("What a trash"). In the same line, both translators underline the ghastliness of this act through the phrases "pis iş" (Eradam) and "berbat bir şey" (Uyar). In describing the destruction that the act causes, the speaker uses the verb "to annihilate," which brings to mind a complete, crushing destruction. The two translators' interpretations of this are differing. Eradam uses "silip, yok etmek," and Uyar, "harcamak." It appears that Eradam sought to reinforce the gravity of the verb "annihilate" using two different verbs, i.e., "silmek" ("erase") and "yok etmek" ("destroy") to emphasize the intensity of the destructiveness of the act. On the other hand, Uyar uses a more colloquial/figurative verb "harcamak," which literally translates as "to spend," but within the context can be read as "to destroy" or "to cause destruction." By opting for a verb which can be classified as both colloquial and figurative, Uyar is possibly attempting to create a sense of camaraderie between the speaker and the reader, by making her feelings more accessible, while also contributing to the poetic effect.

In stanzas 9-11, the speaker eroticizes her suicide through a striptease metaphor and so, she "performs a striptease for the "peanut-crunching crowd" that has come to

watch her bare all and attempt another suicide" (Clark, 2020, p. 20). Hence, she also portrays her suicide as a performance, which foreshadows the treatment of death/ suicide as an artwork later in the poem. As can be seen below in Table 5, in Stanza 9, the reader is introduced to grotesque visual and auditory imageries through the lines "The peanut-crunching crowd/Shoves in to see." Here, "to shove in" suggests that the speaker's audience is pushing one another to get in to the show rather aggressively and roughly. Furthermore, they "crunch" peanuts, which indicates that they are eating noisily, a habit generally considered improper and irritating. Despite their aggressive impatience to watch the show, the peanut-crunching crowd seems to be indifferent to the nature of the show, in that they just stand by as if they are doing nothing more than watching television.

Table 5: Stanzas 9-11 in Turkish

Plath	Eradam	Uyar
What a million filaments. **The peanut-crunching crowd** **Shoves in to see**	Milyonlarca lif, milyonlarca. **Ağızlarında fındık fıstık çatır** **çutur, itişip** **Kakışıyor kalabalık**, görmek için ellerimin, ayaklarımın	Amma çok lif var, milyonlarca **Fıstık yiyen kalabalık** **Seyretmek için doluşuyor.**
Them unwrap me hand and foot The **big strip tease**. Gentlemen, ladies	Açığa çıkarılışını. Baylar, bayanlar! Böyle **striptiz** görmediniz.	**Ellerimi, ayaklarımı örtüyorlar** Başlıyor büyük **striptiz** Bayanlar, baylar!
These are my hands My knees. I may be skin and bone,	Bunlar ellerim: Bunlar da dizlerim. Bir deri bir kemiğim belki,	Bunlar ellerim Bunlar dizlerim. Bir deri bir kemiğim.

In his translation, Eradam reifies similar imageries through such reduplications as "fındık fıstık" (literally "hazelnut peanut"), "çatır çutur" (which can also be regarded an onomatopoeia, but whether it corresponds to crunching noise is debatable) and "itişip kakışmak." The translator's use of "çatır çutur" creates the auditory effect of the verb "crunch," while "itişip kakışmak" impels the reader towards visual imagery of the audience pushing one another. Additionally, it can be suggested that through the reduplications, Eradam creates alliteration ("**f**ındık **f**ıstık," "**ç**atır **ç**utur"), which not only adds to musicality of his translation but also replicates the alliteration in the source text ("**cr**unching **cr**owd"). In Uyar's translation, the imagery is somehow more innocuous and tame, in that the crowd is merely eating peanuts ("Fıstık yiyen kalabalık") without any imitation of the crunching sound, or the noisy, aggressive swarming into the place to watch the show ("Seyretmek için doluşuyor"). In this way, Uyar softens–even discards–the

grotesqueness of the imageries. Overall, both translators treat suicide as a striptease performance by using the word "striptiz" in stanza 10, but compared to Uyar's, Eradam's translation decisions regarding the aforementioned imageries create a more disturbing picture of a crowd that is aggressive but at the same time indifferent to suicide. Moreover, Uyar's use of the verb "örtmek" ("cover up/wrap") in translating the verb "unwrap" contradicts with the suicide as a striptease metaphor, resulting in semantic ambiguity.

Between stanzas 12 and 14, as can be seen in Table 6, the speaker starts depicting her brushes with death, but continues with an implicit rhetoric. She uses no explicit references, but rather, employs vague words and phrases like "it" and "the second time."

Table 6: Stanzas 12-14 in Turkish		
Plath	**Eradam**	**Uyar**
Nevertheless, I am the same, identical woman. The first time **it** happened I was ten. **It was an accident.**	Ama, aynı kadınım işte, tıpatıp aynı. **İlk kez olduğunda** on yaşındaydım ben. **Kazaydı.**	Yine de aynıyım, aynı sıradan kadın. On yaşındaydım **ilkinde**. **Bir kazaydı.**
The second time I meant **To last it out and not come back at all.** I rocked shut	**İkincisinde, işi bitirmeye** **Ve bir daha dönmemeye öyle kararlıydım ki.** Kapatmıştım kendimi,	**İkinci kez kastettiğimde** **Karar verdim buna bir son vermeye** **Ve bir daha, asla geri dönmemeye**
As a **seashell**. They had to call and call **And pick the worms off me like sticky pearls.**	Sallanıyordum **deniz kabuğu** gibi. Seslenmek, durmadan seslenmek, **bir de ayıklamak** **Zorunda kaldılar üstüme inciler** **gibi yapışmış kurtları.**	**Bir deniz kabuğu** gibi Defalarca çağırıp **Yapışkan inciler toplar gibi** **Toplamak zorunda kaldılar** **Üstümdeki kurtları.**

In translating the former ("The first time **it** happened I was ten./**It** was an accident."), both translators seem to reflect a similar level of ambiguity through their lexical choices "ilk kez olduğunda" ("when it happened for the first time") and "ilkinde" ("the first time"), neither of which makes the referent clear. However, in translating the second instance of vague wording ("The second time I meant/To **last it out** and not come back at all."), both translators opt for more explicit renditions. Eradam and Uyar use "işi bitirmek" and "son vermek" for the phrase "to last it out," respectively. In Turkish, the colloquial phrase "işini bitimek" can be used in reference to the verb "to kill." Similarly, the phrase "son vermek" literally means "to finish/to end," and it is regularly used in collocation with the word "hayat" ("hayatına son vermek" ["to end one's life"]). In this way, Uyar's decision evokes the act of ending one's life, albeit indirectly. Uyar further explicates

the veiled references to death/suicide by using the word "kastetmek" for "to mean to." "Kastetmek" can be literally translated as "to mean to" (as in "to aim to") or "to mean." At the same time, it is used in collocation with the word "can," i.e., "canına kastetmek," which means "to attempt suicide" or "to attempt to kill someone."

In the last sentence of stanza 13 and in stanza 14, the speaker describes her second brush with death through a seashell simile. The speaker is determined to end her life in her second suicide attempt, and she seems to have reached the point, mentally, where she can imagine worms infesting her decaying body. Yet, just like pearls are a sign of disease for oysters, the worms are seen as threatening, and are picked off the speaker's body by others. Both translators seem to have retained this simile through their word choices such as "deniz kabuğu," "inci" and "kurt."

The most striking metaphor of "Lady Lazarus"–death/suicide as an artwork–is finally explicitly presented in stanza 15 ("Dying is an art").

Table 7: Stanza 15 in Turkish		
Plath	**Eradam**	**Uyar**
Dying Is an art, like everything else. I do it exceptionally well.	Ölmek, Her şey gibi, bir sanattır, Bu konuda yoktur üstüme.	Ölmek Bir sanat, tıpkı öbür şeyler gibi Ben son derece iyi yapıyorum bunu.

As can be seen in Table 7 above, both translators retain this metaphor in their target texts through the lines "Ölmek,/Her şey gibi, bir sanattır," (Eradam) and "Ölmek/Bir sanat, tıpkı öbür şeyler gibi" (Uyar). However, the lack of a punctuation mark and the placement of "tıpkı öbür şeyler gibi" at the end of line two in Uyar's rendition of stanza 13 creates a subtle change of the meaning: it sounds like dying is an art, and this is only one of the many things that the speaker does very well (back translation: "Dying/is an art, just like other things/I do it extremely well"). Yet, in the source text, the speaker uses a full stop at the end of line two and thus, meaning that dying is an art like everything else, before continuing with the statement in the next line that she does it very well, with the emphasis specifically on dying as the art that the speaker can do well, which is also the case in Eradam's translation. In contrast, in Uyar's translation, the speaker's exceptional skills of dying are simply one among many of her achievements. In this sense, it can be suggested that the speaker in Uyar's translation is transformed into someone not only with an extraordinary mastery of dying, but also with many other talents.

Between stanzas 16 and 20 presented in Table 8, the speaker delves further into the theme death/suicide as an artwork metaphor and introduces 'performance' to the metaphor. She begins by declaring that she has "a call" for dying in Stanza 16, which the two translators interpret differently.

Table 8: Stanzas 16-20 in Turkish		
Plath	**Eradam**	**Uyar**
I do it so it feels like hell. I do it so it feels real. I guess you could say **I've a call.**	Öyle **ustaca** yaparım ki cehennem gibi gelir. Öyle **ustaca** yaparım ki gerçekmiş gibi gelir. **Bir talebim** olduğunu bile söyleyebilirsiniz	Öyle iyi yapıyorum ki, Cehennemi yaşıyor Öylesine iyi ki, Gerçeklik duygusuna kapılıyor Sanırım **usta** diyebilirsiniz bana.
It's easy enough to do it in a cell. It's easy enough to do it and stay put. It's the **theatrical**	Öyle kolay ki bir hücrede bile yapabilirsiniz. Öyle kolay ki yaparsınız ve kımıldamazsınız. Benim canıma okuyan	Marifet değil bunu yapmak Bir hücredeyseniz Marifet değil yapıp çekilmek **Dramatik olan** güpegündüz
Comeback in broad day To the same place, the same face, the same brute Amused shout: 'A miracle!'	Aynı yere, aynı surata, Aynı şaşkın, hayvansı "Bu bir mucize! Mucize!"	Memnuniyetle, aynı yere, aynı yüze, Ayrı inceliksiz çığlığa **dönmek**: "Bir mucize!"
That knocks me out. There is a charge	Haykırışlarına güpegündüz **Görkemli bir dönüş yapmak.** Bir bedeli var	Beni kendimden geçiren. Bir bedeli var
For the eyeing of my scars, there is a charge For the hearing of my heart It really goes.	Yaralarıma bakmanın, kalp atışlarımı Dinlemenin bir bedeli var – Tıkır tıkır çalışıyor işte.	Yaralarıma bakmanın Bir bedeli var Kalbimin sesini duymanın Gerçekten çapıyor (sic) kalbim.

On the one hand, the speaker in Eradam's translation says that there is demand for her ("Bir **talebim** olduğunu bile söyleyebilirsiniz"), which implies that the dying performed by the speaker draws considerable attention and interest. On the other hand, the speaker in Uyar's translation claims that she is a master of dying ("Sanırım **usta** diyebilirsiniz bana"). The word "master" can be used in describing people who have exceptional skills, specifically in a certain art form, and Uyar draws a parallel between dying and art by presenting it as something that requires mastery. Throughout the poem, the speaker alternates between the analogies of artwork and performance to describe death/suicide, although the boundaries between the two are not always clear–i.e., a theatrical play is an artwork that can be performed. Both interpretations in

this instance serve the purpose of creating these interchangeable analogies in the target texts in a similarly vague manner. In the case of Eradam's translation, it can be suggested that the word "talep" can be used in talking about a performance. However, as mentioned, artworks, like a theatrical play, can be performed. Therefore, while in Eradam's translation, on the surface it seems that the analogy is drawn between death/ suicide and performance through the word "talep," a possible reference to performance art also enables the reading of the death/suicide as an artwork metaphor. Furthermore, in lines 1 and 2 of Stanza 16, Eradam uses the word "ustaca" ("masterfully") in talking about dying as done by the speaker. That is to say, both translators indicate that, like art, dying requires mastery. In this sense, it can be suggested that both translators retain the death/suicide as an artwork metaphor.

In the following stanzas (17-20), the resurrection theme is revisited through the use of the word "comeback." Like the speaker's death/suicide, her resurrection is a performance that people can watch for a "charge." The speaker further highlights the performative aspect of her resurrection, i.e., her "comeback," by describing it as "theatrical." Eradam translates this as "görkemli bir dönüş" ("a spectacular comeback/return"). Through the use of "theatrical" in the original, the speaker implies that her comeback is exaggerated and dramatic. At the same time, making use of the "relating to the theatre"[3] meaning of the word, the speaker solidifies the performer-audience relationship existing in the poem, while also introducing an art form, i.e., theatre, and thus, depicting the resurrection as an artwork/performance metaphor. Through his decision to use the word "görkemli," Eradam seems to only emphasize that the speaker's comeback is astonishing, without any association with theatre. For the same phrase, Uyar uses "dramatik olan […] dönmek" ("the dramatic thing is to return/comeback to […]"). It seems that in this instance, Uyar sought to retain the double-entendre of the word "theatrical" through the use of "dramatik," which means both 'exalted, dramatic and exaggerated', and 'specific to theatre.'

Between the stanza 22 and 27, the speaker revisits the Holocaust metaphor by using such visual imageries as "A cake of soap," "A wedding ring," and "A gold filling," which can be read as references to what was left behind by Jewish people after they were killed in concentration camps and their bodies were burnt at crematoriums during World War II.

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3   Definition from Collins Dictionary (Online): https://www.collinsdictionary.com/dictionary/english/theatrical

Table 9: Stanzas 22-27 in Turkish

Plath	Eradam	Uyar
Or a piece of my hair or my clothes. So, so, **Herr** Doktor. So, **Herr** Enemy.	Ya da saçımın bir telinin ya da bir parçasının elbisemin. Ya, işte böyle, **Herr** Doktor. İşte böyle, **Herr** Düşman.	Bir tutam saçım, ya da giysilerim Ya, ya, **Herr** Doktor Yaaa, **Herr** Düşman.
I am your **opus**, I am your valuable, The pure gold baby	**Beni siz yarattınız.** Ben sizin kıymetli eşyanız. Eriyip bir çığlığa dönüşen	Ben sizin **eserinizim**, Kıymetli bir şeyinizim, Saf altından bebeğiniz.
That melts to a shriek. I turn and **burn**. Do not think I underestimate your great concern.	Som altından bebeğiniz. Dönüyor, **yanıyorum**. Yüksek alakalarınızı küçümsüyorum sanmayın.	Öylesine, bir çığlıkta eriyen. **Yanıp** dönüyorum Sanmayın o asil ilginizi küçümsüyorum.
Ash, ash You poke and stir. Flesh, bone, there is nothing there	Karıştırıp durduğunuz Küller, küller Et, kemik, yok orada başka bir şey –	Küller, küller- Kurcalayıp karıştırıyorsunuz. Et, kemik, başka bir şey yok-
A cake of soap, **A wedding ring,** **A gold filling.**	**Bir kalıp sabun,** **Bir alyans,** **Bir de altından diş dolgusu.**	**Bir kalıp sabun,** **Bir alyans,** **Altın bir diş dolgusu.**
Herr God, **Herr** Lucifer Beware Beware.	**Herr** Tanrı, **Herr** Şeytan Aman dikkat Aman dikkat	**Herr** Tanrı, **Herr** Şeytan Koru kendini Koru.

Like the Nazi lampshade reference that the speaker uses previously, the aforementioned visual imageries add to the poem's unsettling effect. By using very similar visual imageries in their Turkish translations (i.e., "bir kalıp sabun," "bir alyans," and "bir de altından diş dolgusu"/"altın bir diş dolgusu"), both translators create a similarly distressing effect.

In the same stanzas, the speaker repeatedly uses the German addressing term "Herr" ("Mr.") in referring to a "Doktor," "Enemy," "God" and "Lucifer." From a feminist perspective, it can be suggested that the use of 'herr' hints at the male-domination, and from doctors to God, everyone surrounding the speaker seems to be a man. Furthermore, if the word 'herr' is understood as intended to contribute to the Holocaust metaphor, then it can be suggested that the speaker compares the oppressiveness of a male-dominated society to the horrors of Nazism. From a confessional perspective, however, "Herr Doktor," "Herr Enemy," Herr God" and "Herr Lucifer" could also be references to Otto Plath and Ted Hughes, who were both the cause of Plath's lifelong mental anguish, and the loving male figure whose absence tortured her all her life, so much so that they became her "God." In any case, a German word here adds to overall theme of Nazism in the poem.

As it is the case with the imageries discussed above, the two translators retain the word 'herr' in their translations, creating a similar effect.

In addition to these, in stanza 23, there is a reference to death/suicide/resurrection as an artwork metaphor through the word "opus," which can be used in talking about an artistic work, be it a piece of music or a painting. As the embodiment of the constant process of dying and being born again, the speaker describes herself as an opus created by Herr Doktor and Herr Enemy. The translators' decisions regarding "opus" differ. Similar to the source text, in Uyar's translation the artwork metaphor is retained through the use of "eser," an exact equivalent. Eradam, on the other hand, transforms "I am your opus" into "beni siz yarattınız" ("You created me"). In this way, the speaker becomes a creation. However, Eradam's sentence can be construed as a play on the sentence "Beni sizler yarattınız" ("You all created me"), which is a line Turkish performers, especially singers, use in thanking their fans. In this instance, Eradam does not directly compare the speaker to an artwork, but rather, uses a tone resembling the speech of a highly appreciated artist. Keeping in mind that previously Eradam portrayed the speaker as a death performer in great demand (see Table 8), his choice to attribute to the speaker a diva-like tone can be deemed to be consistent with his overall translation choices.

In the concluding stanza, the resurrection theme is re-examined: like a phoenix, the speaker rises up from the dead and obtains new life from her ashes.

Table 10: Stanza 28 in Turkish		
Plath	**Eradam**	**Uyar**
Out of the ash **I rise with my red hair** And I eat **men** like air.	Ben **diriliyorum**, kalkıyorum işte **Küllerin** arasından kızıl saçlarımla Ve **insan** yiyorum hava solumasına.	**Küllerimden** Kızıl saçlarımla **doğuyorum yeniden** Ve **insan** yiyorum nefes alır gibi.

The speaker in Eradam's translation talks about revival ("dirilmek") and the speaker in Uyar's translation, about rebirth ("yeniden doğmak"), yet both translators preserve the resurrection theme in that the speaker comes back to life from ashes. A striking point in relation to this stanza is the translation of the word "men," the discussion of which should start by emphasizing that it is not at all clear whether this means "men" or "humankind," neither is there any agreement on this point among researchers. For example, Marmara (2018, p. 87) suggests that in the last stanza the speaker transforms into a witch who will take revenge on *humanity*, while for Parlak and Bağırlar (2018), Plath is after taking revenge on *men*. Both Eradam and Uyar opt for the former ("insan

yiyorum") and thus, direct the reader away from the understanding of the ending as a revenge on 'men' in general, or the two who caused the speaker mental anguish.

Conclusion

Approaching the criticism of poetry translation from the perspective of deconstruction and hermeneutics, this study investigated the Turkish translation of the death/suicide theme, and such elements as metaphors, and imageries relevant to the theme in the Confessional poet Sylvia Plath's rather personal poem "Lady Lazarus," deconstructing the contention that the personal in poetry is untranslatable. In doing this, rather than examining whether or not the Turkish translators–Eradam and Uyar–accurately transported the original meanings, the study focused on how the translators read and transposed the meanings into their translations. Therefore, the translators' interpretation of the death/suicide theme was the target of the analysis, which was done in close comparison with the original to avoid adopting an 'anything goes' approach.

An examination of the two translators' distinctive decisions can be insightful in terms of their interpretations of the source text: for instance, it can be argued that through some of her decisions, Uyar created a relatively milder text, softening the gruesomeness of some imageries. One such example is "Nazi'nin abajuru." Although Uyar does not alter the emphasis on the Holocaust through this formulation, she further obscures the implicit reference to the human-skin lampshades that the Nazis allegedly made during the World War II. Similarly, her imagery of a peanut-eating crowd swarming in is slightly tamer than a peanut-crunching crowd jostling one another to watch the speaker's show. Furthermore, her choice to use the verb "örtmek" for "unwrap" has a perplexing effect on the presentation of the striptease metaphor that immediately follows, in that a striptease involves the act of removing rather than putting on clothes. Yet, this does not mean that Uyar aimed to completely eliminate all potentially disturbing elements in her translation. This can be evinced by her use of unsettling Holocaust imageries (i.e., in the lines "Bir kalıp sabun,/Bir alyans,/Altın bir diş dolgusu") and the striptease metaphor retained in stanzas 10 and 11.

In certain cases, both translators seem to have downplayed the emphasis on the death/suicide theme. For example, the lack of capitalization in the translation of the phrase "Number Three" in the two translations creates a somehow more indifferent attitude to death/suicide, although this indifference is compensated to some extent

through the use of "şimdilik" in Uyar's translation. Similarly, the simile comparing the speaker's and cats' ability to die nine times is transformed into one comparing their nine lives. This decision results in (1) a speaker who is more implicit about death, as its first explicit reference ("to die") in the source text is transformed into a reference to cats' nine lives in the two target texts, and (2) the transformation of the death/suicide theme into the resurrection theme in the target texts. Although these decisions point clearly to subjective interpretations of the death/suicide theme on the part of the two translators, they cannot be argued to conclusively show an overall strategy of toning down the theme in the target texts. This can be corroborated by the translations of stanza 13, in which describing her second suicide, the speaker in both translations is more explicit about death due to use of such phrases as "işi bitirmek," "kastetmek" and "son vermek." Furthermore, in one instance–in stanza 6 introducing the resurrection theme in the source text–Uyar's interpretation that the speaker's grave will become her home transforms the resurrection theme into the death/suicide theme, in complete contradiction to her intention mentioned above. Likewise, at the beginning, by using the verb "becermek," Eradam emphasizes death as an important, intricate action requiring mastery. It appears that neither the death/suicide theme nor the resurrection theme is deemed irrelevant by either translator; rather, as in the source text, they both build a constant play between the two. However, their individual interpretations result in slightly different patterns of emphasis.

The findings in the previous section also show that the death/suicide as an artwork/performance metaphor is mimicked in the two translations, with both portraying the speaker as "a vigorous victor of the 'art of suicide'" (Şenel, 2020, p. 69) as is the case in the original. Despite this surface similarity, the two translators' interpretations of the features of the speaker contribute to two differently-nuanced portrayals. In Eradam's translation, the speaker is a diva-like performer whose excellence performance in the art of dying is in demand. In Uyar's translation the speaker is a multi-talented individual excelling in everything, including the art of dying, which she is determined to pursue, and she is the art itself created by "Herr Doktor" and "Herr Enemy."

All in all, it can be suggested that it is indeed possible to translate the personal in Plath's "Lady Lazarus," i.e., her treatment of death/suicide and all elements pertaining to this theme (artwork/performance/striptease/Holocaust metaphors and imageries), but only after a process of subjective interpretation. Through this process, the two translators seem to have added to the richness of the poem by creating a milder rhetoric

at times, and different portrayals of the speaker, and playing with the intensity of emphasis on the themes of death/suicide and resurrection. Furthermore, the target texts are occasionally embellished with reduplications, onomatopoeia and alliterations, and with use of more figurative and colloquial words like "harcamak" for the much darker word "to annihilate," as it is the case in Eradam's and Uyar's translations, respectively. Likewise, through their decision to use the original title without any explanations as to who Lazarus is, the two translators create an alienating effect on the Turkish reader. Only a highly intellectually competent Turkish reader, or one willing to track down the meaning of the title, can understand the ironic reference to Lazarus of Bethany, a male character, who in this poem is transformed into a female, in order to convey that the speaker is also an unwilling escape artist who performs suicides. In the absence of an explicitation strategy, the initial reference to the play between death/suicide and resurrection becomes implicit and foreign to the ordinary Turkish reader lacking the above-mentioned characteristics.

In the light of these, one can suggest that the translators seem to have touched the source text through their own approaches, viewpoints and readings, and, to use Koskinen's (1994) translation as a child metaphor, created texts that are similar to the source text, yet at the same time "autonomous", with their peculiarities constructed by the two translators. To discover the translators' subjective touches in poetry translation, "the idea of the monolithic text" (Bassnett, 1998, p. 74) should be renounced via the postmodernist approach combining deconstruction with hermeneutics. Only through postmodernist approaches and the like, can we untangle the criticism of poetry translation from the discussion of untranslatability and start viewing poetry as "not what is lost in translation," but as "what we gain through translation and translators" (Bassnett, 1998, p. 74). However, the subjective reading of poetry and hence, the process of interpretation, are not simply left to the translators' discretion. The translators' individual interpretations are followed by the readers' individual interpretations, which, as discussed in the case of the title of the poem, will vary depending on their intellectual interests and inquisitiveness.

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Tracing the Image of Turks in Travel Writing through Translation

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ABSTRACT

The main aim of this study is to examine how the images of Turks were depicted in the travel writing *A Journey through the Crimea to Constantinople,* written by the English traveler Elizabeth Craven, and to trace their repatriation into Turkish through translation entitled *1786'da Türkiye (Turkey in 1786)* by the translator Reşat Ekrem Koçu. This study benefits from an imagological perspective in its methodology and applies a comparative textual analysis, which puts a particular emphasis on the abundance of negative images of Turks in the source text and reflects the scarcity of such images in the target text. The analysis, from an imagological lens, shows that the hetero-images of Turks, which were mostly constructed through negative implications by the foreign writer, were lost in their repatriation to their own culture. In other words, the negative images of Turks were largely omitted from the target text, and the source text was abridged to a large extent by the Turkish translator, revealing the fact that the Other's negative views about the Turks could not cross the borders at all. This, naturally, leads the text with a pejorative tone towards the Turks to be rewritten as a target text having a commendatory tone due to the presence of a plethora of positive Turkish imagery along with the paratextual additions such as several illustrations, comments, the translator's preface, and the publisher's note. Therefore, the analysis suggests that the translator, as an intercultural agent, seemed to claim his position as an author-translator in the translation process while particularly illustrating the function of gatekeeping and the use of translation for selecting and highlighting the representation of mental pictures of a certain culture and period.

Keywords: Images, Turks, travel writing, repatriation, translation

Introduction

The English traveler Elizabeth Craven's *A Journey through the Crimea to Constantinople* was published in 1789 as a collection of her letters sent in the course of her journey embodying her travels to the Orient and Europe. The translation of this source text was published in 1939 with the title of *1786'da Türkiye* (*Turkey in 1786*). The translator Reşat Ekrem Koçu employed a selective approach and only translated the letters mentioning Craven's travels on the Ottoman territories. A previous study applying comparative paratextual and textual analysis of these texts focused on the identity of the translator as an author-translator and highlighted the reflections of this identity on the rewritten/ translated text (Taş, 2019). However, the present study tries to trace the images of Turks through translation by providing a more detailed textual analysis from an imagological lens, which the previous study lacks. From a diaristic perspective, travel writing is often interwoven with a plethora of images as the travelers describe the people and the places they encounter. Therefore, this study benefits from the nexus between translation studies and imagology, which is defined as the study of national and cultural images.

In this study, first the source text as a travel writing will be scrutinized and then information about the historical and political background of the translation, together with the translation and its agents, will be provided. Second, in the methodological remarks, imagological insights will be shared and later a textual analysis from the imagological lens will be conducted. Finally, in the concluding remarks, discussions, and conclusions will be presented.

The Source Text as a Travel Writing

Travel writing, also well-known as "travel literature", "travelogue" or "travel book", includes a wide range of texts such as diaries, journals, letters, memories, autobiographies, and adventure notes whose primary focus is to narrate "travel". As a woman travel writer, Elizabeth Craven visited many places in Europe and the Middle East in the 18th century, and during her trips she sent travel letters to Charles-Alexander Margrave of Brandenburg-Anspach-Bayreuth. The journey she began in the spring of 1785 lasted 18 months. The English writer traveled to varied and remote places such as France, Russia, Italy, Greece, Bulgaria, Turkey (the Ottoman Empire) and returned to England. Traveling and experiencing such a long journey was the exclusive privilege of men and uncommon for a lady like Craven. Thus, her decision to travel abroad seems to be brave and

purposeful. Although there could have been many reasons for this journey, it has mostly been claimed that her unfaithfulness to her husband, Baron William Craven, and the disturbance created by its rumors caused her to take the opportunity to escape from social pressure in England.

In the course of her journey, Craven wrote 68 letters to the Margrave of Brandenburg, with whom she had had a love affair, and eventually married after the journey. She did not hint at this relationship directly in her travel letters. As Alison Winch (2019) writes, "Craven seeks to preserve her reputation throughout by addressing the margrave as her brother and friend while simultaneously performing herself as a desirable lover and potential wife" (p. 91). She published these letters as a book with the title of *A Journey through the Crimea to Constantinople* in 1789. From this aspect, she follows the footsteps of Lady Mary Wortley Montagu, who had traveled in Europe and lived in the Ottoman Empire because of her husband's diplomatic position. Montagu wrote travel letters for the first time as a woman traveler and later published her letters as a book entitled *Turkish Embassy Letters* in 1763. However, it is important to note that Craven was a British woman traveler who traveled alone. As Efterpi Mitsi (2008) underlines, "Elizabeth Craven's account represents the exploits of an aristocratic and ambitious Englishwoman, traveling alone in regions where no other European woman had ever traveled before" (p. 21).

In her letters, Craven mentions the picturesque depictions of landscapes, the architecture or the towns she saw, or the people she encountered in various countries. For instance, she describes Bursa as a beautiful valley between cities. In her words:

> A very pleasant passage from Smyrna to Moudagna–just as the Tarleton arrived at the entrance of the Straits, wind dropped entirely and we found ourselves amid a large fleet, composed of vessels of every size and nation, that waited for a South wind to pass the Dardanels—luckily, we did not lay a considerable time at anchor, a southerly breeze sprung up and our swift Tarleton left all the other sails. (Craven, 1789, p. 273)

In her view, the Ottoman territory is spectacularly impressive, and she writes, "This beautiful, enchanting country, the climate, the objects, the situation of it, make it an earthly Paradise (Craven, 1789, p. 284). She describes the Mosque of St. Sophia, harem, streets, the Sultan, men and women, people's clothes, and manners. She frequently

writes about her astonishment about the places she visited in the Eastern world. However, prejudices and scorn are also felt in her narrative through representations of the Turks. Her negative imagery of Turks in a way reveals her Orientalist perspective as a British traveler towards the Turks, because she mostly mentions Turks in a manner of disdain and discontent. It is therefore easy to trace her pejorative tone in descriptions of Turks in phrases such as "Mahometan ignorance" (Craven, 1789, p. 290), "the indolent Turk" (Craven, 1789, p. 249), "Turks are idle and ignorant" (Craven, 1789, p. 272), "the negligence of the Turks" (Craven, 1789, p. 289), "Turkish ignorance" (Craven, 1789, p. 344), "Turkish idleness" (Craven, 1789, p. 412), "Turkish supineness", and "Asiatic splendour, superstition, and laziness" (Craven, 1789, p. 413). It appears that Craven mostly adheres to orientalist clichés while depicting the Turks and the country which is "the Orient" in her perception. Moreover, after she discloses her orientalist views towards the locals in the Ottoman Empire throughout the letters, she concludes that "(…) the Turks should be confined to their Asiatic shore, and all European Turkey should belong to the Christians" (p. 413). Particularly, when she leaves the Ottoman territories and returns to Europe, she feels safe again as she writes in her letter that "I cannot tell you, Sir, how glad I was to see the eagle upon a post, and feel myself under the Imperial protection" (p. 404). Also, being in the East makes her feel insecure because she finds no favor in the locals who were Muslims and the "Other" to her. Therefore, she is relieved back in Europe among the Christian community where she belongs, as she expresses in her last letter that she feels happy to be "among Christian like people" (p. 406).

Craven's journey to the Orient as an English aristocrat primarily represents her desire to see the place of wonders in the East for which the West was always interested in, besides the fact that she had some other personal reasons, like escaping from social stigma in the West and making a fresh start after the journey. Although the Ottoman Empire was in decline after its splendent years in the late eighteenth and the early nineteenth centuries, its territories continued to be spectacular for Western travelers such as George Gordon Byron, Lady Mary Wortley Montagu, and Elizabeth Craven due to its geographical position and the representation of its identity as an exotic Eastern and Muslim country. Western travel writers often visited the Ottoman Empire and observed its cultural, social, political, architectural, economic, and military qualities. While writing their experiences and observations in their travel writings, they mostly tend to conceptualize an Eastern image reflecting fantasy and fear. As Luc van Doorslaer (2019) argues, "Oriental peoples and cultures were sometimes valorized as cruel, expansionist or despotic, but just as well as mysteriously attractive, inventive or mythical"

(p. 63). In other words, they not only provide information about the East that the West wondered about but also contribute to the construction of stereotyping a general and well-known Eastern identity for the Ottomans as violent, oriental, or the "Other". From this perspective, it is noteworthy to emphasize that travel writings were not without prejudiced views, as can be seen in the construction of Eastern and Islamic stereotypes in Craven's travel writing.

Before tracing the constructed images of Turks in Craven's narration and examining how these images were repatriated into Turkish through translation, it is important to highlight the historical and political background of the translation. Furthermore, the translator Reşat Ekrem Koçu deserves special mention not simply for being the translator of the text but also for being a historian and prolific writer, which eventually shows the translator's position or role as a Turkish translator-author and gatekeeper.

The historical and political background of the translation

The translator and the historian Koçu translated English travel writer Craven's book *A Journey through the Crimea to Constantinople* (1789) into Turkish in 1939 with the title of *1786'da Türkiye* (*Turkey in 1786*). Koçu's translation coincided with a tumultuous time in Turkish history and his translation decisions, which resulted in a target text of 44 pages in Turkish from a source of 327 pages in total, require special attention. As Susan Basnett and André Lefevere (1998) claim, "a writer does not just write in a vacuum: he or she is the product of a particular culture, of a particular moment in time" (p. 136). One could regard the translator Koçu and his translation as the product of a nation-building era in which Turkey tried to sever all its ties with Oriental imagery and aimed to create a modern and Western image for the newly established nation. Understanding such significant factors lying at the background of a translation "enables readers to understand not just how the translator chooses to translate but also perhaps more importantly, why he or she chooses to translate in a certain manner" (Basnett & Lefevere, 1998, p.137). Therefore, it is beneficial to consider the historical and political backgrounds of the translations. In this context, translation scholar Gideon Toury (1995) asserts that "no translation should ever be studied outside of the context in which it came into being" (p. 22). He puts forward the concept of norms to examine translations in their historical contexts and his translation norms involve preliminary, operational, and initial norms. While preliminary norms include translation policy and directness of translation, for Toury (1995) these norms govern the choice of texts and text-types, the choice of

language for translation, and also human agents and groups such as the publishers, editors, and translators. Therefore, this part firstly focuses on the historical and political background of Koçu's translation, and later examines the choice of the text for translation and the choice for importing the text into Turkish in the 1930s within the context of translation policy.

The Republic of Turkey was founded in 1923, rising from the remnants of the Ottoman Empire which was dismantled following the First World War. Soon after the proclamation of the Turkish Republic by Mustafa Kemal Atatürk, the republican regime put into effect some western-oriented reforms to secularize and westernize Turkey. In fact, the Ottoman Empire, which represented the Orient for the West, had gone through a period of western-inspired reforms by the end of the 19th century and the early 20th century. The purpose was to imitate the West by renewing itself in the fields of military, education, bureaucracy, and law. Despite this climate of progress and change, the Ottoman Empire, which had gained a negative image because of its ties with the Islamic and Eastern world for centuries, continued to "inspire strong national enmity" and be "the strongest Other" for the European countries: "Islamic, alien, cruel and tyrannical" (Kuran-Burçoğlu, 2007, p. 255). Thus, in the action program of the young republic, the priority was to create a new Turkish identity that was not built upon the Islamic religion and such Oriental imagery as it had been under the rule of the Ottoman Empire.

As one of the most competent scholars on Orientalism, Edward Said (1978) defines Orientalism as "a Western style for dominating, restructuring, and having authority over the Orient" (p. 3). For him, such a stereotypical representation of Turks as exotic Easterners or barbaric Orientals is a construction of the West in line with its ideologies, which is later embraced unconsciously by the Easterner or the Oriental. Laura Laurušaitė (2018) claims that "in the model of Orientalism, imagining functions as a power tool for subordinating the Orient by attributing preconceived pejorative meanings to it, and by emphasizing the patronising relation of the West with regards to the East" (p.11). Aware of this historical and mental perspective, the young republic incorporated several secular reforms into its extensive program to ensure western integration of the newly founded Turkey and break the perception of Turkey as "the Other" or the "Orient" under the leadership of Atatürk. The reforms such as the establishment of a unitary education system (1924), adoption of Western timing and the Western calendar (1925), adoption of the international numeric system (1928), and the alphabet reform (1928) had the intent of emulating European systems. As Şehnaz Tahir Gürçağlar (2008) asserts, "the

reforms realised in the first fifteen years of the republic all had a crucial role in creating and maintaining the new Turkish identity which was based on a new repertoire composed of a largely western inventory" (p. 51). Moreover, as language and history played an important role in creating identity and a sense of nationhood, the Turkish Historical Society was established in 1931, by Atatürk's initiative, and then the Turkish Linguistic Society was established in 1932. These institutions worked on moving away from the Orientalist perspective in language and history of the newly formed nation by pushing the Ottoman imagery to the background with studies emphasizing Turkishness, because sharing a common language and past was an important aspect in the process of nation-building and modernization. For instance, the first historical text publications of the Turkish Historical Society had the purpose of claiming that the Turks had been carrying the identity of Turkishness for many centuries. As Tahir Gürçağlar (2008) asserts, "the main task of the Society was to carry out research into Turkish history and to prove that this history was not confined to the Ottoman past" (p. 57).

All the reforms and the establishment of various institutions in the early years of the republic regime endeavored to create an independent Turkish nation with a unique Turkish identity rather than an identity based on Islamic roots or Ottoman imagery, which had been regarded as the Orient by the West for many centuries. Özlem Berk (2006) writes that "the new identity that the young Republic wanted to create for its people can be summarised as a modern, Europe-oriented and secular society whose members would feel themselves to be primarily Turks" (p. 6). Therefore, translating historical texts such as travel writings and history novels focusing on Ottoman history or Turkish history was approved in this tumultuous time, as the young republic was in favor of creating a common past for the newly founded nation. As Toury (1995) maintains that "cultures resort to translating precisely as a way of filling in gaps, whenever and wherever such gaps may manifest themselves" (p. 21). Thus, translation became instrumental in both enlightening the Turkish people about history and also creating a sense of nationhood that was in harmony with the young republic's cultural and political agenda.

The translation and Its Agents

When it comes to the translation and its agents, it is necessary first to provide information about the publisher and the translator involved in the translation. The publisher of the text is Çığır Publishing House (Çığır Kitabevi) which contributed to Turkey's cultural and literary life in the 1930s and 1940s with a wide range of publications

formed from the literary and historical works of renowned Turkish and foreign writers. As the publishing house is now defunct, there is little information available about it except its publications. However, in their publications, it can be seen that Reşat Ekrem Koçu prepared a series with the title of *Türkiye Seyahatnameleri* (*Turkey Travel Writings*) which includes translations from Edmondo de Amicis (*Istanbul in 1869*), Théophile Deyrolle (*From Trabzon to Erzurum in 1869* and Jean de Thévenot (*İstanbul and Turkey in 1655-1656*) besides Elizabeth Craven (*Turkey in 1786*).

The translator, Koçu, was also a historian and folklorist who is well known for his unfinished work *Istanbul Ansiklopedisi* (*Istanbul Encyclopedia*). He studied history and began his career as a research assistant at Istanbul University. He gave history courses at various high schools and also published poems, stories, and historical novels. He also published his writings about Ottoman history in journals and reviews. Since he had a strong passion for research in history, his works about the history of the Ottomans were based on critical research and documents. Koçu desired to popularize history and for this reason, he used a fluent and enthralling style to draw the readers inside the fiction he created by focusing on the daily life of Ottomans, from the Sultan to the children in the streets.

Koçu transcribed Evliya Celebi's travel writings, but he only transcribed the parts he chose and the chapters he thought to be sources for history. He also translated various travel writings. In his translation of Craven, he followed the same translation method as his transcriptions, which meant that he only translated some letters that were related to the Ottoman territories and parts he deemed interesting. In his translator preface of this text, he expresses this:

> Elizabeth set out on a long journey over the course of the break up with her first husband. Starting from June 1785 to August 1786, she visited Lyon, Marseille, Geneva, Pisa, Florence, Venice, Vienna, Warsaw, Petersburg, Moscow and Crimea. Later she arrived in Istanbul. From Istanbul, she went to Bulgaria, Walachia, Transylvania and Anspach. She sent travel letters to Prince Frederic throughout these trips. I chose and translated some of these letters that were of interest to our country and entitled the work *Turkey in 1786*. I also added the nature paintings of the Italian painter Cesare Biseo, who came to Istanbul almost a century later than Craven, who had been in Turkey from April to the end of July in 1786 (Craven/ Koçu (Trans.), 1939, p. 7. **translation mine**).

As is inferred from the translator's expressions, the translator behaved selectively in his translation. To be clearer, the chart below shows the letters he chose and how he combined the letters by giving them new titles:

Chart 1: Translated letters of the source text and new chapters in the target text[1]	
The Source Text	**The Target Text**
Letter XLV and Letter XLVI	From Crimea to Istanbul
Letter XLVII, Letter XLVIII and Letter XLIX	Istanbul
Letter L, Letter LI and Letter LII	From Istanbul to Paros Island
Letter LIII, Letter LIV and Letter LV	Athens
Letter LVI, Letter LVII and Letter LVIII	From Greece to Istanbul
Letter LIX and Letter LX	Belgrade Forest
Letter LXI and Letter LXII	From Istanbul to Varna
Letter LXIII	From Varna to Silistra
Letter LXIV and Letter LXV	Walachia

As understood from the chart, the translator chose 21 letters from the source text, which originally included 68 letters, and gave them new titles signaling Craven's travel routes in the Ottoman territories. However, it is also of paramount importance that the translator added 23 pictures from the Italian painter Cesare Biseo's paintings in diverse parts of the text he translated. These pictures both portrayed Turkish people in their daily life and reflected Turkish culture and society in the general sense. To give examples, the target readers come across the pictures of Turkish ships, a dairyman, the Sultan Ahmet Mosque, the Basilica Cistern, a hammam, a Turkish woman in the street, a gypsy, a Circassian odalisque, an Armenian woman, a kind Turkish child, a Zeibek, a street letter-writer and a greengrocer, most of which weren't even mentioned in the source or target text. Furthermore, at the end of the translation, there is one extract from the translator's novel called *Deli Salih* (*Mad Salih*) along with a note of "an extract for children" and a document from Turkish poet, writer, and publisher Yaşar Nabi Nayır's emphasizing that Koçu was a promising writer that would produce masterworks. In this context, the translator also increases his visibility more through his other identity as an "author" and thus, the addition of such paratextual elements in various chapters reveals his "author-translator" identity (Taş, 2019). Considering all these additions, Bayrı (1939) commented about with these words:

> It seems that there are not many parts about Istanbul and Turkey in this translation. In my opinion, the pictures the translator added to his

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1   The chart was taken from a previous study which focuses on "an author-translator's translation journey" examining the same source and target text (Taş, 2019).

translation are far more interesting than the work itself. These are the elements that gave meaning and value to this work. (p. 68, **translation mine**)

Moreover, at the end of the book, the publisher leaves an informative note to the readers about the selective approach and other travel writings translated by the translator:

The Orient and Turkey travel writings from foreigners that visited our country in the past centuries occupy a significant place among our historical sources. Reşat Ekrem Koçu produced a book series entitled *Turkey Travel Writings* by translating remarkable parts of these writings for our publishing house. (Craven/Koçu (Trans.), 1939, p. 45, **translation mine**)

Therefore, it can be claimed that such paratextual additions and changes like the translator's reappropriation of the source text were received favorably not by only the target readers but also by the publisher. Thus, rather than the publisher, the translator seems to be the decision-maker regarding all the processes of the translation, including the choice for importing the text, making additions or omissions to it, and even formatting the target text. In other words, the publisher appears to approve the translator's decisions, and thus, through these translations, he adds another series into its book publication range which already had historical, cultural, and literary book series. Therefore, it might be affirmed that the publisher's translation policy conforms to the translator's translation decisions. Furthermore, considering Turkey's historical and political situation, producing such a travel writing series focusing on specific periods of the country's past would appeal to the young republic's nation-building program. However, the translator's selective approach not only was pursued in the book's choice, letters to be translated and in the text's appropriation, but also in the content of the letters and particularly in the translation of the images of Turks, as will be discussed in the following part.

Methodological remarks

Imagology, known as the study of images and representations, lies at the focal point of this study because the source text and target text involve the abundant depiction of images. Imagology is defined as "the study of an intellectual discourse on national characteristics and commonplaces" (Beller & Leerssen, 2007, p. xiii), and is a promising

field taking its roots from literary studies which display the representation of nations or nationalities from a comparative and descriptive perspective. As Manfred Beller (2007) claims, "it is the aim of imagology to describe the origin, process and function of national prejudices and stereotypes, to bring them to the surface, analyse them and make people rationally aware of them" (p. 11-12). In the representation of national images or stereotypes, "the dynamics between those images which characterize the other (hetero-images) and those which characterise one's own, domestic identity (self-images or auto-images)" help to reveal mental structures (Leerssen, 2007, p. 27). In this context, just as authors who write the source texts, the mediators of the translation process, such as translators, publishers, editors, and reviewers, play important roles as the gatekeepers and representatives of national image building. Such a significant nexus between translation and imagology has been recently emphasized through conferences ("Transferring Cultural Images: Parallels between Stereotyping and Globalising", Istanbul, Turkey, 2014; Extranslation in Theory and Practice: Representation of Turkish Culture through Translation", Ankara, Turkey, 2015; "Images as Translational Fictions", Guangzhou, China 2017 and "Translating Images of Canada"', Tartu, Estonia, 2019) and publications (Kuran-Burçoğlu, 2000, 2009; Demirkol Ertürk, 2013; van Doorslaer, 2013; van Doorslaer et al., (Eds), 2016; Gheorghiu, 2018; Erkazancı Durmuş, 2021a & 2021b). Among the growing number of publications, a very recent journal issue of the journal of *Translation Spaces* (2021) has even dedicated a special issue to imagology relevant issues and translation practice. Moreover, it tries to build up bridges among translation studies, reception studies, and imagology.

According to van Doorslaer (2019), imagology is descriptive and needs to be considered as "a selection process" which functions through the use of several methodologies (p. 58). As van Doorslaer (2019) explains, "from a methodological point of view, imagological analysis is always an interplay between textual (narratology, discourse analysis), contextual (situatedness of a text, reception history, incl. the importance of paratexts) and intertextual (textual dissemination history) analysis" (p. 58). Given that translation always involves a selection or decision-making process, in the following part, a textual analysis will be applied from an imagological perspective.

Textual analysis from the imagological lens

From an imagological reading, both the source and target text contain a plentitude of images of Turks. However, the "hetero-images" created by the author in the source

text, which can be explained as "Turks" or "the others" from the eyes of an English travel writer, undergo a process of selection in the translation process because such images of the writer are the images of "the self" from the perspective of the translator. Furthermore, most of these images were obscured or only partially rendered by the translator considering their positive/negative implications. Some prominent examples will be provided from the English and Turkish versions of the text in point as follows:

(1)

> **ST:** The Turks in their conduct towards our sex are an example to all other nations. A Turk has his head cut off—his papers are examined—everything in his house seized—but the wife is provided for; her jewels are left her. (Craven, 1789, p. 304)

> **TT:** Kadınlara karşı olan muameleleri bakımından Türkler örnek olmalıdır. Bir adamın başı vuruyor, bütün evrakı, eşyası müsadere ediliyor. Fakat karısı rencide edilmiyor, kadının mücevherlerine el sürülmüyor. **Bir saka, bir hamal karısının bile mücevherleri vardır.** (Craven/Koçu (Trans.), 1939, p. 21, **emphasis mine**)

> **BT:** The Turks in their conduct towards women should be an example. A Turk has his head cut off—his papers are examined—everything in his house seized—but the wife is provided for; her jewels are left her. **Even the wife of a water carrier, or porter has jewelry**. (**emphasis mine**)

(2)

> **ST:** I wish the Turkish salute was in fashion instead of the ridiculous bow and curtesey we have which indicates nothing, and is seldom executed gracefully. A Turk puts his right-hand upon his heart, and bends forward a little—and I assure you if this kind of salutation is accompanied with a smile or a respectful look, it conveys to me more greeting than all our bonjours and how d'ye do's, which would be often excused with pleasure by me from half my acquaintance. (Craven, 1789, p. 363-364)

> **TT:** Türklerin selamını bizim reveransımızdan çok manalı buluyorum; ellerini kalplerinin üstüne koyuyorlar ve hafifçe eğiliyorlar. Bu hürmetkar selama bir de tebessüm katılıyor. (Craven/Koçu (Trans.), 1939, p. 33)

BT: I find the Turkish salute more meaningful than our curtsey; they put their hands upon their hearts and bend forward a little. A smile accompanied this respectful salutation.

As shown in the above passages, the Turks are positively stereotyped by the foreign writer within the scope of respect for women, wealth, or the way of saluting. Such positive hetero-images are usually transferred to the target text by the translator either with an addition of a comment which provides an example or evidence of the situation or summarization of the general idea. Moreover, the translator usually abridges the text by trying to give the target readers the gist of the text as also explained in his preface. However, when the Ottomans are mentioned with negative implications as the "barbaric" or "illiterate" people, such images are preserved by the translator in the translation process.

(3)

ST: How the business of the nation goes on at all I cannot guess, for the cabinet is composed generally of **ignorant mercenaries**; [….] Places are obtained at the Porte by intrigue; each placeman, each Sultaness has her creatures, and plots for placing them; and Versailles has not more intricate intrigue than the Porte. (Craven, 1789, p. 272-273)

TT: Osmanlı vükelasına gelince, hep **cahil adamlar**. [….] Entrika burada her mevkie ulaştırıyor. Versailles'de bile bu kadarı yoktur. (Craven/Koçu (Trans.), 1939, p. 11)

BT: When it comes to the Ottoman council of ministers, they are all **ignorant men**. Places are got at the Porte by intrigue. Even in Versailles, there has not been that much intrigue.

As seen above, the translator chooses to preserve the Ottoman imagery which has been regarded for centuries by the West as the "Orient" or the "Other", although he abridges the text by omitting some words. This selective approach to translating stereotypes with negative implications could be seen as an effort to cut ties with the newly established country's Ottoman past and to build a new national image that is in line with the Young Republic's reformist steps.

Moreover, images of Turks that represent national pictures or stereotypes which attribute negative qualities to Turks such as awkwardness, negligence, ignorance, childishness, illiterateness, guiltiness or despoliation were almost completely omitted from the target text. Several examples illustrate this as follows:

(4)

> **ST:** When I go out, I have the Ambassador's sedan-chair, which is like mine in London, only gilt and varnished like a French coach and six Turks carry it; […]. Thank Heaven I have but a little way to go in this pomp, and fearing every moment the Turks should fling me down **they are so awkward**; […]. (Craven, 1789, p. 271)

(5)

> **ST:** I think it a lucky thing for the Ambassadors that the Turks neither pay nor receive visits. —Could anything be so terrible as **the society of the most ignorant and uninformed men upon earth?** (Craven, 1789, p. 276)

(6)

> **ST:** Constantinople is almost surrounded by a very high wall, turreted and flanked by large square towers, built by the Greek Emperors—the style of architecture exactly like that of Warwick and Berkeley Castle; but many of the square towers, which serve as gateways, are mouldering away under **the negligence of the Turks**; […]. (Craven, 1789, p. 289)

(7)

> **ST:** And it is to be wished by all those who bear any respect to the best monuments of sculpture, that Athens, and all it yet contains, might not by **Mahometan ignorance** be entirely destroyed: at present, ruins, that would adorn a virtuoso's cabinet, are daily burnt into lime by the Turks; and pieces of exquisite workmanship stuck into a wall or fountain. (Craven, 1789, p. 289-290)

(8)

> **ST:** Upon new buildings or children, the Turks imagine the looks of Christians bring ill luck— [….]. All this is very **childish** indeed; but there are a thousand superstitious ideas the Turks have relative to the Franks, which is the name by which they distinguish everyone who wears a European dress. […]. (Craven, 1789, p. 300-301)

(9)

> **ST**: Among many **absurdities** the Turks are **guilty** of, there is one for which I see no reason. The Sultans formerly built different palaces on the borders of the Canal, which are now forsaken. […]. (Craven, 1789, p. 302)

(10)

> **ST:** We returned to the Consul's, very much concerned at the **excessive injustice** and **ignorance of the Turks,** who have really not the smallest idea of the value of the treasures they possess, and destroy them wantonly on every occasion; for, from one of the pillars of the temple of Theseus, […]. (Craven, 1789, p. 334)

(11)

> **ST:** To-morrow I set out again upon these seas, where at this hour **Turkish ignorance** presents different scenes to those that existed, when the Athenians gave encouragement to heroes and sages. (Craven, 1789, p. 344)

(12)

> ST: People imagine this coast to be inhabited by **savage Turks**, who live by **rapine and plunder, uncontrolled** by the Porte; but it is no such thing; Greeks and Armenians, very inoffensive, live-in habitations thinly scattered. (Craven, 1789, p. 375)

The above nine passages that were untranslated clearly show that the writer constructs the hetero-images by making comparisons of nationalities or religions such as the English-Turk, Greek-Turk, Christian-Muslim, Athenian-Turk, Armenian-Turk, or global people. However, negative imagery of Turks built with the "Self" and "Other" oppositions by the writer was mostly not translated by the Turkish translator. The translator seems to use a filter while (re)conveying negative implications about his nationality or "auto-image" and chooses not to render them. In other words, due to his selective approach in translation, negative images of Turks disappear in the target text. The writer's narration mostly involves a pejorative tone, except for a few instances depicting the nature of the country as attractive or full of wonders and the manner of Turks as inventive and respectful. However, in rewriting the target text and omitting negative implications, abridging the text and adding comments or illustrations, the translator's tone becomes commendatory. This rewriting or reconstructing process calls to mind Said's (1978) words on the construction of the Eastern image:

> Every work on the Orient … tries to characterize the place, of course, but what is of greater interest is the extent to which the work's internal structure is in some measure synonymous with a comprehensive interpretation of the Orient. Most of the time, not surprisingly, this interpretation is a form

of Romantic restructuring of the Orient. Every interpretation, every structure created for the Orient, then, is a reinterpretation, a rebuilding of it. (p. 158)

Parallel to Said's perspective, it might arguably be said that the Eastern images were reconstructed by the writer through the use of stereotypes exploited by the West for centuries. However, as every translation is a rewriting and reconstruction, this source text, which includes images of Turks as from the "Orient", underwent another reinterpretation and rebuilding process through translation in which the translator used a selective approach not only at the macro level involving the selection of the source text and its parts for translation and the presentation of the target text but also at micro-level considering the (un) translated images of Turks in the target text. This selective approach might be read as a result of the translator's effort to make the target text acceptable to Turkish readers in the context of the 1930s by rewriting a source text through translation.

Concluding remarks

This study scrutinizes the depiction of images of Turks in the travel writing *A Journey through the Crimea to Constantinople* (1789) written by the English traveler Elizabeth Craven, and traces their repatriation into Turkish through translation entitled *1786'da Türkiye* (1939) by the translator Reşat Ekrem Koçu. The study employs an imagological perspective in its methodology and highlights the nexus between imagology and translation studies. While imagology examines ready-made representations or images which frame the perception of the Other, from the perspective of translation studies, the agents of translation reconstruct or recreate such images in the translation process. Therefore, imagology "inscribes translation as a dynamic force co-constructing differences rather than merely reflecting them" (Flynn, et. al., 2016, p. 5). In this context, the present study tries to shed light on the differences inscribed through images of Turks that were reconstructed in the translation process by applying a comparative textual analysis of the source and target text.

From an imagological point of view, the analysis suggests that the translator created a sense of positive nationhood for the Turks in the target text through some adjustments made in the translation/reconstruction process to make the repatriated text acceptable within its new literary and cultural system. Adjustments include macro-changes such

as the omission of the parts or letters irrelevant to Turkey or long descriptions, as well as the addition of illustrations, prefaces, short extracts from the translator's short stories for children, and the editor's notes on the translation. Moreover, at the micro-level, although Koçu tried to preserve Craven's style, images of Turks were rendered with a selective approach. In other words, while the translator usually exploited traditional or national stereotypes created by the West in terms of the Ottoman images such as "barbaric" or "illiterate" and preserved positive images of Turks praising some behaviors or the wealth of Turks, images with negative implications such as awkwardness, negligence, ignorance, childishness, illiterateness, guiltiness or despoliation were disregarded in the target text. Such translation decisions show that the negative images of Turks, which were often constructed by the foreign writer through the opposition of "Self" and "Other", could not get through the translator's filter. As a result, Turkish readers do not have a complete picture as to how Turks were depicted by others at a specific period of their history.

Furthermore, the choice of the source text for importing into Turkish in the 1930s was the translator's decision, which was highly appreciated by the publisher, as his note on the target text shows. The translator's preferences and his role as an author-translator might have impinged on this choice, as highlighted in another study (Taş, 2019). However, it is paramount to note that the choice for the translation of such travel writing for Turkish readership was not accidental, but rather seems to result from a selective approach suitable for the program of the young republican regime, which aimed at creating an independent Turkish nation with a unique and modern Turkish identity through such publications. Therefore, it might be claimed that the publisher and the translator adopted a translation policy that fit in with the cultural and political agenda of the 1930s, which recaptures translation scholar Toury's words regarding translations as "facts of target culture" (1995, p. 29). In line with Lefevere's (1992) claim that "rewriters adapt, manipulate the originals they work with to some extent" (p. 8), the target text in its repatriation to its own culture was filtered by the translator in order to appeal to a new readership in Turkey with very different social, cultural and political expectations.

In summary, the translator resorts to using existing stereotypes regarding Ottoman or positive Turkish imagery, but applies an omitting strategy when the text involves negative images of Turks. Therefore, it might be suggested that although every text (re)production is a selection process and necessarily involves changes, considering the translation of images or particularly images regarding the translator's nationality and

culture, an additional selection or decision-making process was invoked by the translator in the translation process, in which neither the translator nor the text stayed ideologically neutral because translation is always shaped by its social, economic and cultural context (Lefevere, 1992, p. 1-10). In this context, the translator, as a cultural mediator, appears not to render the images of Turks from a foreign mirror, which mostly includes negative implications. Therefore, the Other's negative views apropos of the Turks could not cross the border in their repatriation to their own culture and nation. Instead, the translator seemed to claim his position as an author-translator in the translation process, and this case particularly illustrated the translator's role as a gatekeeper and the use of translation for selecting and highlighting the representation of mental pictures of a certain culture and period.

Further studies may be conducted to involve the analysis of different text types, such as a corpus from modern media studies or social media platforms, from an imagological approach. Such studies may be fruitful to reveal the identity of the gatekeepers in intercultural transfers, their function in reconveying the national and cultural images, and the ways in which rewritten/reconstructed texts are received by new readerships.

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Research Article

Linguistic Typology in Motion Events: Expression of Motion Events in Translated Versions of Turkish and English Novels

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ABSTRACT

This study aims at exploring how speakers of typologically different languages, Turkish *"verb-framed"* and English *"satellite-framed"* express motion events in translations. In accordance with the aim, the study deals with Turkish and English in terms of statistical and qualitative comparisons in translations and questions how each language adapts itself to the demands of the other in relation to the same content. 6 Turkish and English novels were analyzed for the lexicalization patterns of motion events, and for the diversity of translation strategies adapted by the translators. As for the qualitative comparisons, the translations were further explored in terms of how Turkish translators handle the abundance of verbs with manner information in English texts, and how English translators accommodate Turkish texts to the needs of English. Findings shed light on nuances that should be concerned in the examination of two language types with regard to how each accommodates one another's need for lexicalization patterns and structures. Rather than a strict binary typology, the present study raises an issue that languages can vary within the same typological class, and we cannot take it for granted that languages belong strictly to one group of language. Therefore, along with the findings, discussions of the study highlight the importance of ranging languages in a continuum as either "high-manner-salient language" or "low-manner salient language" based on whether they belong to S-or V-type language class.
Keywords: Linguistic typology, motion events, manner of motion verbs, "S-languages", "V-languages"

Introduction

"Does the language we speak influence our ways of thinking about the events?" A variety of empirical research has demonstrated that words used to describe a particular event can influence how language users mentally represent those events (Slobin, 1987; 1996a; 1996b; 2004). This line of the studies hypothesizes that in the process of formulating or interpreting events, we should first "adapt our thoughts into a language-particular mold" -that is to say, we are engaging in "thinking for speaking" (Slobin, 1987; 1996a). In "Thinking for Speaking" hypothesis, Slobin argues that one cannot escape from the effects of language during the formulation of an utterance, and suggests "there is a special kind of thinking that is carried out, online, in the process of speaking" (Slobin, 1996a, p.75). Central to the analysis, he states that one needs to take a perspective during formulating or interpreting events and the language being used in that moment often favors particular perspectives, which means such online processes vary across languages (Slobin, 2000). In order to examine this, two broad types of languages can be explored in terms of their differences in relation to thinking for speaking. As an example, in describing a motion event, speakers of English and Turkish show tendency to construct mental images of motion in space in two different ways (Slobin, 2000; 2003). To set the scene, consider the following almost equivalent sentences within both languages:

> (1) a. "She ran out the school."
>   b. "Okuldan koşarak çıktı."
>   "She exited through the school by running."

In English, while the main verb, "*run*", encodes the "manner of movement", the particle, "*out*", indicates the "path". In Turkish, however, the main verb, "*çıktı*", indicates the "path", and the phrase, "*koşarak*", expresses the "manner". As Özçalışkan and Slobin (2000) discuss, in languages like Turkish, speakers often prefer to encode path by leaving out manner information and tend to use verbs of "inherent directionality" (girmek "enter", çıkmak "exit", inmek "descend", çıkmak "ascend", etc.). In those cases where the manner is salient, such languages have a rather restricted use of "non-directional" verbs of motion (Slobin, 1996b). By contrast, in languages like English, there is an abundance of verbs of motion which encode manner, but not "directionality" (float, jump, fly, slip, etc.), attachable with a high number of satellites (at, out, across, on, etc.) (Slobin, 1996b). In this sense, conflating motion with the manner in the verb is to a certain part predisposed by the "lexicalization patterns" of the language and thereby, "thinking for

speaking" differs systematically dependent on such patterns (Slobin, 2000). Building on Talmy's (1985) study concerning the semantic structure of lexical forms across languages, Slobin (1997) in his Thinking for Speaking hypothesis discusses that those differences evident in the example sentences offered in English and Turkish are not merely *"stylistic"* or *"aesthetic".* Instead, they are strongly affected by the "typologies of the target languages" (Slobin, 1997, p.438). Following Talmy's (1985) typological framework, one can distinguish a two-way distinction between languages in relation to whether they are likely to describe the change of location, "*path",* in the main verb (e.g. "descend", "ascend") or in satellites associated with verbs (e.g. come in, run out). In this case, English is the type of language that Talmy (1985) has called "satellite-framed" as the path is described by a "satellite" to the main verb. Turkish, however, is a type of language that Talmy (1985) has called "verb-framed" since *"path"* is mapped into the main verb in a clause.

These differences in the way path of an event are described to have further consequences for language processing, as Slobin (1996a, 2003) argued in his "Thinking for Speaking" hypothesis. Given that "satellite-framed languages" ("S-languages") show a tendency to describe *"path"* by satellites, verb roots become free to encode manner without further elaboration (Slobin, 2005) (e.g., fly, spread, jump). This presents S-language speakers "an easily codable linguistic option" for the expression of manner (Özçalışkan & Slobin, 2003). For that reason, as Slobin (2000, 2004) puts forward, S-language speakers map manner into the verb habitually, advance a vast *"lexicon of manner verbs"*, and make fine distinctions in *"the domain of manner".* In "V-languages", yet, the main verb root is typically filled with *"path".* This leads "V-language speakers" to have recourse to alternative means of encoding manner, such as subordinated manner verb constructions (e.g., 'enter/exit running') and various adverbial forms (e.g., 'dragging one's feet')" (Özçalışkan & Slobin, 2003, p.259). However, such constructions cause to increase in processing load, and are solely expressed if *"manner"* is salient (Özçalışkan & Slobin, 2003; Slobin, 2004). As a consequence, in many cases, this brings about to the elimination of details in *"manner"* information in "V-languages". These linguistic differences, in turn, appear to influence *"the formulations of mental representations"* where V-language speakers in comparison to "S-language" speakers show a tendency to "conceptualize the domain of manner of movement in a more constrained fashion, due to the effect of their native language on cognitive processes" (Özçalışkan & Slobin, 2003, p.259). Thus, speakers of "V- languages" and "S-languages" show a tendency to construct mental images of motion in space in two separate ways.

How can this hypothesis be investigated? One way to account for the effects of "thinking for speaking" on language use is comparing translations of a text in which different languages employ the same events in words. When the literature on translation studies is examined, it is seen that these studies are conducted on literal motion events (e.g. it is climbing/ running away) and metaphorical motion events (e.g. fear spreads from hearts to sleep, hours pass by), which are *"conceptual-linguistic mapping"* from *"a source domain"* (e.g. "movement in space") to *"a target domain"* (e.g. "time", "emotion states") (Slobin, 1997; Özçalışkan, 2003; 2004). However, when compared to the studies on literal motion events, translation strategies where each language adapts itself to the demands of the other with respect to the same content, appear not to have been studied quite extensively yet. The present research, as an effort in that direction, seeks to examine English (a "S-language") and Turkish (a "V-language") novels and their translated versions with regard to *"lexicalization patterns of motion events"* and therefore, to explore how translators handle the motion verbs in translations and accommodate the texts for the needs of the target language.

Theoretical background

Talmy's typology and "motion events"

The idea of "motion" is regarded as one of the central building blocks of human thinking system and language (e.g. Goddard, 1998; Talmy, 2000). Talmy (1985) was the first to analyze the "lexicalization pattern" of motion events. He describes "a motion event" as a situation where "an entity moves through space". According to him, a motion event can be conceptualized as including a *"framing event"* and a *"co-event"* (2000). The *"framing event"* shows the schematic structure and provides internal elements for the motion event. It includes four internal elements as (1) *motion*, an actual presence of motion (2) *figure*, a moving entity, (3) a physical *"ground"* with relation to which the *"figure"* moves (4) *"path"*, the trajectory that the figure follows (see Figure 1).
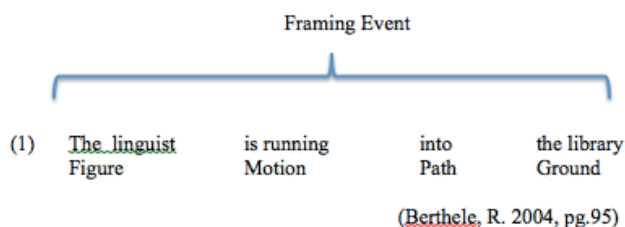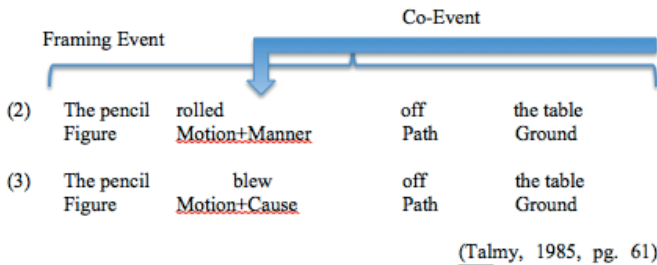

Figure 1. Framing event

The co-event is optional and identified as the external semantic component which provides a support in relation to framing event. It includes two forms as (1) *"manner"*, the specific way with which the motion is carried out, and (2) *"cause"* which describes the event originating the motion (see Figure 2).

Figure 2. Co-event

As it is clear from the examples above, "*the pencil"* functions as the "Figure" and "*the table"* as the "Ground". The particle "*off"* indicates the "path" information. The verbs "*rolled"* and "*blew"* carry out the "Motion" element. Also, r*olled* in (2) provides information about the "manner" of motion, and "*blew"* in (3) about the "cause" of motion.

Among the four elements of the "framing event", Talmy (1991) takes the "path" component as "the core feature of the event" and states that it is not possible for a motion event to exist without a "trajectory". In terms of the expression of "path", he shows that languages show systematic differences in how they encode "the path information". Accordingly, languages either show a tendency integrate "path information" in the main verb root or they are likely to integrate it through a constituent that positioned in a "sister position" to a main verb root, namely "a path particle" or "satellite". Based on this difference, Talmy (2000) proposes a typology of languages with regard to their *"dominant"* lexicalization patterns. Accordingly, he groups languages into two types. On the basis of where they characteristically encode "path information", languages are categorized as "*Verb-framed languages"* ("V-languages") and "*Satellite-framed languages"* ("S-languages"). These terms "Verb-framed" and "Satellite-framed" explain how languages typically prefer to describe the path component. Since the "path information" is likely to be within the main verb of the clause in "V-languages", they are considered as "Verb-framed languages". In the type of "S-languages", the "path information" does not tend to be given in the main verb, but coded via satellites associated with the main verb. That is the reason why Talmy calls this type of languages as Satellite-framed languages.

By using Talmy's classification, Slobin (2006, pg.61) provides a list of languages that belong to either "V-languages" or "S-languages" (see Table 2.1).

Table 2. 1. The list of "verb-framed" and "satellite-framed" languages

"Verb-framed languages"	"Satellite-framed languages"
"Romance"	"Germanic"
"Greek"	"Slavic"
"Semitic"	"Celtic"
"Turkic"	"Finno-Ugric"
"Basque"	
"Korean"	
"Japanese"	

As Aksu-Koç (1994) claimed, in Turkish, a verb-framed language, the verb carried the information regarding the source, goal, and direction, whereas the manner information may be given through associated adverbs. However, in English, a satellite-framed language, as Ferez and Gentner (2006) showed, speakers were more likely to infer a manner verb than a path verb and satellites accompanying the verb were frequent as a manner language.

"Motion events" in English and Turkish

According to Slobin (2003), English and Turkish differ in terms of how they map the path of motion in a sentence. Turkish prefers to encode motion with "path" in the verb root of the main verb, whereas English tends to conflate the "path" in a nonverbal element, such as verb particles. In this sense, Turkish is classified within the type of "Verb-framed languages" while English belongs to the other type: "Satellite-framed languages". The following examples below show the tendency in both languages with regard to expression of "path information":

(4) "Oradan bir baykuş **çıkıyor.**" ("From there, an owl exits.")
(5) "An owl popped **out.**"
(Slobin, 2004, pg.224)

The bold items in the examples above indicate the path component in Turkish and English. As it is shown in (4), Turkish language prefers mapping the "path information"

onto the main verb root '*çıkıyor*'. By contrast, as can be seen in (5), English language prefers encoding path as a satellite in a "sister relation" to the main verb '*out*'.

"Manner of motion"

Talmy's two-split classification described in the former section shows that he bases the motion event typology on "lexicalization patterns" and particularly those of "path of motion". Building on Talmy's typological framework, Slobin (2004) proposes that instead of strict binary typology, languages should be placed on a *"continuum"*. In this regard, he offers the salience of "the manner of motion" as a starting point for this continuum and names it as a *"cline of manner salience"*. Along the lines of this cline, he shows that a particular language tends to be either "high-manner-salient language" or "low-manner salient language" depending on whether it belongs to "S type"- or "V-type". As an instance, Slobin (1996b) reports that speakers of "S-languages" use a "higher degree of manner saliency" than speakers of "V-languages" when describing a motion event. Accordingly, if the manner is not the salient information in the context, V-language speakers pay less narrative attention to "manner information" in a motion event. This difference is mainly because of the way these two types of languages lexicalize manner component (Slobin, 1997). Since "S-languages" do not prefer to encode "path information" in the verb root of the main verb, the verb root becomes available to include "*nuances of manner*" (Slobin, 2005) (e.g. *rolling* down the slope). The expression of "manner information", then, becomes easily codable linguistic option for "S-languages" speakers. Based on that reason, it appears that *"S-language"* speakers "habitually" conflate "manner" into the main verb, advance "a rich lexicon of manner verbs", and make finer distinctions in the expression of manner (Slobin, 2000). However, *"V-languages"* show a tendency to describe "path information" in the main, which means the verb root is typically engaged in mapping "path information". In those contexts where the manner is salient, "V-language" speakers are likely to leave "manner information" to be expressed as subordinated to the main verb (e.g., "*koşarak çıktı*" "exited running") or adjunct manner expressions (e.g. *hızlıca çıktı* 'exited in a haste/quickly'). Such additional lexical items increase processing load, and in most instances, details of manner of motion are likely to be omitted in "V-languages".

These typological differences among V-and S-language speakers, in turn, are likely to have an impact on the "organization of mental representations" regarding how one forms mental images of motion in space. Slobin (1997) refers to this way of

conceptual organizations for purposes of speaking "Thinking for Speaking Hypothesis". According to it, in the process of formulating or interpreting experiences, one has to fit his/her thoughts into a language-particular mold. In this regard, the typological options in one's language lead speakers to handle the experience in different ways and therefore, speakers to organize their thinking due to the semantic element readily encoded in their language. In this case, with regard to the encoding of "manner information", "V-language" speakers are keen to conceptualize manner of motion event in a more "constrained fashion" because of the influence of their language on "cognitive processes".

Empirical studies and translation method

In the attempt to account for the influences of how those speakers mentally represent manner of motion events, Slobin (2003) points out that "thinking for speaking" can be detected in the forms of linguistic production (translations or spoken narratives). In relation to this, a variety of studies have been implemented to find out the difference in the "salience of manner in motion event expressions", and questioned whether speakers of "V-languages" and "S-languages" pay "differential attention" to manner information in "speaking" or "writing" about motion events (Özçalışkan & Slobin, 2000; Slobin, 1996b, 1997, 2000). These studies have provided evidence for the basic typological differences proposed by Talmy (1985). Examination of written data and elicited verbal narratives in these studies have revealed that "S-language" speakers tend to employ manner verbs more often, and their descriptions include larger lexical diversity compared to V-language speakers. Thus, the results of these studies have shed light on how speakers of each language type regulate the semantic patterns of their native language.

Translation is one of the methods used to compare the motion event descriptions in V-and S-languages". Since translating the same texts demonstrates the preferred semantic patterns of V-and S-languages, this method has been fruitful to show direct change in relation to the additions and eliminations of manner of motion events. According to Slobin (1997), the dominant lexicalization patterns of the two languages lead to different ways of incorporating "manner information" to motion event, and translation shows the degree to which the target language adopts itself to the source language or assimilates the target into its own patterns of lexicalization. With regard to translating of a text from a "V-language" into a "S-language", or the other way around,

Slobin (1997) states that translators can come across with some problems. Translators who move into an S-language may need to replace a path verb with a manner verb to save the text from sounding unnatural or add "manner information" which is likely to be untranslatable into the much smaller lexical of "V-languages" (pg. 458). However, translators who move into a V-language may need to leave out the "manner information" provided in the original text. On account of these changes, Slobin (1997) argues that differing attention to "manner information" may depend on translators' decisions and opens an "avenue" of studies on the translation of written texts. As more data on translation texts are investigated, it will lead to a better understanding of complex interplay between lexicon and syntax for manner expression and the use of optional lexical means that shows translators' behavior. In this sense, the present study aims to investigate how translation of texts adds or removes manner of motion event nuances in accordance with the characteristics of the language. As an attempt in that direction, this study compares the original and translated versions of novels written in two typologically different languages (English, an "S-language", and Turkish, a "V-language") and provides additional findings to the studies on translations.

Method

Sample

The sample included 6 novels, three of which are originally written in Turkish and three in English, and their translated versions (from Turkish into English and from English into Turkish). The novels consisted of works by contemporary and earlier writers (see Table 3.1). The selection of novels was unsystematic, partly determined by availability of translations. An effort was made to choose novels that are abundant in motion event descriptions. The unit of analysis is a *motion event*, described as "the motion of a protagonist from a resting position until coming to rest at a new position where a plot-advancing event takes place" (Slobin, 2003; p.164). The only criterion is that the main character arrives at another place within an "uninterrupted stretch of narrative" (Slobin, 1996b).

Table 3.1. List of the novels

	Novels	Authors	Translated by
Turkish	"Bit Palas" / "The Flea Palace"	Elif Şafak	Müge Göçek
	"Kar" / "Snow"	Orhan Pamuk	Maureen Freely
	"Patasana" / "Patasana"	Ahmet Ümit	Amy Spangler
English	"Dracula" / "Dracula"	Bram Stoker	Pınar Gülcan
	"The Strange Case of Dr. Jekyll and Mr.Hyde" / "Dr. Jekyll ve Mr.Hyde"	Robert Louis Steveson	Zarife Laçinler
	"Northanger Abbey" / "Northanger Manastırı"	Jane Austen	Hamdi Koç

Data collection procedures

The researcher randomly opened each novel ten times. Through each opening, the first five motion event instances were collected (thus resulting in 50 motion events from each novel). A sample episode is as follows:

(1) "It seems he had slipped out to look for this drug or whatever it is." (Louis) (V: manner)
"Kendisi, bu ilacı aramak için mi ne içinse, dışarı çıkmıştı." (V: path; elimination of manner verb)

Data analysis

Motion events (motion verbs –with "associated satellites") were taken as "the unit" of investigation, and written texts (novels) in both languages (English and Turkish) were analyzed and compared statistically considering the use of different types of motion verbs. The types of motion verbs involved in the analysis are reported below:

"V:manner" ("manner verbs")= e.g., In English:"*fly", "drag", "run"*; in Turkish: "*koş-"*"run", "*tırman-"* "climb up"
"V:path" ("path verbs")= e.g., In English: "*withdraw", "enter", "ascend", "follow";* in Turkish: "*çık-"* 'ascend', "*yaklaş-"* "approach"
"V:neutral" ("verbs with no manner or path")= e.g., In English: "*move", "go";* in Turkish: "*hareket et-"* "move", *git-"*go"
"V+V:manner (SUB)" ("subordinated manner verbs"), e.g., In English: "*exit running";* in Turkish: "*yuvarlanarak düş-",* "fall rolling".

As for the qualitative comparisons, the translations were examined in terms of (1) how Turkish translators handle the abundance of verbs with "manner information" in English texts, and (2) how English translators accommodate Turkish texts to the needs of English. The possible outcomes of such comparison may be as the following: (1) Turkish translators may compensate for the "manner information" in the main verb root by making use of alternative lexical means not inside of the main verb, or simply exclude the "manner information" from the sentence (2) English translators may have an easier job compared to Turkish ones, and even seek to enrich the original Turkish version.

Results

Verbs of motion

First of all, collected data were analyzed for the amount and types of "Manner Verb" (V: Manner), "Path Verb" ("V: Path"), "Neutral Verb" ("V: Neutral"), and "Subordinated Manner Verb" ("V+V: manner (SUB)") constructions of the motion events. Findings for the total number of motion verbs showed a clear typological division between the two languages (see Table 4.1):

Table 4.1: Percentage of "motion verb use" in English and Turkish novels

	"V: manner"	"V: path"	"V: neutral"	"V+V: manner (SUB)"
English	57 %	21 %	18 %	4 %
Turkish	22 %	52 %	23 %	2 %
"Percentages are based on the total number of motion verbs in each language"				

As presented in Table 2, data analysis demonstrates that novels written in English contained more "manner" verbs (57% of all motion verbs) than novels written in Turkish (22%). Turkish novels, however, mainly consisted of "V: path" (52%) in expressing motion events.

Various instances from the sample are given below, indicating differences in motion verb preference between English and Turkish:

> "We are all *drifting* reefwards now, and faith is our only anchor." (Stoker).
> "With this spirit she *sprang* forward, and her confidence did not deceive her." (Austen).

"Lord Godalming had *slipped away* for a few minutes, but now he returned." (Stoker).

"Poole *swung* the axe over his shoulder; the blow shook the building, and the red baize door *leaped* against the lock and hinges." (Louis).

"Adını çok daha sonra, belki de alaycılıkla -Mutlu Olacağım- koyacağı şiiri eksiksiz bitirirken Kadife onu görmeden hızla içeri *girdi.*" (Pamuk).

"Kararlılıkla *çıktı* odasından Esra." (Ümit).

"Kemal anahtarı alarak tabletleri taşıyanların önüne *geçti.*" (Pamuk).

"Agripina Fyodorovna Antipova, güneşten kamaşan gözlerini kırpıştırarak, huzursuz bir merakla bu tuhaf topa *yaklaştı.*" (Şafak).

V: manner

As for the types of "V: manner", "V: path", "V neutral", and "V+V: manner (SUB)", each category was grouped in accordance with two languages. The following Table below demonstrates the findings:

Table 4.2. Types of "manner verbs" used in English and Turkish novels

V: manner		
Group	**English**	**Turkish**
	"bolt", "burst", "climb", "creep", "dart", "drag", "draw", "drift", "drive", "escape", "flee", "float", "fly", "hasten", "hurry", "hurl", "jump", "leap", "loiter", "overflow", "plunge", "pour", "pull", "push", "reel", "ride", "roll", "run", "rush", "rustle", "scramble", "shower", "sink", "skip", "slide", "slip", "sneak", "spring", "stagger", "step", "stride", "sweep", "swim", "swing", "stroll", "stumble", "stream", "tiptoe", "trudge", "throw", "track", "trip", "tumble", "wander", "walk", "whip", "whirl"	"adım at - step", "atıl - leap", "at kendini - throw oneself", "bat - sink", "dal - plunge", "dolan - wander", "dolaş - wander", "dökül - pour", "fırla - dart", "gez - stroll", "sıçra – hop", "kaç – flee", "kay –slide", "koş – run", "sek - stumble", "sürüklen - drag", "süzül - sneak", "tırman – climb", "yuvarlan - roll", "yürü - walk", "yüz – float", "zıpla – jump"
Total:	**57 types**	**22 types**

As can be viewed in Table 4.2 above, the analysis of motion events in terms of the manner lexicon in both languages shows that novels in English included a manner verb lexicon almost three times as varied (57 types) as Turkish novels (22 types). Some examples are as follows:

"A cry followed, he *reeled, staggered*…"(Louis).

"To Milsom Street she was directed, and having made herself perfect in

the number, *hastened* away with eager steps" (Austen).

"O coşkuyla apartmanın merdivenlerini hızla inerken ayağım *kaydı*. Alttaki sahanlığa kadar *yuvarlandım"* (Ümit).

"Uzakta kuru dallarıyla, dallarından sarkan buzları birbirine karışmış iki iğde ağacının yaptığı tül perdenin içinden bir serçe *fırladı"* (Pamuk).

This category, "V: manner", was further examined according to the distribution of manner verbs by "domain of manner" in English and Turkish. The results were provided below:

Table 4.3. Distribution of "manner verbs" by "domain of manner" in English and Turkish

Manner Domain	English	Turkish
"Rapid motion"	"burst, dart, plunge, leap"	"atıl – leap", "fırla - dart"
"Forced motion"	"drag, draw, drive, pull, push, sweep, throw"	"at – throw", "çek - pull", "it – push", "sürükle – drag"
"Leisurely motion"	"drift, wander, sink"	"dolan/dolaş – wander", "gez – stroll"
"Smooth motion"	"fly, flow, float, ride, slide, slip, overflow"	"kay - slide"
"Obstructed motion"	"trip, stagger, stumble, tumble"	X
"Furtive motion"	"creep"	X
"Manners of running"	"flee, fleet, reel, run, rush, bolt"	"kaç – flee", "koş - run"
"Manners of walking"	"track, hurry, rustle, step, stride, walk"	"adım at - step", "yürü - walk"
"Manners of jumping"	"jump, scramble, skip, spring, dart"	"zıpla - jump", "sıçra - hop"

Accordingly, English novels were found to include finer distinctions within specific "domains of manner". In several cases, for a single motion verb in Turkish that expressed manner information, texts in English were found to exhibit two or more verbs that expressed the same motion. As examples; *Turkish:* koş 'run'; *English*: run, rush, reel, bolt, flee, fleet; Turkish: fırla 'jump'; English: jump, dart, burst, bolt, skip, spring, scramble (see Table 4.3 above).

V: path

However, as for the types of path of motion, the case was just the opposite. As shown in Table 5, Turkish descriptions were found to have more variety in the use of path verbs (23 types) as compared to English (11 types) (see Table 4.4):

Table 4.4. Types of path of motion events used in English and Turkish novels

V: path		
Group	**English**	**Turkish**
	Pass, set out, fall, reach, come, arrive, approach, ascend, descend, enter, follow	doldurmak 'fill', geçmek 'pass', koymak 'put', yol almak 'take the road', ilerlemek 'proceed', yola koyulmak 'set out for', çıkmak 'ascend', düşmek 'fall', inmek 'descend' ulaşmak 'reach', gelmek 'come', yaklaşmak 'approach', getirmek 'bring', çıkarmak 'take out', boşaltmak 'empty', girmek 'enter', yolunu tutmak 'follow the way', varmak 'arrive', havalanmak 'lift', yönelmek ' direct oneself toward', ayrılmak 'depart', takip etmek 'follow', yola girmek 'follow the way'
Total:	**11 types**	**23 types**

Some of the instances from the data are listed below:

> "Just then the servant *entered* with a note" (Louis).
> "They *passed* briskly down Pulteney Street…"(Austen).
> "The horses so far became quiet that the driver was able to *descend* and to stand before them" (Stoker).
> "Böylece tören alayı *yola koyuldu.*" (Ümit).
> "Kemal, kız arkadaşının bu alışılmadık davranışını gergin ama sessiz bir tavırla karşıladı, hiçbir şey söylemeden cipi çalıştırarak, eski Hitit kentinin *yolunu tuttu.*" (Ümit).
> "Öteki işçiler Teoman, Esra ve Kemal'le birlikte tapınağa *yöneldiler.*" (Ümit).

V: neutral

In this categorization, neutral group was formed according to the verbs that could not be added either in the manner or the path verb class (see Table 4.5).

Table 4.5. Types of neutral motion events used in English and Turkish novels

V: neutral		
Group	**English**	**Turkish**
	go, come, move	gelmek 'come', gitmek 'go'
Total:	**3 types**	**2 types**

Nearly, one-fourth of English and Turkish motion events are in this category. However, V: neutral motion events do not vary in type as in V: manner and V:path.

> "That evening Mr. Utterson *came* home to his bachelor house in sombre spirits…"(Louis).
> "We *went* to the back of the house" (Stoker).

V+V: manner (SUB)

As explained in the review of the literature, describing "manner information" in a V-language typically leads to increase in processing load (e.g., subordinated manner verb constructions), and therefore, it appears that this use tends to be dispreferred by V-language speakers. The findings of this study demonstrated this dis-preference in the Turkish sample (see Table 4.6 below), where subordinate constructions held only 2% of all motion verb use:

Table 4.6. Types of "subordinated manner verbs" used in English and Turkish novels

V+V: manner (SUB)		
Group	**English**	**Turkish**
	come bursting, come running, come tiptoe, go running, go rolling, fall rolling	Yuvarlanarak gelmek, koşarak gelmek, ayaklarının ucuna basarak çıkmak
Total:	**6 types**	**3 types**

Some extracts from the Turkish data are given below:

> "Gözlerinin karanlığında incecik, simsiyah iki su yılanı gümüşi ışıltılar saçarak *kıvrıla kıvrıla kaydı*." (Şafak).
> "Hastabakıcılar yemek tepsileriyle *ağır ağır ilerliyor*, hastalar ya da refakatçiler kahvaltılarını alıyorlardı." (Ümit).

As for English, since the main verb root is empty for "manner information", manner is typically mapped in the main verb and therefore, subordinated manner verbs are not preferred by English speakers. The findings of the study also indicated this dispreference, where subordinate constructions held only 4% of all motion verb use.

"The attendant *came bursting* into my room and told me that Renfield had somehow met with some accident" (Stoker).
"Whilst we were talking one *came running* "(Stoker).
"On tiptoe she *entered"* (Austen).

To sum up, when compared to English, "manner information" in the main verb was much less varied in Turkish texts. This difference was shown through the findings with respect to the number of manner verb use and the richness of the manner verb lexicon. Further, even though alternative means are options for Turkish and English, they were found to be rarely preferred. As for path of motion, Turkish novels were found to have more and various type of V: path verbs compared to English. Finally, as for the V: neutral verbs, it was revealed that each language contains nearly the same amount and type of motion verbs.

Translation strategies

The following figure, Figure 4.1, demonstrates how translators accommodated the needs of the original texts in terms of the translation of verbs of motion.
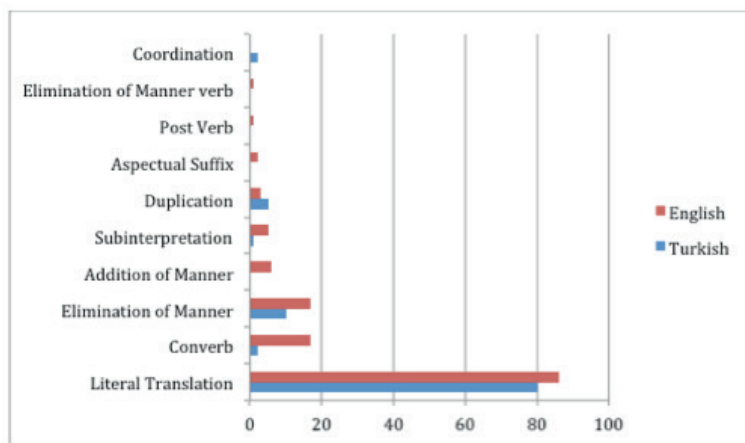
Figure 4.1. Translation strategies for "verbs of motion" in Turkish and English novels

As illustrated in the Figure 4.1 above, the general tendency to translate manner verbs in English and Turkish is through literal translation without adding any alternative lexical means to describe manner (80 %; 86 %, respectively). As for the elimination of manner, both languages also show similarity by using this strategy as the second mostly

used one (10 % *Turkish*; 17 % *English*). Although duplication comes as the third strategy for the translations from Turkish into English (5 %), adding "manner information" (6 %) following subinterpretation (5 %) appears as for the translations from English into Turkish. The other strategies were not much used, relatively. Below, example sentences were provided for each translation strategy.

Turkish into English

1) Literal translation: Translation without adding any alternative lexical means to express manner.

"Z. Demirkol ve arkadaşları Atatürk Caddesi'nden *yukarı doğru koştular*. (Pamuk): Z Demirkol and his friends *ran up* Ataturk Avenue",

"...Hacı Hacı çığlık çığlığa *fırlardı* uykusundan (Şafak): ...Hadji Hadji was *jolted* out of his sleep, almost screaming."

"Kendini kaybetmiş gibiydi, *sevinçle zıplayıp duruyordu*. (Ümit): ...*jumping up and down for joy*."

However, the discrepancy between two languages emerges in use of satellites. Translated versions of Turkish manner verbs take verb particles:

"Hepsi ödünç verme masasına *yürüdüler*. (Pamuk): They all *walked over* to the circulation desk."

"Belki de Hacı Settar kalp krizi geçirerek, kendi kendine *düşmüştür* (Ümit): Maybe Hadji Settar had a heart attack and just *fell down*."

"18:57: Zil sesiyle *fırladı* (Şafak): 6:57 p.m.: She *sprung up* with the ring of the doorbell."

2) Duplication: Duplications are frequent in Turkish novels as stated earlier by Özçalışkan and Slobin (2003). However, when they are translated into English, it was found that translators tended to eliminate the "manner information" in the duplicated constructions:

"Kundaktaki bebeği futbol topu gibi *yuvarlayıp yuvarlayıp* havalara *fırlatır*. (Şafak) ...*throwing* the baby *up* in the air like a soccer ball."

"Su önde, yaşlı kadın arkada, erguvan fincanları *zangırdata zangırdata koşturdular mutfağa*. (Şafak): With Su in front and the old woman rattling the amethyst cups behind, both *raced into the kitchen*."

3.) Elimination of manner: Omitting the "manner information" in the main verb:
"… şehirde tek başına *dolaştı*. (Pamuk): *took a solitary stroll* through the city."

"Biz biraz *dolaşacağız*…(Ümit): We are *going for a stroll*…"

"Tam arabaya binerken ayakkabımın teki ayağımdan çıktı, *fırladı gitti.* (Şafak): Just as I was getting into the car, one of my shoes *fell off.*"

4) Coordination: Subordinate clauses to indicate manner are translated through coordination instead of subordination:

"Kadife, Ersin Elektrik'in plastik küllüğünü kapıp Lacivert'e *fırlattı.* (Pamuk): Kadife *picked up* the ERSIN ELECTRIC ashtray and *shot* it at Blue."

"Kamyoneti iğreti bir biçimde sokağın ortasında bırakıp, aşağı atladı. (Şafak): He *left* the van askew in the middle of the street and *jumped down.*"

5) Converb: Subordinate clauses are translated into converb constructions:

"Ka bekleyen birisi olduğunu gördü ama tam o sıra öteki helaya *koştu.* Ka helanın kapısını yeniden sürgüledi ve dış arıda yağ an harika kara bakarak bir sigara içti. (Pamuk): Ka caught a glimpse of the man who had been waiting, now *running* into the other toilet, so he bolted the door again, lit a cigarette, and watched the wondrous snow still falling outside."

6) Postverbs: "durmak" indicating "keeping on doing something" is used in Ümit's novel and translated as manner verbs.

"Sorulara kısa yanıtlar veriyor, asık bir suratla *dolaşıp duruyordu* ortalıkta. (Ümit): She just *kept walking* about with a long face and responding to everyone's questions with curt answers."

"Katil ya da katiller çevremizde *dolanıp duruyor.* (Ümit): The murderer, or murderers, *keeping hovering* about us."

7) Subinterpretation: Bassnett (2002) proposes this way as an alternative to literal translation in which contextual clues of the original text are interpreted by the translator to convey the closest meaning. This technique emerged as the least frequent one in English translation of Turkish novels:

"Bakışlarım ağır ağır aydınlanan gökyüzüne kaydı. Kara bulutlar kül rengi gökyüzünde *ardı ardına devriliyor.* (Ümit): My eyes turned to look at the slowly brightening sky. A series of black clouds *rolled through* the ash gray sky."

English into Turkish

1) Literal Translation:

"We are all drifting reefwards now, and faith is our only anchor. (Stoker): Şimdi hepimiz sağ kayalıklara doğru sürükleniyoruz ve elimizdeki tek çapa inancımız."

"On tiptoe she entered. (Austen): Ayaklarının ucunda içeri girdi."

"Suddenly with a single bound he leaped into the room.(Stoker): Aniden, tek bir sıçrayış ile odaya daldı."

"...the gentlemen jumped out, and the equipage was delivered to his care. (Austen): ...beyler dışarı atladılar ve araba ona emanet edildi."

"At the sight of Mr. Utterson, the housemaid broke into hysterical whimpering; and the cook, crying out -Bless God! it's Mr. Utterson,- ran forward as if to take him in her arms (Louis): Utterson'ı görünce hizmetçi kız sinirinden hafif hafif ağlamaya başladı. Aşçı kadın: - Tanrım çok şükür, Mr. Utterson geldi, diyerek, sanki onu kucaklayacakmış gibi koştu."

"... bounding from my bed I rushed to the mirror. (Louis): Yatağımdan fırlayarak aynaya koştum."

2) Converbs:

"She stepped quietly forward, and opened the door. (Austen): ...sakince gidip kapıyı açtı."

"At sight of Mr. Utterson, he sprang up from his chair and welcomed him with both hands. (Louis): Utterson'ı görür görmez koltuğundan fırlayarak kollarını açtı."

"I threw on my clothes and ran down at once.(Stoker): Hemen elbiselerimi giyip aşağı koştum."

3) Elimination of manner information in the main verb:

"...It seems he had slipped out to look for this drug or whatever. (Louis): Kendisi, bu ilacı aramak için mi ne içinse, dışarı çıkmıştı."

"To Milsom Street she was directed, and having made herself perfect in the number, hastened away with eager steps and a beating heart to pay her visit, explain her conduct, and be forgiven...(Austen): Milsom caddesine yönlendirildi; numaradan iyice emin oldu, ziyaretini yapmak, davranışını açıklamak ve af dilemek için hızlı adımlar ve küt küt atan bir kalple oraya yöneldi.."

"Wherever he may be in the Black Sea, the Count is hurrying to his destination. (Stoker): Artık Karadeniz'in her neresindeyse, Kont hedefine doğru ilerliyordu."

4) Adding manner information:

"He looked up when I came in, gave a kind of cry, and whipped upstairs into the cabinet. (Louis): Ben içeri girince başını kaldırdı, şöyle bir haykırdı ve merdivenlerden uçar gibi doğru çalışma odasına kaçtı."

"I had sprung to my feet and leaped back against the Wall... (Louis): Birden, yay gibi yerimden fırladım. Duvara doğru geriledim."

"I am dazed, I am dazzled, with so much light, and yet clouds roll in behind the light every time. (Stoker): Bu kadar ışıktan sersemledim, gözlerim kamaştı; ama yine de her seferinde ışığın ardından bulutlar yuvarlanarak geliyor."

5) Subinterpretation:

"Although a fog rolled over the city in the small hours...(Louis): Gece yarısından sonra kenti yoğun bir sis kaplamış olmasına karşın..."

"I was stepping leisurely across the court after breakfast... (Louis): Kahvaltıdan sonra, avluda geziniyordum."

"We went round to the back of the house, where there was a kitchen window. (Stoker): Evin arkasına, mutfak penceresinin bulunduğu yere dolandık."

6) Aspectual suffixes:

"The inflectional morphology of Turkish provides suffixes attached to the motion verb root. Such as gir 'enter' with an aspectual suffix '–iver' 'give' (gir-iver 'enter-give') conveys manner expression (suddenness) along with path."

"...for in another instant I had certainly dragged him from his perch.(Louis): ...onu oturduğu yerinden bir anda deviriverecektim."

"...where the fire was out and the beetles were leaping on the floor. (Louis): ...ateşi sönmüş ve içinde böceklerin uçuştuğu büyük mutfağa getirdi."

7) Post Verb:

"And next moment, with ape-like fury, he was trampling his victim under foot and hailing down a storm of blows, under which the bones were audibly shattered and the body jumped upon the roadway. (Louis): Bunun üzerine Hyde, kudurmuş gibi, yaşlı adamın üzerine saldırarak sopayla onu yere sermiş, zavallı adamı ayağının altına almış, baston sağanağına tutmuş; bu darbelerin altında adamın kemiklerinin çatır çatır kırıldığı duyulmuş; ceset yolun üstünde hoplamış durmuş."

8) Elimination of manner verb:

"And with the same grave countenance he hurried through his breakfast and drove to the police station, whither the body had been carried.(Louis): Yüzündeki ciddiliği koruyarak, acele kahvaltı etti. Arabasıyla, cesedin götürülmüş olduğu polis merkezine gitti."

Discussion

The main aim of the research was to compare Turkish and English in terms of their lexicalization patterns of motion events. Following Talmy's definition of a motion event, Turkish was grouped as one of the languages in "V-languages" type, and English as grouped in one of those belonging to "S-languages" type. Based on the typological characteristics of each language type, this study started out the research with two sets of prediction. The first prediction was supported by the findings. However, the findings were not in line with the second prediction.

In the first one, it was predicted that novels written in English contained more tokens of "manner verbs" with richer manner verb lexicon than novels written in Turkish. Turkish novels, by contrast, would heavily rely on "path verbs" with less varied manner verb lexicon. In line with the prediction, the findings showed that the novelist writing in English dominantly employed the main verbs of their sentences to express the "manner information". Furthermore, they also made finer lexical distinction in the manner. However, the novelists writing in Turkish described the "path information" in main verb and employed "manner of motion verbs" where "the manner information" was salient. As discussed by Talmy (1985), English, as an S-language, is more likely to have "manner" in the main verb, while Turkish is more likely to express "path" in describing motion events. Likewise, Özçalışkan and Slobin (2003) claimed what Talmy (1985) asserted. In their study, they revealed findings that were similar to this study, and they discussed that in English novels, there occurred more manner verbs (51%) than Turkish novels (30%). Implementing the same sampling data collection procedure as the present study did, they demonstrated that English novels included more than twice as many manner of motion verb types (64 types) compared to Turkish novels (26 types). As parallel Özçalışkan and Slobin (2003), the findings in this study showed that the novels in English contained a greater frequency (57% to 22%) with almost three times varied manner of motion verbs than the novels in Turkish. These differences detected for literal motion events with respect to the frequency and diversity of manner verbs also replicate

the lexicalization patterns noted for metaphorical motion events in these languages (see Özçalışkan, 2004). In the findings of her study, Özçalışkan (2004) revealed that there was a strong typological contrast between Turkish and English with regard to frequency and diversity of manner verbs. Novels in English contained a significantly higher percentage of manner of motion verbs (59%) than novels in Turkish (21%) ($X^{2(1)}$=18.05, p<.001). In addition, novels in English included more varied manner lexicon than novels in Turkish (95 to 30 types), and this difference was statistically significant ($X^{2\,(1)}$= 33.80, p<.001). As similar to novels, Özçalışkan and Slobin (2003) indicated that narratives elicited in English were found to include more amounts of manner verbs (54% to 30%) and a manner lexicon that was twice as varied (35 to 18 types).

The difference between English and Turkish in terms of encoding manner of motion verbs also appeared in the frequency and the diversity of path verb lexicon. This time, however, Turkish had more (52% to 21%) amounts with a variety (23 to 11) of different verbs, respectively. In terms of frequency, this finding appeared to be consistent with what Özçalışkan and Slobin (2003) found in their study. As in this study, they also reported that novels written in Turkish included twice more path verbs compared to English (59% to 27%). Further, in their study, as for the results of narratives elicited in Turkish and English, they pointed that Turkish included path verbs that were again twice more. However, as for the diversity of these path verbs, that study did not search for it. Although they did not include types of path verbs in their study examining literal motion verbs, in her study handling metaphorical motion verbs in Turkish and English, Özçalışkan (2004) investigated types of path verbs in Turkish and English novels. Of interest, however, the typological difference concerning diversity of the path lexicon disappeared between these languages. The findings showed that the amount of different types of motion verbs expressing path information appeared to be comparable in Turkish (24 types) and in English (20 types). This slight difference revealed as not statistically significant. Therefore, she concluded that both languages relied on a "restricted set of path verb types", though Turkish produced them at higher rates than English because of the lexicalization patterns of the language. In this study, however, both frequency and diversity of path verbs were found higher in Turkish novels, and thus, it can be concluded that while English novelists relied on a limited types of path verbs with lower number of use in their texts, Turkish novelists made use of more path verbs with more variety, and this result was due to the characteristics and lexicalization patterns of two languages. Therefore, in the light of the findings of this study, it is obvious that linguistic factors play an important role in determining the ways in which

one can describe motion structures. This result supports the findings of Demirtaş's (2009) study. In her research, she referred to the typological dichotomy between Turkish and English, and asserted that English as an S-framed language encoded manner its main verb slot, therefore relied on the path satellites to convey the path meaning. Turkish, on the other hand, reserved the main verb slot for the path information; and as a result, it used less path satellites outside the main verb, as it is not necessary as a V-framed language.

As to the knowledge of the researcher, there was no study investigated literal motion events in terms of conveying "path information" outer of the main verb in Turkish and English novels. Because of that, the findings of this study is compared then with the findings of Özçalışkan (2004). According to the findings of the present study, it was revealed that although both languages equally tend to produce path satellites in the description of motion events, the way where they implemented path satellites displayed cross-linguistic difference. While novels in English contained prepositional paths and particle paths, novels in Turkish comprised of directional noun phrases and post-positional paths. This finding was in line with Özçalışkan (2004). In her study, she also reported that both languages expressed path satellites extensively. In relation to each language, she asserted that English used prepositional phrases most commonly and Turkish used directional nouns. Concerning the path satellite constructions, Slobin (2009) argued that in "S-languages", as English, a sentence with a main verb can include different path elements, such as "the owl flew down from out of the hole in the tree". However, in "V-languages", as Turkish, there occur less path satellites since each satellite necessitates a separate single verb and their combinations are not easy. Thus, English is likely to include path satellites than Turkish (Slobin, 2009; Aksu-Koç, 1994), and this is supported by the findings of this study and Özçalışkan (2004) as well.

The first prediction has a consequence that since the lexicalization pattern of "V-languages" allocates the main verb for "path information", "manner information" is possibly to be expressed out of a main verb root through subordinate clauses (Slobin, 1997, 2009). However, because this syntactic packaging is heavier, V-language speakers do not tend to prefer this option (Özçalışkan & Slobin, 2000, 2003). This tendency was apparently evident in the novels written in Turkish, where subordinated manner verbs constructed only 2% of the data. Likewise, these expressions did not much appear in the novels written in English (4%). Since English allows for "the manner information" in the main verb root with higher frequency, manner verbs were highly preferred rather

than subordinate constructions. This finding was in line with Özçalışkan and Slobin (2003). In their study, similarly they pointed out that such expressions are increasing processing load and only preferred if manner is salient and therefore, their data displayed this tendency with 1% use of subordinated construction in both languages. In another study where the data gathered from English-Turkish speaking children, Özçalışkan and Slobin (2000) reported similar findings in terms of subordinate expressions. Their findings showed that these expressions were not detected in English data (0%) and almost negligible in Turkish data (0.5%). In Özçalışkan (2004), on the other hand, this option was not searched.

Above the first prediction was discussed and now, the second prediction will be argued. In the second one, it was predicted that translators in each language adopted the structural and lexical options presented to them by their language. That is, while translating an original Turkish novel into English, translators tend to omit manner verbs and try to compensate for the manner information in the main verb by making use of alternative lexical means outside of the main verb. Yet, while translating an original English novel into Turkish, translators tend to omit alternative lexical means by adding manner verbs and enrich the original Turkish version by adding manner information. However, both languages in their translated versions did not behave as predicted. The analysis showed that each type of novel was translated without adding any manner information or manner verbs. Accordingly, translators of English novels mostly made use of limited manner lexicon repertoire of verbs, but still preserved the manner information in the main verb in translated version (80%). For example, as for six different types of English manner verbs; *flee, fleet, run, rush and bolt*, Turkish translators used two types of Turkish manner verbs to convey the same meaning; *kaç, koş,* and did not tend to prefer specification of manner of movement through adding alternative lexical means, such as adverbial expressions, descriptions. Only in 6% of the whole data, it was observed that translators of English novels added manner information as in e.g. *whipped upstairs* into the cabinet; *merdivenlerden uçar gibi* doğru çalışma odasına *kaçtı,* instead of just stating *kaçtı.* As for the translations of Turkish novels into English, adding manner information through alternative lexical means was not observed. Interestingly, as opposed to what was expected, translators of Turkish novels tend to eliminate "manner information" in the main verb instead of literal translation or even qualifying manner verbs more than translators of English novels (17%-10%, respectively), such as tek başına *dolaştı*, *took a solitary stroll*. These findings did not support what Slobin (2009) claimed. He argued that when an English manner verb appears with a satellite

that corresponds to a "path verb" in a "V-language", translators tend to exclude "manner information" and make use of the appropriate path verb, such as *climbed up* the ladders, merdivenleri *çıktı*. However, in the data of the present study, it was more likely that translators kept manner information, such as *climbed up* the ladders, merdivenleri *tırmandı*. Slobin (2009) also discusses that English translators generally insert manner information while translating events into English. However, again, in this data, it was observed that English translators did not generally add manner information, only 10% of data consisted of this. The findings of this study were not also in line with Özçalışkan and Slobin (2003). In their study, the findings indicated that in a V-langauge, it is possible that its speakers frequently employ alternative means to express *"manner"* of motion since it would be difficult to compensate both path and manner in verbal constructions and this was evident in their findings related to translation. Notably, however, the general preference in translations of manner verbs was through literal translation without adding any alternative lexical means to describe manner (80 % English; 86 % Turkish).

Conclusion

Following Slobin's (2003) proposals in relation to English and Turkish, this study was based on two predictions. After having tested these predictions using novels as materials, it can be now pointed to what consequences these findings bring to Talmy's (1985) two-way split typology. Importantly, the predictions derived from Slobin's (2003) proposals and the findings obtained from the analysis of novels do not affect the validity of Talmy's (1985) typological distinction. It relies on how languages prefer to describe manner of motion events due to their lexical properties and tendencies, in our case the Manner and Path component. The analysis of the samples compiled from novels in each language confirmed the Talmyan typology. As further comparison of these languages, the translation dimension was included because it is considered to help to show the comparison process of languages concerning manner and path verb structures. Translated data revealed different findings which were not in line with Slobin's (2003) proposals and therefore, our second prediction. This raises an issue that languages can vary within the same typological class (e.g., Basque- a "V-language" can behave like an "S-language" in terms of elaboration and description of path (Ibarretxe-Antuñano, 2012)), and we cannot take it for granted that languages belong strictly to one group of language. This demonstrates us the possible shortcomings of split-way typological distinctions. Rather than a strict binary typology, as Slobin (2004) argued

languages should be ranged in a continuum, where they tend to be either "high-manner-salient language" or "low-manner salient language" based on whether it belongs to S-or V-type. All in all, the findings do not cast doubt on Talmy's (1985) typology, instead, shed lights on nuances that should be considered in the examination of two language types in terms of how each accommodate one another's needs for lexicalization patterns and structures. Further studies can elaborate on how longer discourse units are encoded in typologically different languages in relation to the linguistic codes. As discussed by Bohnemeyer et al. (2007), since events are expressed in language not just by lexical items alone, but by verb phrases, clauses and longer discourse units, then conceptually comparable event representations segmented across languages according to linguistic codes should be examined. They argue that syntactic categories such as verb phrases and clauses differ across languages in the packaging of event information, thus certain language-specific constructions can be employed to convey the information mapped into verb phrases in other languages.

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The Landscape of Middle English Focusing on the Adverb *Even*

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ABSTRACT

The study is aimed at exploring adverb *even* as the information structural component, viz., a Focus marker in Middle English records based on the Corpus of Middle English Prose and Verse. Functioning as an adverb already in Old English (OE), Middle English (ME) provides evidence to gradual transformation of *even* into an additive marker according to the following pattern: OE degree/manner adverb→ME restrictive particularizer→ME restrictive exclusive→ME scalar additive. The latter meaning in Present-Day English can be singled out on the ground of such semantic criteria of the Focus phrase as [+likelihood], [+additivity], [+scalar], [+givenness] and [+surprise]. The three types of focusing *even* registered in Middle English texts are analyzed in terms of information novelty and various Foci types marked by the adverb, as well as, syntactic arrangement of sentence constituents. Corpus studies revealed that depending on the sense, *even* pertains to a specific Focus type and may cause word order to change. Specifically, when the adverb is used in its Present-Day English meaning, it highlights predominantly mirative Focus, and the analysis of word order patterns indicates the fronting of X-element in the clause, which may be put down to the fact that this scalar additive stresses surprising or unusual context for the reader. Therefore, inverted arrangement of elements may be used for stylistic purposes.
Keywords: Focusing adverbs, scalar additive, information structure, Focus, Topic, word-order

Introduction

The paper addresses adverb *even* in the Middle English (ME) language. This linguistic item, termed a scalar additive in Present-Day English (PDE), is commonly referred to as a Focus sensitive operator (Forker 2016). While the studies of additives center mostly around their synchronic representation in a single language (see among others Sudhoff 2010; König&Gast 2006), a lot of latest works investigate more than one language so as to examine convergent and divergent characteristics of this linguistic form (cf. König 1991; De Cesare 2017). Sophisticated semantic research on *even* in PDE is found inter alia in Giannakidou (2007) and in Gast&Auwera (2011). The analysis throughout the English language development is mostly based on the mechanisms of grammaticalization of various focusing adverbs (Brinton 2017; Nevalainen 1991), however, the pattern of *even* transition to a class of focusing adverbs still requires further elaboration. Moreover, its correlation with information-structural components (novelty, topicality, focality), as well as, word-order arrangement has not been thoroughly investigated.

Studies specify the regular scheme for additive emergence in various languages, viz., non-scalar exclusive→scalar exclusive→scalar in non-factual contexts→scalar additive→non scalar additive (Ricca 2017: 50). Nevalainen (1994) claims that it was Early Modern English rather than Middle English period when such semantic shifts were highly productive. The scheme for *even* reanalysis is given in (1).

(1)

$$\text{PARTICULARIZER} \begin{cases} \text{SCALAR ADDITIVE} \\ \text{SCALAR EXCLUSIVE} \end{cases}$$
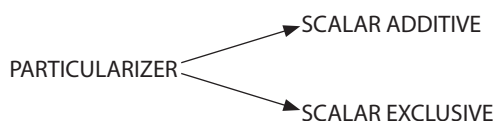
Figure 1. Adverb *even* reanalysis in English (Nevalainen 1994: 25-26).

The initial assumption in this paper was that ME *even* gradually developed from a particularizer with the meaning '*just*' into scalar additive with its Present-Day English meaning. The premises of this transition are evident already in XIII-XIV century English, cf. (2)-(3).

> (2) Till it befell vpon a tyme, the ladie thoght, that she wold goo into a forest, to hunt & play hir*e,* and ther*e* she made ordan in a parc a grete huntyng and a grete fest and

[line 45] made all the lordes of the contree to be therat. And so among all othre Ipomedon was there and happened, that all the day he made the ladie to have the best game of all othre men, so at the last he slough a grete hertt even

before the ladie (The epistle of Othea to Hector, ME Corpus 2019)

(3) Thanne with his sporys, he tok his hors anone, That to beholde it was a noble sight,

How lyk a man he to the kyng is gone, Right well cheryd of herte, glad, and light; Obeienge to hym, as hym ought of right:

And after that he cunningly abraid,

And to the kyng even thus he sayd. (A chronicle of London, ME Corpus 2019)

Adverb *even* in sentence (2) is used in PDE sense of 'just', whilst in illustration (3) it can be interpreted as PDE 'exactly' (one of the connotations outlined in ME dictionary). Nevertheless, the contextual analysis of sentence (3) testifies that it most probably renders the meaning of a PDE scalar-additive that marks the NP represented by the constituent that introduces the least likely element on the likelihood scale.

Presumably, the change in the meaning in ME also correlates with difference in Foci types, i.e., the element marked by *even* in its Present-Day sense can be interpreted as a mirative Focus, while when functioning as a restrictive adverb in the constructions, the elements which it highlights represents informational, identificational and other Foci types. Cf., the NP in (2) exemplifies identificational Focus, whilst in (3) the NP renders emphatic (mirative) Focus (for definitions of Focus in the current study see Methods).

Literature review

Making reference to Introduction, adverb *even* in the current investigation is regarded as a focusing adverb, which is largely aimed at regulating data procession by emphasizing the most crucial parts in the discourse (König 2017). This class is traditionally subdivided into additives and restrictives (with further distribution into exclusives and particularizers) (De Cesare 2015). The former expresses the idea of reinforcing information that has previously been mentioned (Forker 2016). An additive discourse relation takes place when there is cooperation between two or more propositions that are a part of one or two utterances in order to convey the same logical relations with regard to the third

proposition (Ferrari et al. 2008: 125). The propositions in question designate the same conclusion, e.g.:

(4) r: p – addition – q (Ricca 2017: 61).

Based on their semantic features, additives are subdivided into *also*-group and *even*-group (De Cesare 2015). The latter group in PDE instructs to align the alternative values in the domain of application of the adverb on a scale and in attributing the added value a high or low position on the scale (König 1991; Andorno 2000; Gast & van der Auwera 2011). They comprise such features as [+additive] and [+scalar] (König 2017).

The status of English *even* has been debatable since Karttunen and Peters (1979). The initial assumption in literature is that it reflects alternatives, which contribute to a 'likelihood' scale denoting the least likely element in the proposition (Fălăuş 2020: 340). E.g.

(5) Even [John]$_F$ came to the party.

Sentence (5) has two main contributions: firstly, it asserts that "John came to the partly", secondly, it provides two presuppositions: i) "there are other x-s apart from John at the party"; ii) the scalar presupposition that "for all x-s under consideration John is the least likely person to appear at the party". Therefore, adverb *even* triggers a "scalar implicature" in which the value encompassed by this adverb is described as ranking lower in possibility than the one presented in the sentence. In their sematic representation, the focusing adverb combines with a structured proposition and is analyzed in relation to Focus and scope sketched in (6).

(6) ADD (λ x [P (x)], a].

However, when *even* is used in a negative context (7), the scalar presupposition turns reverse (8), i.e., the element marked by *even* is interpreted as the most likely one (Rooth 1985; Wilkinson 1996). E.g.

(7) Mary did not invite even [John]$_F$

(8) Scalar presupposition: ∀x [x ≠ John → likelihood (Mary inviting John) > (likelihood Mary inviting x)]

Kay (1990) argues that the elements with *even* are pragmatically presupposed, i.e., they are a part of shared background of the speaker and the hearer (Clark 1992: 3; Giannakidou 2007: 40). Thus, the current study suggests that they are more likely to represent discourse given information. Linguists also point out to the unexpectedness of the situation marked by the X-element of the sentence that comprises *even* (Leroux 2012). In view of that, the focus value in sentences (5) and (7) may be interpreted either as unexpected or surprising turning the adverb into a mirative marker.

The meaning of surprise is occasionally registered in ME records. However, at the earlier stages of the language development *even* by all appearance did not function as a Focus marker. It primarily meant 'equal', 'like', and 'level' in Old English, which is documented in Oxford English Dictionary (OED 2021). The entries identify the following polysemies for OE *even* (NB: the data presented do not take adjectival uses of *even* into consideration): i) exactly, just – similarly in constructions with *swa* (Met 20.243: *wunedon ætsomne efen swa lange swa him lyfed wæs from þæm ælmihtigan, þe hi æror gio gesomnade, þæt is soð cining*); ii) manner or degree – *evenly* (LS 35 (VitPatr) 380: *and me wæs efne þan gelicost þe ic þa eft gehyrde minne hlaford cegan, nis hit gyt forðun, þæt ic þwastrian durre*); iii) reference to time (Ælfric Old Eng. Hexateuch: *Ælc cwæð to oðrum: Vton us gesettan efne nu heretogan & uton gecyrran to Egypta lande*). From this perspective, the adverb is devoid of its scalar sense in VII-XII cen. English, which is another reason to think of this as a later development, assumably arising from the meaning of 'just, exactly'.

During the Middle English period (MED 2021), *even* already functioned to represent: i) position in space (straight, directly, etc.) (c1300 SLeg.Brendan (Hrl 2277:Horst.) 177 : *Forth hi rue in þe see euene west wel faste*.); ii) an emphatic: in fact, indeed (c1400(?c1390) Gawain (Nero A.10) 2464 : *Ho is euen þyn aunt, Arþurez half-suster*.); iii) smoothly, evenly (a1398) *Trev.Barth.(Add 27944) 250a/b : *Many maner..planynge, þat suche tables and bordes may be euene [L equaliter] and wele y ioyned*.); iv) horizontally (c1400 *Chaucer Astr.(Brussels 4869) 2.29.92a : *Late thyn astrelabie kowche adown euene vpon a smothe grownde*); v) equal in size (c1300 SLeg.Jas.(LdMisc 108)137 : *Þe ston bi-gan to wexe a-brod and holuȝ bi-cam a-midde, Ase euene i-maud to þe holie bodi as ani man wolde bidde*.) 6) fully, completely (c1225(?c1200) St.Marg.(1) (Bod 34)26/3 : *Þe feond, þe wende to fordo me, tofeol efne atwa*.), etc.

The current study explores only the examples where ME *even* functions as a focusing adverb, i.e., when it stresses on the most crucial parts of the discourse,

investigating the syntax and information structure of such sentences. Moreover, to trace the PDE meaning of *even* in Middle English, I have distinguished the following parameters for the adverb in question [+likelihood], [additivity], [+scalar], [+givenness] and [+surprise].

Methodology

The research is based on *Corpus of Middle English Prose and Verse* (ME Corpus 2019), which comprises a collection of around 300 Middle English texts. The simple search allows retrieving 2,454 examples of *even* (also *eve*, *efne*, *emne*, *em-*, *geven*). Since the Corpus does not offer lemmatization and part of speech tagging, the instances were further analyzed manually taking into account sematic criteria to avoid the coincidental occurrence of identical forms among ME adjectives, nouns, and verbs. Moreover, due to the abundance of adverbial meaning, the examples where *even* functions as a focusing adverb were separated from other instances; thus, only 7.8 per cent of clauses have been selected for the analysis. Taking into account that focusing adverbs are specifically used as Focus markers in PDE, the examples are tested taking into account peculiarities of word order and the information structure of the sentence.

Middle English word order (highlights)

Middle English emerges as the language that has fewer inflections to highlight the words functioning in the sentence, compared with Old English. It is often identified as the language with verb-medial order already in Early Middle English. What should be taken into account is that there is a robust competition between OV and VO patterns, whilst South-East Midlands texts are largely OV (Pinzuk 2014). However, different researchers indicate that the underlying word order is still VO (see among others Tripps 2002; Haeberli 2002). Consequently, there is no unanimous opinion on the basic syntactic arrangement in Early Middle English texts.

The Late Middle English is more heterogeneous, viz., 86.1% of the clauses demonstrate either SVO, OSV, or OVS word order (Bech 2001: 92). It is noteworthy that SVO and OVS clauses are distinctive of verb-medial syntax. It is particularly interesting that XSV pattern reaches 33.3%, which is once again characteristic of verb-medial syntax (Bech 2012). Hence, the evidence allows us to conclude that verb-medial word-order, to a

great extent, has become established in the XV-century English. The inverted order of sentence components might frequently be used either for stylistic purposes or underlying the constituents of information structure of the sentence.

Information structure (overview)

The information structure involves the analysis of aspects of natural language that help the speaker to take into account the hearer's current information state, thereby favoring the communication flow (Krifka & Mussan 2012). The sentences retrieved are tested based on two oppositions: given vs. new information and Topic vs. Focus (See among others Brunetti 2004; Cinque 2006; Krifka 2007; Speyer 2010).

Given information has been either mentioned or taken up again, whereas new information has not been activated in the discourse (Krifka 2007). To annotate givenness in the Corpus, the research refers to Discourse Representation Theory (DRT), which presupposes building a file that contains the records of events, subjects, objects, etc., that have been previously introduced in the text. The same methodology is used to annotate givenness in PROIEL Corpus (Haug et al. 2009; Lavidas et al. 2020), as well as, in Tatian Corpus of Deviating Examples (T-CODEX Petrova et al. 2009). The tags proposed are given in Table 1.

Table 1. Assigning the Tags in the Extended Annotation Scheme of Information Structure		
Layer	Tags	Short description
Information status	giv giv-active giv-inactive acc acc-sit acc-inf acc-gen new	given (underspecified) active inacttive accessible (underspecified) situationally accessible inferrable general non-specific

The second layer of annotation presupposes tagging of sentence as Topic and Focus. Topic is defined pragmatically in the current investigation, viz., is "the subject of predication, what the sentence is about" (Frascarelli&Hinterhölzl 2007). The further subdivision implies singling out two types, i.e., aboutness and contrastive Topic. Focus presents salient information in the sentence (Gómez-González 2001: 143). The Foci types fall into informational, identificational, emphatic, mirative, exhaustive,

contrastive, and verum. The definitions and illustrations of some Foci types given bellow only represent those types, which are relevant for the present study.

Informational focus (9) is defined as part of the sentence, which expresses a great level of novelty; according to Jackendoff, it presents information not shared by a speaker and a reader (Jackendoff 1972).

> (9) LOrde Thomas of Norffolke, duke moste gracious, Of noble auncestrie and blood descended,
> A captain right woorthie and auenturous, And frō Scotlād euen newely retended, Wher Englandes querele ye haue reuenged, In the behalf of our noble kyng Henry,
> I wyshe you all health, honour, and victorie. (The chronicle of Iohn Hardyng, ME Corpus 2019).

Despite various interpretations of contrast, the present research regards it as the Focus used for purely contrastive purposes (Neeleman&Vermeulen 2012), i.e., the common ground contains a proposition which the sentence can be contrasted against (10).

> (10) not at þe fulle comp*r*ehende, what merveile were it þouȝ it so falle by me, whiche entende not forto euen me to hem, but forto be a p*r*ofitable p*r*ocutou*r*e to lay men… (The donet, ME Corpus 2019).

Identificational focus (11) expresses identity statement referring to the presence of alternatives mentioned previously in the discourse; therefore, it may not have a contrastive reading (Kiss 1998).

> (11) And then come Ipomedon in his fole wise & said:
> "Thou shalt haue hir*e*, as thy fellow had yist*er*day!" & ther*e* they faght to gedre wond*er*-long, bot at the last Ipomedon
> [line 10] discomfit him & toke fro him his stede & send the giaunt agayn to Leonyn & bad him say, on the same man*er*, as he
> has served him & Maugys, so shuld he serve him euen before
> his ladie. **(**Ipomedon in drei englischen bearbeitungen, ME Corpus 2019).

Emphatic focus (12) is applied to specify a scale of values, as well as, to point at the extreme value on the scale, signaling that the predication is either exceptional or surprising (Hill&Alboiu 2016: 554).

> (12) The wardeyn of þe yates gan to calle. [1177] The folk which þat with-oute þe yates were.
> And bad hym dryuen In here bestes alle.
> Or al þe nyght þey most b[l] euen þere. [1180]
> And fer with-Inne þe nyght with many a tere. **(**A parallel-text print of Chaucer's Troilus and Criseyde, ME Corpus 2019).

Some scholars posit the existence of mirativity when the language codes the expression of surprise. De Haan characterizes it "as the marking of unexpected information, information that somehow shocks or surprises the speaker" (2012: 1038). The semantics of adverb *even* in PDE presupposes that the information marked by it presents something unexpected (13); therefore, it seems relevant for this study to single out this Focus type.

> (13) From the beginning of Henry ye fourth, kyng Of this realme of Englande, after the conquest, Euen to Edwarde the fourthes reigning,
> Whiche was thre score yeres and one at the leste, He leaueth nothing vnwriten at the largest,
> That was, or semed to bee, of importaunce,
> Touchyng peace and warre wyth Scotlande or Fraunce. (The chronicle of Iohn Hardyng, ME Corpus 2019).

Table 2 presents the overview of the tags applied to the analysis of the second dichotomy, viz. Topic/Focus.

Table 2. Assigning tags in the Extended Annotation Scheme for Topic and Focus		
Layer	Tags	Short description
Topic	ab ct inf idf cf emph mirf	aboutness topic contrastive topic informational focus identificational focus contrastive focus emphatic focus mirative focus

The methodology above allows investigating components of the sentence in the Corpus in terms of information givenness, as well as, identifying a Topic and Focus of the sentence and their variations.

Results and Discussion

Patterns for *even* reanalysis

Corpus studies demonstrate that the meaning of adverb *even* as a Focus marker can fall into such subcategories: restrictive and additive. It may be interpreted as PDE exclusive restrictive adverb 'just' in 59.26% of instances (14), in 5.55% of examples, it renders the meaning of PDE restrictive-particularizer 'exactly/straight' (15), and the rest 35.19% reveals its PDE scalar additive meaning (16).

> (14) Thus he went with noble aray,
> Thurgh holth and heth he toke the way [3636] . Euen streight toward his Enmyes,
> With al thes folk of mych price In feire armes, and helmes shene,
> With rich sheldes pourtrayed clene, [3640] And feire launces w*ith* wynd shakand, With feire stedes walopand,
> With trompes, pipes, and taboures,
> And grete hornes of straunge coloures. (The myroure of Oure Ladye, ME Corpus 2019).
> (15) Than come the good knight Sir Lucas *. [Sir Lucas] That lord of al ynde was;
> He made a noble Justing
> Ageyn̄ Manassen the goode king, [4200] That thurgh shelde, hauberk, and doublet,
> The launce perced ouer the soket, *. [drives his lance right through Ma|nassen,] Euen thurghout the bodie
> That the ende shewed al bloodie; [4204] Right befor the king of kinges Manassen fel deid doun̄ sidelinges. (The myroure of Oure Ladye, ME Corpus 2019).
> (16) "Thou fals traitour and thou felon̄ , *. [calls him traitor, and says he will take vengeance for all Amalek's wrongs to his fa|ther and himself.]
> Thou betraied my fadre from his lond,

And me thou smotest *with* thin hond [3988] Eueñ befor my faders sight;
To quite it, than I the behight. (The myroure of Oure Ladye, ME Corpus 2019).

Examples (14)-(16) have been deliberately taken from "*The myroure of Oure Ladye…*" to demonstrate that adverb *even* may convey different meanings within the same ME manuscript.

Based on the data, it can be assumed that OE sense of 'just/exactly', which was characteristic of a restrictive particularizer, splits into three distinctive senses, with the prevalence of exclusive function. Therefore, it seems problematic to single out a regular pattern of grammaticalization as it was previously referred to in literature (Nevalainen 1994; Traugott 2009). Moreover, the investigation of the English records of 1150-1400 in terms of dominant sense for *even* in a certain century shows that all the highlighted meanings are simultaneously represented in the manuscripts pertaining to the same century. Thus, the pattern for reanalysis presumably looks as follows:

(17)

ME restrictive (exclusive)

OE degree/manner adverb +
OE restrictive (particularizer)

ME restrictive (particularizer)
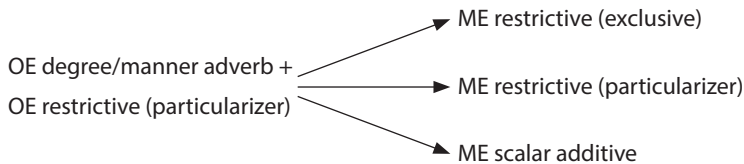
ME scalar additive

Considering the percentage rate of the meaning expressed by focusing *even*, it can be suggested that its ME functioning as a particularizer gradually bleaches giving way to its operating as an exclusive. The scalar additive meaning though may have developed from the latter sense taking into account that some of the sentences in the Corpus demonstrate ambiguous reading (18).

(18) And bi the teching the wey he nañ Euen to [Generides] tent,
Or he into the Castel went [8644] Al his treason to fulfill,
Forto folow Serenydes wiłł Into the tent he him wond,
And [Generides] therin he fond [8648] *. (The myroure of Oure Ladye, ME Corpus 2019).

In sentence (18) *even* can be interpreted as 'straight/exactly', whilst it can be also comprehended in this context as 'just'. The proposed hypothetic pattern for grammaticalization, viz., OE degree/manner adverb→ME restrictive particularizer→ME restrictive exclusive→ME scalar additive, though not obvious due to the fact that different meanings coincide in the same century, seems quite relevant due to high percentage of examples, in which focusing *even* functions as an exclusive.

Adverb *even* simultaneously rendering the meaning of three different focusing adverbs has stimulated the investigation of every pattern separately in terms of peculiar features of sentence information structure and word-order patterns.

XPs with *even* as a restrictive particularizer

As mentioned above, this function of even is registered with 5.55% of instances. The study of IS of XP shows that the element marked by *even* renders mostly discourse given information and is tagged as identificational Focus (19). E.g.

> (19) Madame said launcelot I shall not fayle yow but I shall be redy at your commaundemēt / this bargayn was soone done & made bitwene them / but dame Brysen knewe it by her craftes / & told hit to her lady dame Elayne /
> Allas said she how shall I [leaf 291v] doo / lete me dele said dame Brysen / for I shalle brynge hym by the hand euen to your bedde / and he shalle wene that I am Quene Gueneuers messager. (Le Morte Darthur, ME Corpus 2019).

Sentence (19) annotated IS structure: [CP [for] [I] $_{[giv-active, ab]}$ [shalle brynge] $_{[new]}$ [hym] $_{[giv-active]}$ [by the hand] $_{[new]}$ [euen to your bedde] $_{[giv-inactive, idf]}$]]].

Sentence (19) notation: [CP $_{[for]}$ [NP$_{[I]}$] [TP [T $_{[shalle]}$ [VP[$_{[brynge]}$ NP[$_{[hym]}$] [PP [$_{[by the hand]}$ AdvP [Adv $_{[euen]}$ PP $_{[to your bedde]}$]]]]]].

The word order in sentence (19) can be outlined as SVO X [even →X], where X is an adverbial modifier of place. Other instances with *even* as a restrictive particularizer also demonstrate verb medial word order with SVX pattern prevailing. Subject is identified as aboutness Topic, the verb introduces new information, and the XP exemplifies

different types of adverbial modifiers that represent either given-active or given-inactive information and identificational Focus. In all the tokens under analysis, *even* pre-modifies the elements it pertains to, which is non-characteristic of other focusing adverbs in ME, since under these conditions a postmodifying position for adverbs is more preferable (Andrushenko 2017; Andrushenko 2021).

XPs with *even* as a restrictive exclusive

This meaning of *even* amounting to 59.26% shows a great variety of Foci types marked by the adverb interpreted as PDE 'just' in the investigation. Hence, the XP in 57.8% denotes informational Focus (20), while only 21.02 % elements with the adverb convey identificational Focus (21).

> (20) Blanchardyn thanked the messager, and prayed hym curtaysly that he wold haue hym for humbly recomended to the goode grace of the noble pucelle, that so fayre a present had sent to hym, *ibid*. 82/6; the paynem knyght, that was full curteys, made a token to hym that his request he dyde graunte, *ibid*. 90/26; and for thys werke to conducte and brynge to an ende, I graunte you euen now, and chose you, for to be in oure behalue Conestable and hed captayne of oure present armye … (Caxton's Blanchardyn and Eglantine, ME Corpus 2019).

Sentence (20) annotated IS structure: [[I] $_{[giv-active, ab]}$ [[graunte] $_{[new]}$ [you] $_{[giv-active]}$ [euen now] $_{[new, inf]}$]].

> (21) & so þei glosen þe wordis of holi writt euen to þe contrarie, & þei leuen þe wordis of holi writt, & chesen hem newe founden termes of hem-silf… (The English works of Wyclif, ME Corpus 2019).

Sentence (21) annotated IS structure: [CP [& so] [þei] $_{[giv-active, ab]}$ [[glosen] $_{[new]}$ [þe wordis of holi writt] $_{[giv-active]}$ [euen to þe contrarie] $_{[giv-active, idf]}$]]].

Other Foci types registered with the model *even*+XP are contrastive Focus represented by 17.21% of instances (22) and emphatic Focus traced among 4.68% of tokens (23).

(22) And herfore seiþ Poul aftir, *Bi grace of God Y am þat Y am.* And þus he is not even worþi to be clepid a Cristene man, but neþeles, *þe grace of God was not ydil in Seint Poul,* for it movede him to profite to þe Chirche, which he harmede before (Select English works of John Wyclif, ME Corpus 2019).

Sentence (22) annotated IS structure: [CP [þus [he] $_{[giv\text{-}active,\ ab]}$ [[is not] $_{[infer]}$ [even worþi to be clepid a Cristene man] $_{[giv\text{-}active,\ cf]}$ but….]]]].

(23) And eer that these circumstauncis be knowe whiche thei ben, and eer than the preest (which wolde folewe ther yn Crist) knowe that tho same circumstauncis ben in him lijk myche as thei were in Crist, ellis he ouȝte not folewe Crist in the same euen miche pouerte neither bi comaundement neither bi counseil, more than now eny preest ouȝte folewe in euenlike|nes the crucifiyng of Crist or the fasting of Crist as comaundement or as counseil; (The repressor of over much blaming of the clergy, ME Corpus 2019). Sentence (23) annotated IS structure: [CP [[ellis] [he] $_{[giv\text{-}active,\ ab]}$ [[ouȝte not folewe] $_{[new]}$

[Crist] $_{[giv\text{-}active]}$ [in the same euen miche pouerte] $_{[new,\ emph]}$ [neither bi comaundement neither bi counseil] $_{[new]}$]]].

The ratio for each Foci type among elements with even functioning as an exclusive is given in Figure 2.

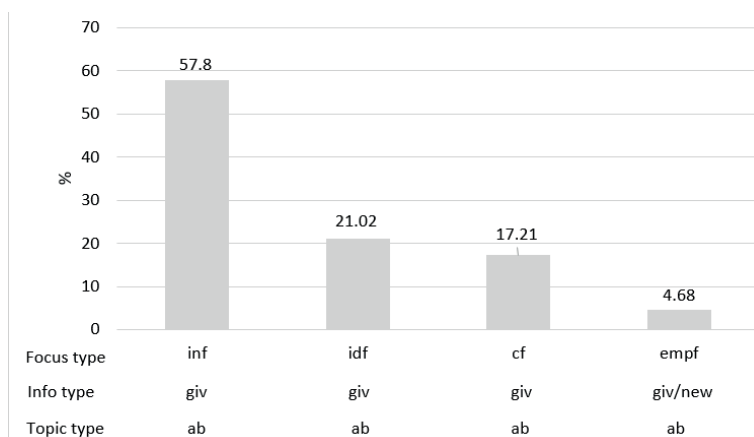| Focus type	inf	idf	cf	empf
Info type	giv	giv	giv	giv/new
Topic type	ab	ab	ab	ab

Figure 2. Ratio of information structural types marked by exclusive *even*

It should be noted that even mostly premodifies the focused element registered among 98.44 per cent of instances. The example of the adverb in a post-modifying position is given in (24).

> (24) He þat es man *without*e*n* dred Als god son will him neuen, [388] He hetes to sytt, who takes hede, On ryght hand in heuen,
> To deme ilk man af*ter* his awen dede At his awen ordenance euen." [392].
> (The Middle-English Harrowing of hell and Gospel of Nicodemus, ME Corpus 2019).

Sentence (24) annotated IS structure: [CP [who] [giv-active, ab] [takes hede] [new], [On ryght hand in heuen] [new], [To deme ilk man] [new] [af*ter* his awen dede At his awen ordenance euen] [acc-sit, emph]]]].

Sentence (24) notation: [CP [who] [TP [T [VP [takes hede] PP [[On ryght hand in heuen] VP [[To deme ilk man] AdvP [PP [after his awen dede] AdvP [PP [[At his awen ordenance] [Adv [euen]]]]]]]]].

Investigation of elements in the sentence reveals that the most common word-order patterns are the following: SV(X) [even→X] (76.55%) with X element marking either informational (25) or identificational (26) Focus. E.g.

> (25) Chronicles dooe recorde and testifye, Euen from the worldes first beginninges, And dooe kepe in continuall memorie,
> The course and processe of all maner thinges; The liues and maners of princes and kynges, Aswell Gentiles as Iudaicall,
> Aswell iuste and godly as tyrannicall. (The chronicle of Iohn Hardyng, ME Corpus 2019).

Sentence (25) notation: [CP [NP [Chrolicles]] [TP [T [dooe] [VP [recorde and testifye] [AdvP [Adv [euen]] [PP [from] NP [[the worldes first beginninges] …]]]]]]].

Sentence (25) annotated IS structure: [[Chronicles] [giv-active, ab] [[dooe recorde and testifye] [new] [Euen from the worldes first beginninges] [acc-sit, inf]]].

> (26) & þus þei chesen hem a place to falsen crist in hijs visage, and ierom wiþ oþur seyntis þat tellen þis wit of crist. ffreres seyn priueyly þat þei

spake here eresie, siþen anticrist þer mayster seiþ euen þe contrarie. (The English works of Wyclif, ME Corpus 2019).

Sentence (26) notation: [CP [siþen] [NP [anticrist þer mayster]] [TP [T [VP [[seiþ] [AdvP [Adv [euen] [NP [þe contrarie]]]]]]]].

Sentence (26) annotated IS structure: [CP [siþen] [anticrist þer mayster] [giv-active, ab] [[seiþ] [new] [euen þe contrarie] [acc-sit, idf]]].

SVX order also prevails with other Foci types, i.e., contrastive (27) and emphatic (28) ones which render situationally accessible information or given activated information respectively. Topics in both cases are tagged as aboutness. E.g.

(27) For now is tyme of pees, and þo Chirche is olde, and none of þese casis fallen þat men schulden feght wiþ, bot even þo contrarie sueȝ (Select English works of John Wyclif, ME Corpus 2019).

Sentence (27) notation: [CP [þat] [NP [men]] TP [T [schulden] [VP [feght wiþ] [bot [AdvP [Adv [even] NP [þo contrarie sueȝ]]]]]].

Sentence (27) annotated IS structure: [þat [men] [give-active, ab] [schulden feght wiþ] [new] bot [even þo contrarie sueȝ] [acc-sit, cf]·

(28) Ne þe maner excede in swichë*. [suche R, swich H.] case, Or quantite of þe gilt, or þe trespace. 2723
Euen as a soule is bodies lyflynesse 2724
And when þat it*. is twynëd from a wight*. (Hoccleve's works, ME Corpus 2019).

Sentence (28) notation: [CP [NP [AdvP [Euen as] [NP [a soule]]] [TP [T [VP [is] [NP [bodies lyflynesse]]]]].
Sentence (28) annotated IS structure: [Euen as a soule] [give-active, emphf] is [new] [bodies lyflynesse] [give-active, ab]·

The word order patterns for sentences where the elements introduce contrastive Focus are represented by such structures as SV NEG X BUT [even→X] (9.4%), SV NEG [even→X] BUT X (6.25%), whereas when *even* marks emphatic Focus, it is more frequently

used with the subject of the sentence. As a result, two patterns can be differentiated: [even→S] VX (3.12%) and SV[X←even] (1.56%). (See ex. 24).

Inverted arrangement of clause elements infrequently occurs and is traced only with the pattern X[even→X] SVO amounting to 3.12 per cent (29).

> (29) And in the same or euen lijk wise y schal grounde or fynde bi witnessing ech of hem in Holi Scripture, as also thou schalt openli after in the ij^e. parti of this book se. (The repressor of over much blaming of the clergy, ME Corpus 2019).

Sentence (29) notation: [CP $_{[and]}$ [AdvP [[AdvP $_{[\text{ in the same}]}$] or AdvP $_{[euen\ lijk\ wise]}$]] [NP $_{[y]}$ [TP [T $_{[schal]}$ VP [[V $_{[grounde]}$ or [VP [$_{[fynde]}$ [AdvP [$_{[bi\ witnessing]}$ [NP $_{[ech\ of\ hem]}$ [PP $_{[in\ Holi\ Scripture]}$]]]]]]]]].

The element marked by *even* is tagged as emphatic Focus and given activated information. As the study shows, when these elements represent emphatic Focus, the sentence word order becomes inverted by means of fronting the adverbial modifier.

Investigating the ratio of highlighting sentence elements, it was observed that most frequently *even* pertains to AdvP (90.62%). The instances with other sentence components are distributed as follows: O (either direct or indirect) – 6.25%; S – 3.13%. Verb tagging by the adverb is not registered in our data.

XPs with even as scalar additive

Constructions, where *even* functions as a scalar additive, indicate that in all the instances under analysis, it marks the components, which introduce surprising information; therefore, focused element is tagged as a mirative Focus. It renders given information in 92.11 per cent of instances (30), the information in the rest of the examples can be deciphered as situationally accessible (31) with the dominance of aboutness Topic.

> (30) Shewyng a cheer / in maner debonayre, To his entent / wonderly contrayre, [1960] Inward in hertë / wood and furious, Turnyng his facë / towarde Tydeus,
> he gan abraid / and at the last out-brak, And euen thus / vnto hym he

spak. [1964]

"I haue* gret m*er*vaile /" quod he, "in my thoght. (Lydgate's Siege of Thebes, ME Corpus)

Sentence (30) annotated IS structure: [CP [And] [euen thus] [give-active, mirf] [vnto hym] [give-active] [he] [give-active, ab] [spak] [new].

(31) And he þat sente me is wiþ me, and he haþ not left me aloone; for Y do even þo þingis þat ben plesyng to him. (Select English works of John Wyclif, ME Corpus 2019).

Sentence (31) annotated IS structure: [CP [for] [Y] [give-active, ab] [do] [new] [even þo þingis] [acc-sit, mirf] …˙

This additive adverb occupies a pre-modifying position in 86.85 % of tokens under analysis, cf., (30)-(31). When a post-modifying placement of *even* is encountered the element, it marks is represented mostly by a pronoun in the surface structure (32).

(32) And so þo leuacioun þou be-halde, for þat is he þ*at* iudas salde, and sithen was scourged & don on rode, [408] and for mankynde þere shad his blode,
and dyed & ros & went to heuen, and ȝit shal come to deme vs euen,
Ilk mon aft*ur* he has done. [412] (Lydgate's Siege of Thebes, ME Corpus 2019).

Sentence (31) annotated IS structure: [CP [and] [ȝit] [give-active, ab] [shal come] [infer] [to deme] [new] vs euen [give-active, mirf]˙

Sentence (31) notation: [CP [and] [NP [ȝit]] TP [T [shal] [VP [come]] [VP [to deme] [NP [Pro [vs]] [Adv[euen]]]]]]].

The scalar *even* registered in our data may be the cause of inverted word order with X element fronting due to the fact that the elements in the constructions render surprising and unexpected context, which is observed among 89.46 per cent of instances (32). This, supposedly, differentiates the scalar *even* from its other functioning as a focusing adverb.

(32) And euen on palme-sononday, When folk in kyrk bygan to pray: 295
A voyce was in þe mynster herde
Þat made all þe folk full ferde: Þe voyce sayd: "come al to me
Þat suffers payne and pouerte! (Altenglische legenden, ME Corpus 2019).

Sentence (32) notation: [CP [and] [AdvP [Adv [euen] PP [on palme-sononday]] ··· [NP [A voyce]] [TP [T [VP [was] [PP [in þe mynster]] [V [herde]]]]]].

A single example with SXV order is registered in "*Altenglishe legenden*", where *even* is encountered post-verbally (33). However, the question still remains debatable concerning the regularity of this pattern since a post-modifying placement could be just accounted for the rhythmic purposes. Therefore, this instance has to be treated with caution when it comes to interpretation of word-order regularities unless more data are available.

(33) Þe folk ran fast abowte and soght, Bot Alixis fand þai noght.
Full gud and haly was he born: 310 He dyed on gud-fryday at morn.
Þe pape of Rome and clergy Þat day went to þe kyrke arely, And so dyd two Emperoures,
And lered folk, tyll here þaire oures. 315 Þai thoght wele a-pon þat steuen
Þat þai on palme-sononday herd euen. (Altenglische legenden, ME Corpus 2019).

Sentence (33) notation: [CP [Þat] [NP [þai] [TP [T [VP [PP [on palme-sononday] VP [V [herd] Adv [euen]]]]]]]. The issue whether *euen* in (33) can be interpreted as an element of NP meaning '*on Palm Sunday evening*' is the matter of argument; however, the notation structure shows that the adverb rather modifies the VP than belongs to the NP since such NP splitting will cause the system to crash due to its ungrammaticality as much as Middle English is concerned. The only split NPs can be found with the genitive case (Börjars at al. 2013). The ratio of sentence components marked by the scalar additive is as follows: AdvP – 81.57%, O – 13.15 %, S – 2.64% and V – 2.64%.

Concluding Remarks

The investigation of *even* reveals that ME can be considered the period of its formation as a focusing adverb. Functioning simultaneously as a restrictive (either exclusive or

particularizer) and as an additive in ME records, it is most frequently used in the sense of PDE exclusive 'just'. Considering the ratio of various adverbial meanings, the pattern for *even* reanalysis is as follows: OE degree/manner adverb→ME restrictive particularizer→ME restrictive exclusive→ME scalar additive. Taking into account the fact that all three focusing adverbial meanings are retained in the English records of XII-XV cen., it was proposed to consider each pattern with different meanings of *even* separately in order to trace regularities in information structure marking, when the focused constituent is concerned, along with word order patterns. As a restrictive particularizer *even* highlights the components that represent discourse given information and identificational Focus. The adverb premodifies the elements it pertains to and is registered with SVO order. The same dominant pre-modifying position and SVO arrangement of sentence components are typical for *even* functioning as a restrictive exclusive. The elements emphasized by *even* in the meaning of 'just' are tagged as informational and identificational Foci. To minor, Foci types belong contrastive and emphatic ones. The inverted word order (X even→ XSVO) is typical when the adverb marks X element represented by the AdvP that renders emphatic Focus. The fronting of X-element is also observed with scalar *even*. This might be accounted by the fact that the adverb stresses surprising or unusual context for the reader; therefore, inverted word order is used for stylistic purposes. The sentence elements associated with *even* in all the instances represent mirative Focus and discourse given or accessible information.

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Çeviri Eğitiminde Kavram Haritalarının Kullanımı

The Use of Concept Maps in Translator Training

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ÖZ

Yapılandırmacı öğretim yaklaşımının bir yansıması olarak eğitim hayatımıza giren kavram haritaları gerek bir öğretim materyali olarak gerekse bir ölçme değerlendirme aracı olarak okul öncesinden yükseköğretime kadar her seviyede birçok derste ve konuda kullanılmaktadır. Kavram haritaları, Ausubel (1968)'in anlamlı öğrenme modelinin temelini oluşturan, bilişsel yapının hiyerarşik olarak şekillendiği ve yeni kavramların öğrenilmesinin daha önce öğrenilmiş kavramlarla ilişkilendirilerek gerçekleştiği düşüncesinden hareketle ortaya çıkmıştır. Kavram haritaları birçok alanda olduğu gibi çeviri eğitiminde de kullanılmaktadır. Bu çalışmada kavram haritalarının çeviri eğitiminde hangi konuların öğretilmesinde ve nasıl kullanılabileceği, bunlardan bir ölçme ve değerlendirme aracı olarak nasıl yararlanılabileceği üzerinde durulmaktadır. Bunun için çeviribilim alanından seçilen bazı konularla ilgili, farklı türde örnek kavram haritaları sunulmakta ve bilgiler görselleştirilmektedir. İlk olarak çeviri teknolojileri ile ilgili örnek bir sınıflama kavram haritası sunulmaktadır. İkinci olarak çeviri edinci kavramı örümcek ağı kavram haritası ile görselleştirilmektedir. Üçüncü olarak çeviride eşdeğerlik konusu balık kılçığı kavram haritası ile açıklanmaktadır. Bunlara ek olarak çeviri metinlerinin anlam çözümlemesinde kavram haritalarının nasıl kullanılacağı ele alınmakta ve örnek bir çeviri metni ve bu metne ait kavram haritası sunulmaktadır. Son bölümde ise kavram haritalarının değerlendirilmesi üzerinde durulmakta, örnek bir puanlama tablosu verilmekte ve bu tabloya göre Tablo 1'de sunulan çeviri teknolojileri kavram haritası puanlanmaktadır. Ayrıca son bölümde değerlendirmede kullanılan diğer yöntemler de ele alınmaktadır.

Anahtar Kelimeler: Çeviri, Çeviribilim, Çeviri Eğitimi, Kavram Haritası, Ölçme ve Değerlendirme

ABSTRACT

As a reflection of the constructivist teaching approach, concept maps, which have entered our education life, are used both as a teaching material and as an assessment and evaluation tool. Concept maps have been used in many courses and subjects, from preschool to higher education, and they continue to be used. Concept maps were created based on Ausubel's meaningful learning model. Concept maps are also used in translation education. In this study, it is emphasized that concept maps can be used in teaching which subjects, how they can be used in translation education, and how they can be used as a measurement and evaluation tool. For this purpose, different sample concept maps related to selected topics from the field of translation

studies are presented and the information is visualized. First, a sample classification concept map related to translation technologies is presented. Secondly, the concept of translation competence is visualized with a spider web concept map. Thirdly, equivalence in translation is explained with a fishbone concept map. In addition to these, how to use concept maps in the analysis of the meaning of translation texts is discussed and a sample translation text and concept map of this text are presented. In the last section, the evaluation of concept maps is emphasized and a sample scoring table is given. According to this table, the translation technologies concept map presented in Table 1 is scored. This study also focuses on other methods used in the evaluation.

Keywords: Translation, Translation Studies, Translator Training, Concept Map, Measurement and Evaluation

EXTENDED ABSTRACT

As a reflection of the constructivist teaching approach, concept maps, which have entered our education life, are used both as a teaching material and as an assessment and evaluation tool. Since the day they were developed, concept maps have been adapted to their own fields by educators and used in many courses and subjects, from preschool to higher education, and they continue to be used. Concept maps were created by Joseph Novak in the 1970s, based on the idea that the cognitive structure that forms the basis of Ausubel's meaningful learning model is hierarchical and that the learning of new concepts occurs by associating them with previously learned concepts and using various cognitive strategies such as classification, simulation, and mental animation.

There are different types of concept maps. The Spider Web Concept Map, used to define a concept, the Fishbone Concept Map, used to reveal the causes and consequences of an event, and the Classification Concept Map, used to systematically classify information, are among the most widely used concept maps. There is a hierarchical order in the structure of classification concept maps. The key concept is located at the top of the concept maps prepared at several levels. Then there are general concepts related to the key concept and propositions describing the relationships between them. The next level includes cross-links with less general concepts and propositions describing the relationship between these concepts. Special concepts, propositions, cross-relationships, and examples may also be included in the next level. Spider web and Fishbone concept maps do not have a hierarchical order. The relationship between the concepts in the Spider web concept map and the cause-effect relationship between the concepts in the Fishbone concept map are important.

Concept maps can be used in the field of Translator Training as well as in many other fields, both in teaching different subjects and in the analysis of texts, and as a

measurement and evaluation tool. As a teaching tool, concept maps can be used to support meaningful learning by making various subjects schematic and to realize permanent learning, as well as to analyse the meaning of texts for translation as a teaching tool, because by using concept maps, the student comprehends the text to be translated with all its details and produces a more accurate translation product that fulfils its function.

Since concept maps develop students' creative skills, activities that limit students should be avoided, and the prepared activities should be structured so that students can express themselves comfortably. In addition, concept maps can be prepared with students. This will enrich the learning experiences of students by providing a collaborative learning environment. In addition, the interaction feature should be increased by preparing concept maps to appeal to more sense organs by supporting them with visuals. Students can compile images related to the subject from the Internet. Likewise, enriching the content with visuals while analysing text increases interaction and contributes to meaningful learning.

In this study, it is emphasized that concept maps can be used in teaching which subjects, how they can be used in translator training, and how they can be used as a measurement and evaluation tool. For this purpose, different sample concept maps related to selected topics from the field of translation studies are presented and the information is visualized. First, a sample classification concept map related to translation technologies is presented. Secondly, the concept of translation competence is visualized with a spider web concept map. Thirdly, equivalence in translation is explained with a fishbone concept map. In addition to these, how to use concept maps in the analysis of the meaning of translation texts is discussed and a sample translation text and concept map of this text are presented. In the last section, the evaluation of concept maps is emphasized and a sample scoring table is given. According to this table, the machine translation concept map presented in table 1 is scored. This study also focuses on other methods used in the evaluation.

Giriş

Yapılandırmacı öğretim yaklaşımının bir yansıması olarak eğitim hayatımıza giren kavram haritaları, kavramlar arasındaki ilişkileri gösteren diyagramlar olarak tanımlanır. Hem bir ölçme ve değerlendirme aracı hem de bir öğretim materyali olan kavram haritaları, Ausubel'in (1968) anlamlı öğrenme modelinin temelini oluşturan bilişsel yapının hiyerarşik olarak şekillendiği ve yeni kavramların öğrenilmesinin daha önce öğrenilmiş kavramlarla ilişkilendirilerek ve sınıflandırma, benzetim, zihinsel canlandırma gibi çeşitli bilişsel stratejiler kullanılarak gerçekleştiği düşüncesinden hareketle 1970'li yıllarda Joseph Novak tarafından geliştirilmiştir.

Anlamlı öğrenme, öğrencinin ezber yerine daha önce öğrendiği bilgilerle yeni öğreneceği bilgiler arasında bir bağ kurması ve yeni bilgileri anlamlandırması olarak ifade edilebilir. Ausubel'e göre (1968): "Bireyin zihninde var olan, yaşantılar ya da deneyimler sonucu elde edilen herhangi bir kavram, olay, nesne veya bilgiler yeni bilgilerin anlamlı olarak öğrenilmesine hizmet etmektedir" (akt. Çakıcı, Alver ve Ada, 2006, s. 72).

Anlamlı öğrenmede çeşitli etkinliklerden yararlanılmaktadır. Sönmez ve Sevim (2019, s. 448-449) bu etkinliklerden bazılarını şöyle sıralamaktalar: "öğrencilerin soru sormalarını, not tutmalarını, özetler çıkarmalarını, konunun ana hatları ve anahtar kavramlarını belirlemelerini sağlayacak kavram haritaları ve görsel şemalar oluşturmalarını sağlayıcı etkinlikler."

Anlamlı öğrenmede kavramlar önemli bir yer tutar. Nitekim Aktepe ve arkadaşları (2017, s. 35) "kavramlar ve kavramlar arası ilişkilerin doğru kurulmasıyla doğru ve tam bir öğrenmenin gerçekleşebileceğini ileri sürmektedirler". Türk Dil Kurumu Sözlüğünde (TDK E-Sözlük, 2021) kavramlar "bir nesnenin veya düşüncenin zihindeki soyut ve genel tasarımıdır" olarak tanımlanmaktadır. Bununla birlikte Yılmaz ve Çolak, (2011, s. 188) "kavramların, nesnelerin ve olayların doğrudan ya da dolaylı yoldan gözlenen özelliklerinden oluştuğunu, doğrudan gözlenen özeliklerin obje ya da olayın fiziksel özellikler, dolaylı gözlenen özelliklerin ise onun anlamları" olduğunu belirtmekteler. Kavram haritaları öğrenme sürecinde değişimlerin görülmesinde de kullanılmaktadır. Çünkü "kişilerin uzun süreli hafızalarında tuttukları bilgilerin sunumunu ve haritaların geçerliliği ve yapısal karmaşıklığında kendini gösteren bilgi temellerinde oluşan dinamik değişimlerin, kavram haritalarında görülebileceği varsayılmaktadır" (Şahin, 2002, s. 22).

Ayrıca "kavram haritaları bireyin önceki bilgisi ile yeni bilgisini birleştirerek yeni yapılar oluştururken bilişsel yapısındaki şemaları kâğıt üzerinde veya bilgisayar ortamında resmetmesini sağlar. Böylelikle kişi yeni bilgi yapıları oluştururken resmettiği şema ile eksik veya yanlışlarının farkına vararak; anlamlı öğrenmeyi geliştirebilir" (Çakmak ve Baysen, 2013, s. 359). Kavram haritaları öğretmen ve öğrenciler tarafından birlikte hazırlanabilir. Zira bu durum hem dersi daha eğlenceli hale getirebilir hem konunun ve kavramların daha ayrıntılı bir şekilde ortaya konulmasına katkı sunabilir hem de öğrencinin motivasyonunu artırarak derse ilgisinin çekilmesini ve etkin katılımını sağlayabilir. Böylece daha etkin ve daha kalıcı öğrenmeler gerçekleştirilmesine olanak sağlar. Nitekim Altınok (1998) ilköğretim fen bilgisi dersi öğretiminde kavram haritalarının kullanımının öğrenci kavramsallaştırmaları üzerindeki etkisini ortaya koymak için yaptığı araştırmada, kavram haritalarının etkili ve kalıcı öğrenmeler gerçekleştirilmesinde olumlu rol oynadığını ortaya koymuştur.

Kavram haritaları geliştirildikleri günden bugüne kadar okul öncesinden üniversiteye kadar her seviyede eğitimciler tarafından kendi alanlarına uyarlanarak birçok derste ve konuda kullanılmıştır. Sarıca ve Çetin (2012) tarafından 7. sınıf fen ve teknoloji dersi için gerçekleştirilen bir çalışmada, Kuvvet ve Hareket konusu kavram haritalarından yararlanılarak işlenmiş ve kavram haritaları olmadan yapılan öğretime nazaran kavram haritalarının öğrencilerin başarısına daha fazla katkı sağladığı tespit edilmiştir. Ata ve Adıgüzel (2011) Lise 1. seviyesinde matematik dersinde yaptıkları uygulamada kavram haritalarının kullanılmasının öğrenme sürecine katkı sağladığını ve öğrencilerin başarılarını artırdığını ortaya koymuşlardır. Akın (2017) ise üniversite düzeyinde, sanat felsefesi dersinde kavram haritalarını kullanarak yaptığı çalışmada, bu araçların öğrenme sürecine olumlu katkı sağladıklarını belirlemişlerdir.

Kavram haritalarının farklı türleri bulunmaktadır. Bunlar arasında bir kavramı tanımlamak için kullanılan örümcek ağı kavram haritası, bir olayın neden ve sonuçlarını ortaya koymak için kullanılan balık kılçığı kavram haritası, bilgileri sistematik olarak sınıflandırmak için kullanılan sınıflama kavram haritası en yaygın olarak kullanılan kavram haritalarındandır.

Sınıflama kavram haritalarının yapısında hiyerarşik bir düzen bulunmaktadır. Birkaç seviyede hazırlanan kavram haritalarının en üst seviyesinde anahtar kavram yer alır. Daha sonra anahtar kavramla ilişkili genel kavramlar ve bunlar arasında ilişkileri betimleyen önermeler bulunur. Bir sonraki seviyede daha az genel kavramlar ve bu

kavramlar arasındaki ilişkiyi betimleyen önermeler ile çapraz bağlantılar yer alır. Bir sonraki seviyede özel kavramlar, önermeler, çapraz ilişkiler, örnekler de yer alabilir. Örümcek ağı ve balık kılçığı kavram haritalarında hiyerarşik bir düzen bulunmaz. Örümcek ağı kavram haritasından kavramlar arasındaki ilişki, balık kılçığı kavram haritasında ise kavramlar arasında neden sonuç ilişkisi bulunur.

Bu çalışmada kavram haritalarının çeviri eğitiminde hangi konuların öğretiminde ve nasıl kullanılabileceği üzerinden durulmaktadır. Bunun için çeviribilim alanından seçilen bazı konularla ilgili, farklı türde örnek kavram haritaları sunulmakta ve bilgiler görselleştirilmektedir. İlk olarak çeviri teknolojileri ile ilgili örnek bir sınıflama kavram haritası sunulmaktadır. İkinci olarak çeviri edinci kavramı örümcek ağı kavram haritası ile görselleştirilmektedir. Üçüncü olarak çeviride eşdeğerlik konusu balık kılçığı kavram haritası ile açıklanmaktadır. Bunlara ek olarak, çeviri metinlerinin anlam çözümlemesinde kavram haritalarının nasıl kullanılacağı ele alınmakta ve örnek bir çeviri metni ve bu metne ait kavram haritası sunulmaktadır. Son bölümde ise kavram haritalarının değerlendirilmesi üzerinde durulmakta ve örnek bir puanlama tablosu verilmekte ve bu tabloya göre Tablo 1'de sunulan çeviri teknolojileri kavram haritası puanlanmaktadır. Ayrıca değerlendirmede kullanılan diğer yöntemler de ele alınmaktadır.

Çeviri Eğitimi ve Kavram Haritaları

Kavram haritaları birçok alanda olduğu gibi çeviri eğitiminde de kullanılabilmektedir. Hem kuramsal hem de uygulamalı derslerde kullanılabilecek "kavram haritaları öğrencilere çeviri ile ilgili temel kavramları, fikirleri, terimleri ve çeviri tekniklerini sınıflandırmayı daha iyi anlamalarına ve öğrenmelerine yardımcı olur" (Stepanova, 2015). Bundan dolayı farklı derslerde çeşitli konular kavram haritaları ile işlenerek etkili öğrenmeler gerçekleştirilebilir. Stepanova (2015) çeviri kuramları dersinde, bazı konuları kavram haritası biçimde sunmaları için öğrencilere ödev verdiğini ve bunların çevirinin tanımı, çeviri yeterliliği ve eşdeğerliği, çeviri tekniklerinin sınıflandırılması gibi konulardan oluştuğunu, öğrencilerin bu çalışma sonunda kavram haritalarının öğrencilerin daha fazla yeni terim, kavram, isim ve diğer bilgileri öğrenmelerine yardımcı olduğunu belirtmektedir.

Kavram haritaları temel dil becerilerinin geliştirilmesi için de kullanılmaktadır (örn. Bülbül, 2015; Aydoğan ve Özdemir, 2020). Bu amaçla gerçekleştirilecek etkinlikler, çeviri edincinin birer alt edinci olan ana dili edinci ve yabancı dil edincini geliştirmeye yönelik

düzenlenebilir. Örneğin yazılı ve sözlü metinlerin özetlenmesi, metinlerin içeriğinin görselleştirilmesi ve belli bir düzen içerisinde sunulması, metinlerle ilgili soru üretme gibi etkinlikler olarak düzenlenebilir ve böylece anlamlı öğrenme desteklenerek hem ana dilde hem de yabancı dilde temel dil becerilerinin geliştirilmesine katkı sunulabilir.

Bununla birlikte son yıllarda bağımsız bir bilim alanı haline gelen çeviribilimde bir kavram karmaşası söz konusudur. Örneğin yalnızca makine çevirisi için makine çevirisi, makineli çeviri, bilgisayar çevirisi, bilgisayarlı çeviri, otomatik çeviri, mekanik çeviri gibi birçok kavram kullanılmaktadır. Kavram haritaları kavram karmaşasının giderilmesinde, kavramların daha iyi anlaşılmasında, kavramların somut hale getirilmesinde, bunların öğretilmesinde ve kavramlar arasındaki ilişkilerin anlatılmasında, kavran yanılgılarının ortaya çıkartılmasında başvurulacak uygun tekniklerden biridir. Zira kavramların görselleştirilerek somut hale getirilmesi, öğrenilmesini kolaylaştıracaktır.

Öğrencilerin sözcük dağarcıklarının zenginleştirilmesi, çeviri eğitiminin hedefleri arasında yer almaktadır. Çünkü dil becerilerinin etkili bir şekilde kullanılması ve çeviri edincinin geliştirilmesi ancak yeterli sözcük dağarcığına sahip olmakla mümkündür. Yeterli düzeyde olmayan sözcük dağarcığı, öğrencinin okuduğunu ve dinlediğini yeteri kadar anlamamasına, duygu ve düşüncelerini sözlü veya yazılı olarak ifade etmesinde yetersiz kalmasına neden olacaktır. Bu da nitelikli bir çeviri etkinliği gerçekleştirmesinin mümkün olmayacağı anlamına gelmektedir. Sözcük dağarcığının zenginleştirilmesi için bir sözcüğün anlamının sözlükten bulunup öğrenilmesi yeterli değildir, sözcüklerin bağlam içindeki işlevleri ve diğer sözcüklerle olan ilişkilerinin de bilinmesi gerekir. Sözcükler arasındaki ilişkilerin ortaya konulmasında, benzerliklerin ve farklılıkların görülmesinde ve sözcüklerin anlamının anlaşılmasında kavram haritalarından yararlanılabilir. Nitekim "görsel uyaranların aktif olduğu kavram haritaları ile bir sözcükten türetilen diğer sözcükler, sözcüğün eş ve zıt anlamlı, deyim ve atasözü içinde kullanımları, çağrıştırdığı diğer sözcükler, yan anlam ve mecaz anlamların aynı anda görülüp öğrenilebilir" (Maden ve ark., 2016, s. 477).

Kavram haritaları kültür edincinin geliştirilmesinde yararlanılacak tekniklerden biridir. Zira "insanların bir kavrama bakış açısı o kavramın hangi kelimelerle ifade edildiğiyle doğrudan orantılıdır. Bu nedenle kavram üzerine yapılan çalışmalar söz konusu olduğu dil kadar o dili konuşan insanların kültürleri ve dünya görüşleri hakkında önemli bilgiler verir" (Karçığa, 2015, s. 2515). Bununla birlikte insanların dünya görüşleri ve hayatı algılayış şekilleri, kültürlerini oluşturan temel olgulardan biri olduğunu belirtmek gerekir.

Bundan dolayı bir toplumun kültürünü öğrenmek için öncelikle o toplumda yaşayan insanların dünya görüşlerini ve hayatı algılayış şekillerini öğrenmek gerekir. Çeviri eğitiminde ise kültür edinci, üzerinde durulan önemli konulardan biridir. Zira bir çeviri metninin işlevini yerine getirebilmesi için çevirmenin erek kültüre ait normların farkında olması ve çeviriyi kültürel olgularla ilişkilendirip anlamlandırması gerekir. Kültür edincinin geliştirilmesi için kavram haritalarına başvurularak iki kültür arasındaki benzerlikler ve farklılıklar ortaya konulabilir, kültürel kavramlar doğru bir şekilde öğretilebilir ve kavram yanılgıları tespit edilerek kültürel olguların yanlış anlaşılmasının önünde geçilebilir.

Çeviri eğitiminde önemli konulardan biri not almadır. Özellikle sözlü çeviride çevirmen önemli gördüğü noktaları tespit ederek not almaktadır. Not alma rastgele geliştirilen bir beceri değil, belli stratejilerle geliştirilebilecek bir beceridir. Not almada kavram haritalarından yararlanılabileceğini savunan Acat'a göre, "dinleme etkinliği süresince öğrencilerden belirli noktaları boş bırakılmış ve sorularla yapılandırılmış kavram haritalarını doldurmaları istenebilir, böylece öğrencilerin konunun önemli noktalarını not almaları, ayrıntılara değil konunun ana fikrine odaklanmaları sağlanabilir" (2003, s. 180). Nitekim Durukan ve Maden (2010) kavram haritalarıyla not alma tekniğinin dinlediğini anlama becerisine etkisini araştırdıkları çalışmalarında kavram haritaları ile not tutma tekniğinin geleneksel öğretim yöntemine göre daha etkili olduğunu tespit etmişlerdir.

Çeviri eğitiminin geliştirmeyi hedeflediği edinçlerden biri, çeviri edincinin alt edinci olarak kabul edilen araştırma edincidir. Öğrencilerin alanları ile ilgili bilgi toplayıp, bunları organize edebilmesi ve belli bir düzen içerisinde sunması, çeviri eğitimi süresince kendilerinden beklenen bir davranıştır. Bu becerinin geliştirilmesi için kavram haritalarından yararlanılabilir. Nitekim, Çakmak ve Baysen, (2013, s. 368) "kavram haritalarının, öğrencilerin bilgiler arası ilişkileri anlamalarını sağlayan etkili bir öğretim tekniği olmasının yanı sıra; bilgi arama süreçlerinde ve araştırma ödevinin yazılması için elde edilen bilgilerin sentezlenmesinde öğrencilere kolaylık sağlayan stratejik bir araç" olduğunu belirtmekteler.

Kavram haritaları bir öğretim aracı olarak da kullanılmaktadır. Çeviri eğitiminde çeviri teknolojileri, çeviri kuramları, çeviri edinci, çeviri türleri, çeviride eşdeğerlik gibi konular için kavram haritaları hem bir ölçme ve değerlendirme hem de bir öğretim aracı olarak oldukça kullanışlıdırlar.

Aşağıda çeviri teknolojileri kavramına ait bir kavram haritası yer almaktadır.
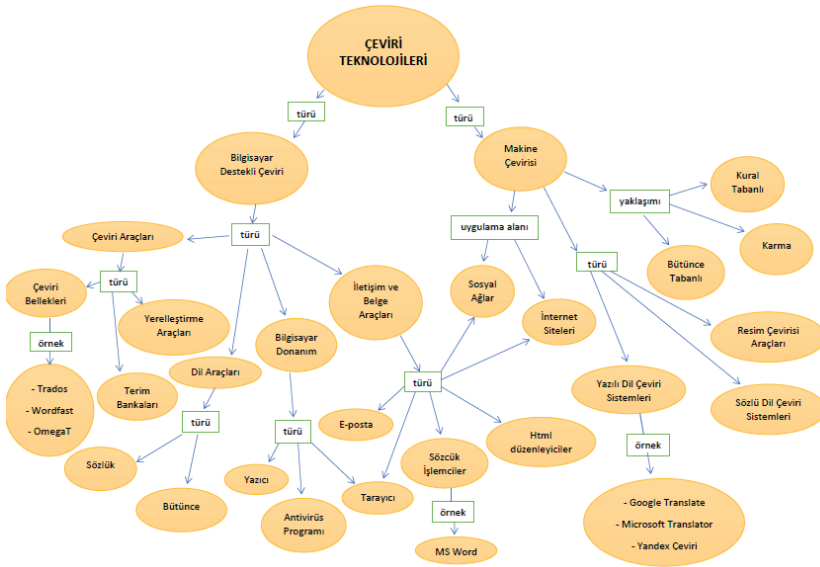
Tablo 1. Çeviri teknolojileri kavramına ait bir kavram haritası

Burada anahtar kavram çeviri teknolojileridir. Genel kavramlar çeviri teknolojilerinin iki farklı türü olan bilgisayar destekli çeviri ve makine çevirisidir. Bir sonraki seviyede bilgisayar destekli çeviri kavramı ile ilgili kavramlar ve daha az genel kavramlar bulunmaktadır. Bunların tür bakımından ilişkili olduğu kavramlar ise bir alt seviyede yer almaktadır. Makine çevirisi kavramı ile alt kavramlar arasında uygulama alanı (sosyal ağlar, internet siteleri), yaklaşım (kural tabanlı, karma, bütünce tabanlı) ve tür (resim çevirisi, sözlü dil çevirisi, yazılı dil çeviri sistemleri) olmak üzere üç farklı ilişki bulunmaktadır. Ayrıca makine çevirisi ve bilgisayar destekli çeviri kavramları arasında ilişkili ortak alt kavramlar (iletişim ve belge araçları ve makine çevirisinin uygulama alanı olan sosyal ağlar ve internet siteleri) yer almaktadır. Örnek olarak çeviri bellekleri (trados, wordfast, omegat) ve yazılı dil çeviri sistemleri (google translate, microsoft translator, yandex çeviri) kavramları bulunmaktadır.

Bir diğer kavram haritası, örümcek ağı kavram haritasıdır. Temel kavramların tanımlanmasında kullanılan örümcek ağı kavram haritasında temel kavram merkezde, bu kavramın özellikleri dallarda yer alacak şekilde düzenlenir. Kavramlar arasında hiyerarşik bir ilişki bulunmaz. Aşağıda Durukan ve Çelikay (2018) tarafından çeviri edinci kavramına yönelik yapılmış bir çalışmanın örümcek ağı kavram haritası ile görselleştirilmiş hali yer almaktadır.
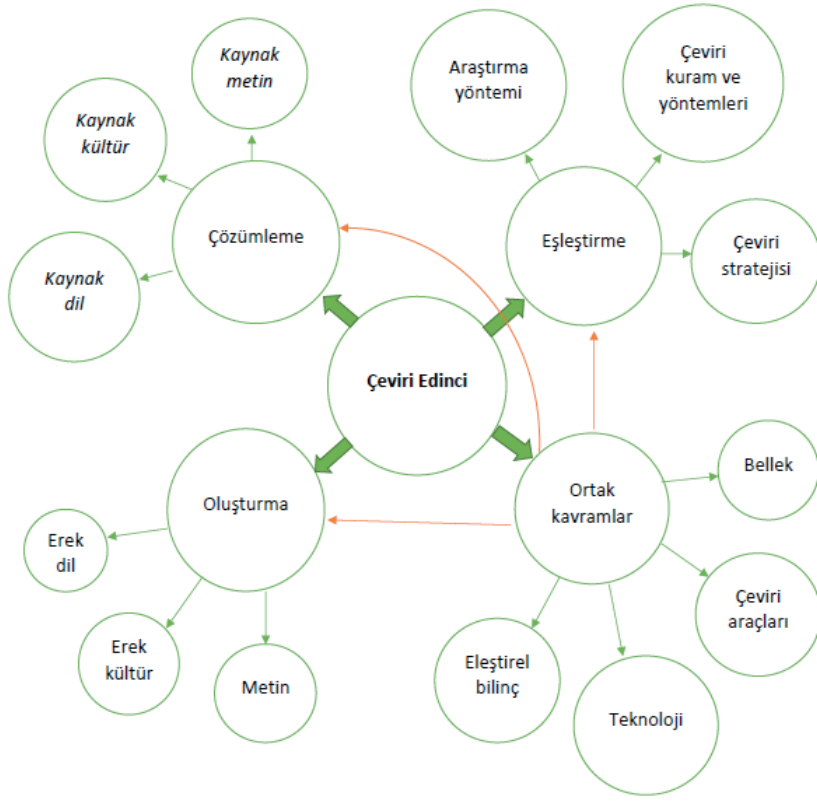
Tablo 2. Çeviri edinci kavramı ile ilgili örümcek ağı kavram haritası

Bu verilere göre çeviri edinci dört farklı alt edinçten dolayısıyla dört farklı kavramdan oluşmakta ve bunların her biri üç farklı daha alt edinç yani alt kavram içermektedir. Birinci alt edinç çözümleme aşamasıdır. Bu kavram kaynak metin, dil ve kültür alt kavramlarını içermektedir. İkinci aşamada eşleştirme kavramı yer almaktadır. Bu kavram ise araştırma yöntemleri, çeviri kuram ve stratejileri alt kavramlarını içermektedir. Üçüncü kavram oluşturma aşaması; erek dil, kütür ve metin alt kavramlarından oluşmaktadır. Dördüncü aşama ise diğer üç alt edinçlerinin her birinde yer alabilecek çeşitli alt kavramlardan oluşan "Ortak kavramlar" başlığı altında görselleştirilmiş ve çapraz bağlantılar kullanılarak diğer kavramlarla birleştirilmiştir.

Bir başka kavram haritası ise balık kılçığı kavram haritasıdır. Neden sonuç ilişkisinin ortaya konulduğu bu haritalar, çeviride çeşitli konuların öğretiminde kullanılabilir. Aşağıda Yazıcı (2007, s. 30-31) tarafından açıklanan çeviride eşdeğerlik kavramı, balık

kılçığı kavram haritası ile görselleştirilmiştir. Bu haritada çeviride eşdeğerlik kavramının zaman içerisinde hangi nedenlerden dolayı, ne şekilde algılandığı ortaya konulmaktadır.
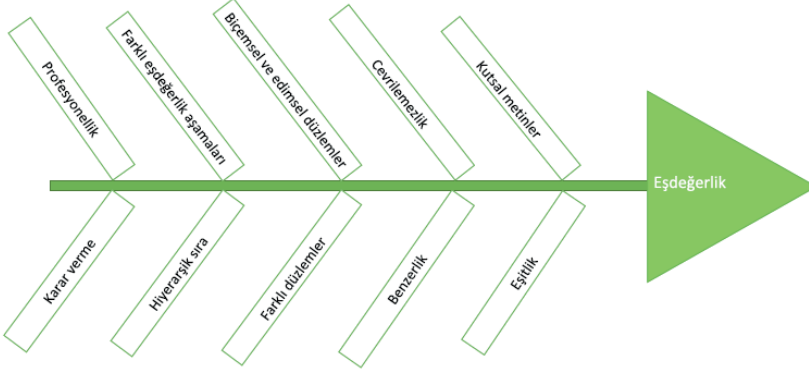
Tablo 3. Çeviride eşdeğerlik balık kılçığı kavram haritası

Balık kılçığı kavram haritasının üst tarafında "neden" ortaya konulurken alt tarafta "sonuç" açıklanmaktadır. Örneğin, ilk sırada, çeviride eşdeğerliğin "eşitlik" olarak algılanması, kutsal kitap çevirilerinde metinde sözcük sıralamasının bile kutsal bir önemi olduğu düşüncesinin bir yansımasıdır. Burada eşitlik kavramı bir sonuç olurken, kutsal metinler bunun nedenini oluşturmaktadır. İkinci bölümde ise çevrilemezlik kavramı bir neden; "benzerlik" kavramı ise bunun sonucunu oluşturmaktadır. Diğer bölümlerde de aynı şekilde eşdeğerliğin neden üst tarafta ve sonuçları alt tarafta sunulmaktadır.

Kavram haritaları çeviri amaçlı metin çözümlemesi için de kullanılabilmektedir. Çeviri metinlerinin anlamlandırılması ve metnin temel fikrinin kavranması yani metnin içeriğinin daha iyi anlaşılması, farklı metin türlerinin tanınması ve çevirmenin kaynak dilde karşılaşabileceği dille ilgili sorunlara çözüm üretmesi için çeviri amaçlı metin çözümlemesi yapmak önemlidir. Zira bu durum bir metnin içeriğinin tam olarak anlaşılmasını, çevirmenin metni amacına uygun olarak çevrilmesini ve çevirinin işlevini yerine getirmesini kolaylaştıracaktır. Buna ek olarak öğrencilerin metnin içeriğini daha kolay anlayabilecekleri teknikleri kullanmaları, okuduklarını anlama becerilerini geliştirmelerine olumlu katkı yapacaktır.

Metinleri çözümlerken kavramların ve diğer sözcüklerin iyi anlaşılması gerekmektedir. Şenay'a göre "metinlerde verilmek istenen duygu ve düşünceleri en iyi kelimeler anlatmaktadır, bundan dolayı kelime, deyim, deyiş, terim ve kavramların anlamı iyice

anlaşılmazsa metinlerden istenilen verimin alınamaz" (2007, s. 21). Bu unsurların tam olarak anlaşılması, ortaya konulacak çeviri ürününü başarısı açısından büyük önem taşımaktadır. Bunun için başvurulacak en iyi araçlardan biri hiç kuşkusuz kavram haritalarıdır. Krishan (2017) yaptığı çalışmada kavram haritalarının metinleri anlamada önemli etkilerinin olduğunu ve öğrencilerin çeviri becerileri geliştirmelerine yardım ettiğini ortaya koymuştur.

Kavram haritaları erek metnin ve kaynak metnin karşılaştırılması için de kullanılabilir. Bu durum her iki dilin yapısal özelliklerinin karşılaştırılarak incelenmesine ve dilbilgisi kurallarının daha iyi anlaşılmasına olanak sağlar. Ayrıca bir metnin farklı çevirmenler tarafından yapılan çevirileri de yine kavram haritalarıyla çözümlenerek farklı dil kullanımları ve farklı sözcük tercihleri incelenebilir. Böylelikle öğrencilerin hem çeviri deneyimlerini analitik bir şekilde kullanmalarına hem de sözcük dağarcıklarını zenginleştirmelerine olanak sağlanmış olur.

Kavram haritaları etkinliği, verilen bir metinden kavram haritaları hazırlanması şeklinde olabileceği gibi öğrencilere bir kavram haritası verilerek bununla ilgili bir metin yazmaları da istenebilir. Böylelikle öğrenci kavramlar arasındaki hiyerarşiyi, çapraz bağlantıları, önerme ve örnekleri detaylı bir biçimde açıklayarak konu üzerinde tam hakimiyet sağlayabilir. Bu durum ayrıca öğrencilerin kavramları ve bağlantıları tartışmasına ve böylece işbirlikli bir öğrenme ortamı oluşturulmasına katkı sunar. Bu etkinliğin bir başka yararı ise, öğrencilerin hem bilgileri birleştirme ve sentez yapma becerileri hem de yazma becerisi üzerinde olumlu etkileri olmasıdır.

Bilişsel yaklaşımda çeviri sürecinin nasıl işlediğini araştıran Dancette ve Halimi bu durumu şöyle ifade etmekteler: "Çevirmen yeni bir metin karşısında bir öğrenci konumundadır, bundan dolayı önce metinle ilgili bilgi edinir daha sonra bilişsel temsiller üretir fakat bu temsiller metne ait olanlar değil, daha çok metinde temsil edilen nesneler, durumlar, olaylar, eylemler ve ilişkilere ait olanlardır" (2005, s. 548). Bundan dolayı kavram haritalarına başvurularak öğrencilerin metindeki temsilleri ortaya çıkartmaları, bilişsel yapılarının anlaşılmasına yani öğrencilerin metnin içeriğini nasıl anlamlandırdığının görülmesine olanak sağlayacaktır.

Metinlerin anlam çözümlemesinde farklı türde kavram haritası kullanılabilmektedir. Aşağıda aşılarla ilgili Fransızca örnek kısa bir metin sunulmaktadır. Metnin içeriği ise bir sonraki bölümde sınıflama kavram haritası ile görselleştirilmiştir.

« QUELS SONT LES DIFFERENTS TYPES DE VACCINS ?

Il existe deux grands types de vaccins : **les vaccins vivants atténués** et **les vaccins inactivés.**

Les vaccins vivants atténués sont constitués de germes (virus, bactérie) vivants qui ont été modifiés afin qu'ils perdent leur pouvoir infectieux en gardant leur capacité à induire une protection chez la personne vaccinée. Ce type de vaccins est très efficace ; mais parce qu'ils contiennent un agent infectieux vivant, ils sont (sauf exception) contre-indiqués chez les femmes enceintes et les personnes immunodéprimées.

Les vaccins inactivés ne contiennent pas d'agents infectieux vivants. Ils peuvent contenir :
•   soit un fragment de l'agent infectieux (sa paroi ou sa toxine), c'est le cas par exemple des vaccins contre l'hépatite B ou le tétanos ;
•   soit la totalité de l'agent infectieux qui est inactivé (vaccin contre la coqueluche);
•   soit une toute petite partie seulement d'un virus, une protéine ou son acide nucléique (son ARN ou son ADN) (technique utilisée pour certains nouveaux vaccins contre le SRAS-CoV2 responsable de la COVID-19).» (Vaccination Info Service 2020).
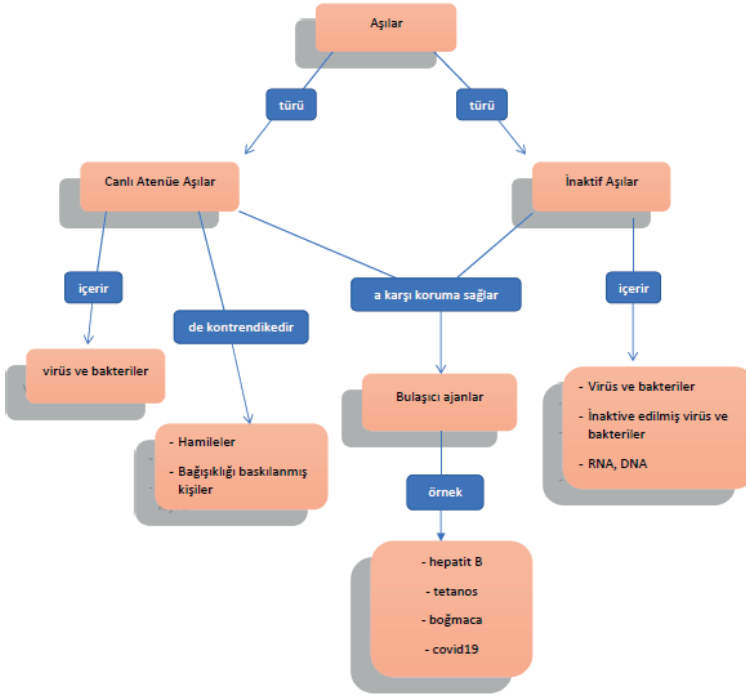
Tablo 4. Aşı metnine ait kavram haritası

Metinde, birinci seviyede iki farklı aşı türü olan canlı atenüe aşılar ve inaktif aşılar yer almaktadır. İkinci seviyede, iki aşı türü için önermeler yer almakta ve aşıların içeriği sunulmaktadır. Ayrıca atenüe aşılar için farklı bir önerme daha bulunmakta ve hamileler ile bağışıklığı baskılanmış kişilerde kontrendike olma durumu verilmektedir. Yine bu seviyede her iki aşı türünün bulaşıcı ajanlara karşı koruma sağladığı durumu çapraz bağlantı olarak yer almaktadır. Bunun yanında hepatitB, tetanos, boğmaca, covid19 gibi kavramlar da birer örnek olarak sunulmaktadır.

Kavram Haritasının Değerlendirilmesi

Bir ölçme-değerlendirme aracı olarak kullanılan kavram haritalarının puanlamasında çeşitli alternatifler bulunmaktadır. Bu alternatifler belli ilkeler çerçevesinde oluşturulur. Bunun yanı sıra eğitimciler yine belli ilkeler çerçevesinde puanlama modelleri oluşturarak kendi modellerini kullanabilirler. Novak ve Gowin, (1984) tarafından hazırlanan yapısal puanlama modeli bunlardan en yaygın kullanılanıdır. Bu puanlama modelinde anahtar kavram, genel kavram, kavram, daha az genel kavram ve özel kavram olacak şekilde

ve kavramlar arasındaki ilişkiler, hiyerarşi, çapraz bağlantılar ve örnekler dikkate alınarak hiyerarşik bir sıra izler. Kavram haritaları hazırlanırken doğru olarak belirtilmiş kavramlar, hiyerarşi, çapraz bağlantılar ve örnekler için belli puanlar belirlenerek toplam puan tespit edilir. Aşağıdaki Novak ve Gowin (1984'ten akt. Kurnaz ve Pektaş, 2013, s. 2) tarafından oluşturulan yapısal puanlama modeline göre kavram haritasının bileşenleri ve bu bileşenleri her biri için belirlenen puan değerleri gösterilmektedir.
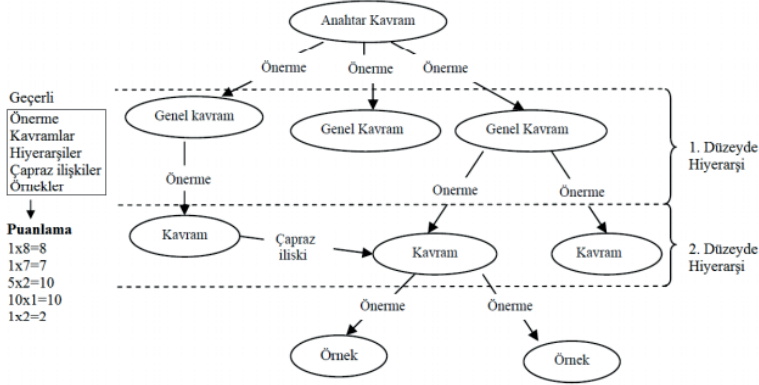
Tablo 5. Puanlama modeli

Bu puanlama modeli temel alınarak yukarıda Tablo 1'de sunulan çeviri teknolojileri kavramına ait puanlama anahtarı aşağıdaki gibidir.

Önerme: 1x13=13

Kavramlar: 1x29=29

Hiyerarşiler: 5x2=10

Çapraz bağlantılar: 10x3=30

Örnekler: 1x2=2

Toplam: 84 puan

Bu puanlama modelinin yanı sıra kavram haritasında yer alan unsurların bir kısmı verilip bir kısmı boş bırakılarak öğrencilerin boş bırakılan kavram, çapraz bağlantı, önerme ve örnekleri tamamlamaları istenebilir. Doldurma kavram haritaları olarak ifade edilen bu modelde öğrenciler verilen bir bütün içerisinden istenilen kavramları seçerek doldurabilecekleri gibi herhangi bir kavram verilmeden doğrudan öğrenci tarafından üretilen kavramların doldurulması şeklinde de olabilir. Doldurma kavram haritaları puanları ise doğru cevaplara tam puan kısmen doğru cevaplara yarım puan ve yanlış cevaplara ise 0 verilerek puanlanabilir.

Diğer bir puanlama sisteminde ise, öğretmenin kendisi önceden bir kavram haritası hazırlar ve öğrencilerin yaptığı kavram haritalarını buna göre değerlendirir. Bu kavram haritasında da öğretmen doğru cevapların ve kısmen doğru cevapların puan değerlerini belirleyerek buna göre değerlendirebilir. Bu puanlama modelinin en büyük olumsuzluklarından biri öğrencinin yaratıcı becerilerini sınırlayabilmesidir. Zira öğrenci öğretmenin fark edemediği çeşitli bağlantıları ortaya koyabilir. Bundan dolayı öğretmen öğrencinin yaratıcı becerileri ortaya koyduğu durumları göz önünde bulundurarak bunları da değerlendirmeye dâhil etmelidir.

Sonuç

Kavram haritaları diğer birçok alanda kullanıldığı gibi çeviri eğitimi alanında da gerek farklı konuların öğretiminde ve metinlerin çözümlemesinde gerekse bir ölçme ve değerlendirme aracı olarak kullanılabilmektedir. Öğretim aracı olarak kavram haritaları çeşitli konuların görselleştirilerek anlamlı öğrenmenin desteklenmesi ve kalıcı öğrenmelerin gerçekleştirilmesi amacıyla kullanılabileceği gibi bir öğretim aracı olarak metinlerin çeviriye yönelik anlam çözümlemesinde yararlanılabilir. Zira kavram haritaları kullanarak öğrenci çeviri yapacağı metni bütün ayrıntıları ile görür ve işlevini yerine getiren daha isabetli çeviri ürünleri ortaya koyar.

Kavram haritaları öğrencilerin yaratıcı becerilerini geliştirdiği için hazırlanacak etkinliklerin öğrenciyi sınırlayacak şekilde düzenlenmesinden kaçınılmalı ve öğrencilerin kendilerini rahatça ifade edecekleri bir yapıda olmalıdır. Bunun yanı sıra kavram haritaları öğrencilerle birlikte hazırlanabilir. Bu durum işbirlikli öğrenme ortamı sunarak öğrencilerin öğrenme yaşantılarını zenginleştirecektir. Ayrıca kavram haritaları görsellerle desteklenerek daha fazla duyu organına hitap edecek şekilde hazırlanarak etkileşim özelliği artırılmalıdır. Öğrencileri internet ortamından konu ile ilgili görseller derleyebilirler. Aynı şekilde metin çözümlemesi yaparken içeriğin görsellerle zenginleştirilmesi etkileşimi artırarak anlamlı öğrenmeler gerçekleştirilmesine katkı sunar.

Çeviri eğitimi nispeten yeni bir alan olduğu için birçok konuda yeni ve farklı türde araştırmalara ihtiyaç vardır. Bununla birlikte bilginin hızla üretildiği ve değiştiği günümüz dünyasında yeni bilgilerin ve uygulamaların çeviri eğitimi alanına nasıl uyarlanacağı ve bunların etkili bir şekilde nasıl öğretileceği üzerinde durulması gereken bir konudur. Kavram haritaları etkili öğrenmeler gerçekleştirmek için başvurulacak araçların başında gelmesinden dolayı çeviri eğitiminde çeşitli konuların kavram haritalarıyla öğretiminin

nasıl yapılacağının ve bunların ne derece etkili olduğunun yapılacak yeni araştırmalarla ortaya konulması ve bu alandaki noksanlıkların giderilmesi gerekmektedir.

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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.

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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 displiner ve/veya disiplinlerarası, kuramsal ve/veya uygulamalı çalışmaları yayımlamaktır.

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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) olarak lisanslıdır.

İşlemleme 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 işlemleme 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) 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 değerlendirmede 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 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.

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, araştrma/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 olmamalıdırlar.
- 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 öğesi 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. Telife bağlı materyaller (örneğin tablolar, şekiller veya büyük alıntılar) gerekli izin ve teşekkürle kullanılmalıdır. Başka yazarların, katkıda bulunanların çalışmaları ya da yararlanılan kaynaklar uygun biçimde kullanılmalı ve referanslarda belirtilmelidir.

Gönderilen makalede tüm yazarların akademik ve bilimsel olarak doğrudan katkısı olmalıdır, bu bağlamda "yazar" yayınlanan bir araştırmanın 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, araştırmanın 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, uyruğundan, 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 araştırmanın 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/_ 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 ingilizce öz ile 600-800 kelimelik İngilizce genişletilmiş özet yer almalıdır. Çalışmanın İngilizce başlığı İngilizce özün üzerinde yer almalıdır. İngilizce ve makale dilinde özlerin 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 bulundukları kurum ve unvanları, kendilerine ulaşılabilecek 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 (6th 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;
(Sayıner ve Demirci 2007, s. 72)
Üç, dört ve beş yazarlı kaynak;
Metin içinde ilk kullanımda: (Ailen, Ciambrune 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
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g) Türkçe Kitap İçerisinde Bölüm
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Mucchielli, A. (1991). *Zihniyetler* [Mindsets] (A. Kotil, Trans.). İstanbul, Turkiye: İletişim Yayınları.
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Tonta, Y., Bitirim, Y., & Sever, H. (2002). T*ürkçe arama motorlarında performans değerlendirme* [Performance evaluation in Turkish search engines]. Ankara, Turkiye: Total Bilişim.
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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
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