Reviewers of This Issue

Contents

Research Article

DOI Numbers

From The Editor

This issue of IJMCL hosts articles from English, Chinese literature and American studies.

Aiquin Wan's article " 'Rotten' Boy Readers of Danmei Fiction: Masculinity and Escapism" focuses on boy readers and the notion of masculinity in the Chinese Danmei literary genre.

Bahar Hurma's and Sanaz Alizadeh Tabrizi's article "Music in Shakespeare's plays" provides a discussion on the relationship between Shakespeare's plays and music.

Şeyma Günsel Çelen and Sanaz Alizadeh Tabrizi's article entitled "Jack's Chaotic Enthronement Victory in Lord of the Flies: Chaos Theory in Golding's Novel" analyze William Golding's novel drawing on the chaos theory by Lorenz.

Last contribution to this issue is an article written by Bora Çağlar Şimşek and Gökçen Kara in which authors examine the impact of the Black Church and Black Faith on the political and social activism of African-Americans from an anthropological perspective.

Asst. Prof. Dr. Özgür Bülent Erdoğan

'Rotten' Boy Readers of Danmei Fiction: Masculinity and Escapism

Aiqing Wang[1]

Abstract

In contemporary China, *danmei*, aka Boys Love, has evolved into a literary genre and subculture with legions of fan producers and consumers, the vast majority of whom are presumed to be heterosexual adolescent girls and youthful women referred to as 'rotten' girls, yet the male 'rotten' readership of *danmei* fiction tend to be overlooked. Given the fact that Chinese *danmei* narratives are prominently featured by a non-reversible seme (top) × uke (bottom) bipartite dichotomy, I propound that fanboys may either identify with the seme or uke role. The identification with virile seme characters, whose penetrated partners are enfeebled, accords with an orthodox masculine ideal, as manifested by Classical literature and the web-based 'stud fiction' and 'feel-good writing'. When identifying with uke characters, *danmei* fanboys can still comply with the indigenous Chinese masculine ideal, in that it is constituted of two interwoven components, viz. *wen* embodying feminine attributes and *wu* embodying masculine attributes. Literati during the Wei and Jin dynasties and Northern and Southern dynasties resort to androgynous demeanour so as to escape from the status quo and social responsibilities. Similarly, *danmei* readers may identify with ukes and seek a sense of security and protection from the potent, invincible semes in a fictional world, thereby mitigating the social pressure in the real world.

Keywords: *Danmei, 'rotten' boys, seme-uke dichotomy, masculine ideal, wen-wu dyad, escapism*

Introduction

In contemporary Chinese literature, there is a marginalised genre dubbed as 耽美 *danmei* 'indulgence in beauty; addicted to beauty' featuring male-male same-sex romance and homoeroticism between pubescent boys and youthful men (Chao 2016, Yang and Xu 2016, 2017a, 2017b, Zhang 2016), which permeated a niche market in mainland China during 1990s (Liu 2009, Yang and Bao 2012, Zhu and Zhang 2015). As female-oriented, gender-inflected fantasies, *danmei* fiction equips readers with aspirations for aesthetics, voyeurism, gender equality, as well as escape from gender constraints and traditional gender norms and zeitgeist (Chou 2010, Zhang 2016, Lilja and Wasshede 2017). Moreover, *danmei* literature enables readers to delight in male characters' aberrant, 'transgressive' conduct and sexual ecstasy (Nagaike 2003, 2015, Nagaike and Aoyama 2015), and to mitigate negative self-image induced by gender-related anxiety via fictionally constructed masculinity and expression of repressed sensual desire (McLelland 1999, Wood 2006, Kamm 2013, Zsila and Demetrovics 2017).

The *danmei* genre, therefore, has attained a quintessential status as an 'oppositional discourse' deviant from its orthodox counterparts and conventional cultural institutions, rendering *danmei* a subculture of ever-growing visibility (Martin 1986: 44-45, Wei 2008, Xu and Yang 2013). Despite the fact that owing to its homosexual essence and interconnection with obscenity (Suzuki 1998, Nagaike 2003, McLelland 2015), *danmei* is subject to stringent government censorship and surveillance from the party-state (Yi 2013, Ng 2015, McLelland 2016, Wang 2019), the marginalised *danmei* subculture has still attracted legions of producers/consumers who are (self-)referred to as 腐女 *funü* 'rotten girl(s)' (Chao 2016, 2017). By virtue of the sensitivity of *danmei* content and the widely dispersed nature of its online communities, there is void of official data regarding the accurate size of *danmei* readership, whereas there has been a salient increased number of young female fans (Wei 2014, Zhang 2016).

In the field of slash, although a well-established conjecture about the average slash fan is being heterosexual and female (see Lichtenberg et al 1975: 222, Russ 1985, 2011, Penley 1992, Cicioni 1998, Jones 2002, Jenkins 2012: 191, among many others), the archetypical image of heterosexual women as fans fantasising male characters might be complicated (Salter and Blodgett 2017: 160) and has been evolving since the advent of Internet fandom (Hellekson and Busse 2014). Nonetheless, in Chinese *danmei* fandom, the vast majority of producers and consumers are still believed to be heterosexual females (Louie 2012, Yi 2013, Xu and Yang 2014, Zhou and Li 2016, Zeng 2017), accounting for 93% of the fanbase (Nanyang Siang Pau 2019), and adolescent girls and youthful women aged below 26 years old occupy 95% of the *funü* cohort (Wang 2018).

Additionally, Chinese 'rotten' girls are predominantly audiences, rather than creators, in that the latter identity entails sufficient time and literary aptitude (Wang 2011, Xu 2015), and all *danmei* producers have to write and publish under pseudonyms for self-protection (Xu and Yang 2013, Zeng 2017).

In sharp contrast to female *danmei* audiences who are in an overwhelming majority, male fans only occupy a trivial proportion. The leading and most illustrious female-oriented online platform for *danmei* literature is called 晋江 文学城 *Jinjiang Wenxue Cheng* 'Jinjiang Literature City' (known as Jinjiang), which has been hosting a prodigious amount of (non-)fanfiction *danmei* writing since being launched in 2003 (Feng 2009, 2013, Xu and Yang 2013, 2014, Zheng 2019). The vast majority of Jinjiang's registered users are female (Feng 2013, Zheng 2016, Guan 2017): according to latest statistics released in December 2020, among over 43,980,000 readers, 91% of them are female (Jinjiang Literature City 2020), and the percentage used to be 93% (Feng 2009, Xu and Yang 2013, Wei 2014). Analogous to male readers, male *dannmei* writers also occupy a trivial minority, compared with their female counterparts (Zhao 2015).

In addition to literary websites exemplified by Jinjiang, the low profile and minority of 'rotten' boys is reflected by their status on social media platforms. For instance, in Baidu Tieba, a keyword-based forum service provided by a Chinese multinational technology corporation, there is a 腐女吧 *funü ba* 'rotten girl forum' which has attracted approximately 4,651,000 registered users and more than 100,000,000 posts by January 2021. However, its equivalent accommodating male fans, i.e. 落坑成腐男吧 *luokeng cheng funan ba* 'falling into a pit and becoming a rotten boy forum', has only 799 participants and 12,233 posts, and another one exclusively for *danmei* ACG (Anime, Comic and Games) fanboys named 动漫腐男吧 *dongman funan ba* 'ACG rotten boy forum' receives even less attention. Similarly, in the 'Super Topic' discussion board function offered by Sina Weibo, a Twitter-like micro-blogging social network with 550 million monthly active users (Lai 2020), a dedicated 腐女大本营 *funü dabenying* 'base camp of rotten girls' has hosted 44,000 visits and 2,651 posts, yet there is lack of any corresponding page for 'rotten' boys. On Zhihu, a Chinese socialised Q&A website parallel to Quora, there are 21,423 followers and 7,337 questions under the tag *funü*; the *funan* cohort, however, has no dedicated tag, and there are only 29 questions addressing or merely pertaining to 'rotten' boys.

Therefore, in this paper I explore the marginalised cohort of 'rotten' boys in the already marginalised *danmei* subculture, who are in an absolute minority and hence are overlooked and under-analysed.

Fanboys of Japanese BL and Chinese *danmei*

Danmei is the equivalent of the Japanese Boys Love (aka BL) that is constituted of commercial and fan-created, textual and visual materials in the form of fiction and ACG (McLelland 2009, 2017, Fujimoto 2015, McLelland and Welker 2015, Welker 2015). Japanese *shōnen'ai* 'boys' love', also commonly known as *yaoi*, draws on the tradition of highly romanticised depiction regarding *bishonen* 'beautiful young men' in comics directed at young women, which first arose in Japan in the 1970s (Toku 2007, McLelland 1999, 2000, 2005, Fujimoto 2004, Galbraith 2015), and has dispersed mainland China since 1991 as imported cultural products (Liu 2009, Louie 2012, Feng 2013, Welker 2015). It is noteworthy that since BL characterisation simply signifies a third gender that is virtually irrelevant to male-male homosexuality (McLelland 2005), the gay activist Satō castigates that BL literature is detrimental to social tolerance towards homosexuality owing to distorted depictions and abnegation of characters' gay identity (Mizoguchi 2008: 179-182).

In Japanese BL subculture, a specific label *fudanshi* 'rotten boy' is deployed to denote self-identified heterosexual as well as gay and bisexual male audiences, who comprise a considerable proportion of BL audiences (Welker 2006, Hester 2015, Nagaike and Aoyama 2015). In terms of BL media consumption motives, there is no salient distinction regarding fans' gender (Zsila et al 2018). Particularly, a substantial number of heterosexual male viewers/readers declare an interest in BL, which indicates the escapist potential of BL texts in terms of bounds of conventional masculine identity and norms. That is to say, the fascination of *fudanshi* is not triggered by the sexual orientation of BL characters, but rather the freedom to express vulnerability and passivity, namely, the embodiment of qualities that have been traditionally gendered as feminine and hence been stigmatised when expressed by males (Yoshimoto 2008, 2010). Furthermore, heterosexual *fudanshi* demonstrates a subconscious psychological male intention to self-feminise via male consumers' identification with the images of seemingly homosexual men, thereby abnegating the socially imposed construal of a typical masculine ego (Nagaike 2015). Alternatively, *fudanshi* 'plays' with BL and its gender representation, so as to obtain entertainment or autonomous subjectivity in a non-patriarchal genre (Nagaike and Aoyama 2015).

An entertaining yet thought-provoking Japanese work concerning *fudanshi*'s practices, emotions and thoughts is Atami Michinoku's 2015 manga *Fudanshi Kōkō Seikatsu* 'Rotten Boys' High School Life' that has been adapted into TV anime; the protagonist is a Japanese schoolboy fascinated by BL romance and endeavouring to discover fellow fanboys to share his passion (Haley-Banez 2016, Loo 2016). In *Fudanshi Kōkō Seikatsu*, the *fudanshi* protagonist is dissatisfied

with the modifying/defining expression 女性向け 'for women' preceding BL (Episode 1 'The Daily Life of a *Fudanshi* High School Student'), but his mindset shares similitude with that of a *fujoshi* 'rotten girl': for instance, the *fudanshi* protagonist chooses to attend a mixed-gender school, because he perceives that male-male intimacy in boys' schools is prone to be induced by lack of choice, rather than true love (Episode 2 'My Classmates'). This construal bears resemblance to a Chinese cyberspace motto that 异性恋是为了传宗接代, 同性恋才是真爱 *yixinglian shi weile chuanzongjiedai, tongxinglian caishi zhenai* 'heterosexuality is for reproduction, yet homosexuality is for love', [2] which is frequently promulgated in 'rotten' communities and adopted as the chapter title of an online novel 王者老公: 老婆求别坑 *Wangzhe Laogong: Laopo Qiu Biekeng* 'King Husband: Darling Please Don't Hold Me Back' (Chapter 925).

In terms of *funan* in Chinese *danmei*, they are substantially less active and visible compared with their female counterparts who have been nurturing a prosperous transnational literary industry (Wang 2011, Wei 2014, Xu 2015) and have established interactive online and offline communities (Xu and Yang 2014). According to my scrutiny of *luokeng cheng funan ba* 'falling into a pit and becoming a rotten boy forum', amongst the 12,233 posts, only less than 10% of them appertains to *danmei* works, whereas the remaining contents are predominantly constituted of advertisements and friend/partner-seeking posts, as well as occasional complaints about the unpopularity of this forum. Furthermore, as pointed out by Xu and Yang (2014), in dedicated Baidu forums exclusively for *funü*, there are heterosexual men who pretend to be 'rotten' and post their sexually suggestive selfies and photographs with their 'boyfriends', so as to seduce young girls intrigued by the 'rotten' allusions.

Apart from disparate fanbase demographic constitutions, another discrepancy between Chinese *danmei* and slash lies in the top-bottom dichotomy. In stark contrast to slash that is characterised by versatility (Xiao 2018), *danmei* manifests a preponderant and patent distinction between攻 *gong* 'seme' (top; insertive) and 受 *shou* 'uke' (bottom; receptive) roles, impinged upon by the Japanese BL (Pagliassotti 2010, Zhang 2016, Yang and Xu 2017b), and the so-called 互攻 *hugong* 'versatile' pattern, which literally means 'mutual seme', are attested in an acute minority. For instance, on Jinjiang, there are over 149,000 narratives marked by a well-defined seme-uke chasm, yet only 14,579 works concern versatile protagonists. In terms of the size of readership, the most popular novel involving a clear top-bottom discrepancy is 天官赐福*Tianguancifu* 'Blessing from Heavenly Officials', the chef-d'oeuvre of a renowned yet contentious contracted Jinjiang writer墨香铜臭 Moxiangtongxiu, which has been ranking

---

[2] Unless specified otherwise, all extracts and fiction titles are translated by myself.

the highest on readers' voting list on Jinjiang since its release in 2017, and has received an average of 2,370,429 views per chapter and 1,930,241 comments by January 2021. In contrast, the most-read narrative with a *hugong* mode, viz. the celebrated 撒野 *Saye* 'Act Wildly' by another author pseudonymed 巫哲Wuzhe, has only received 1,455,054 views per chapter on average and 418,970 comments in total.

Therefore, when investigating 'rotten' boys' mentality, I focus on fiction entailing a seme-uke bipartite dichotomy by analysing two circumstances: when 'rotten' boys are identifying with the seme role, and when they are identifying with the uke role.

Identifying with semes

I postulate that identifying with the seme role does not contradict the heterosexual orientation of 'rotten' boys or impose psychological pressure regarding gender identification.

The embracement of male-male emotional and erotic bonds in traditional Chinese culture can be encapsulated both socially and biologically. The terminology 'homosexuality' is not employed here, in that this expression is non-indigenous and was adopted from Western sexology through Japanese translation (Sang 2003: 100-106). The long-standing tolerance towards male-male intimacy in imperial China was not devastated by the process of Westernisation until the Qing (1644-1912) era, during which the educated elite was impinged upon by Western sexual discourse and sexology notion (Hinsch 1990, Ruan 1991, Van Gulik 2002) as well as scientific determinism marginalising and pathologising non-reproductive sexuality (Dikotter 1995: 145, Kong 2016).

In traditional Chinese society, orthodox masculinity was regarded as societal and familial duties of establishing and maintaining matrimonial relationships, instead of sexual identity or orientation (Sommer 2002, Song 2004: 91, Kong 2016). That is to say, the orthodox sexual ideal in imperial China was constructed based on social hierarchies in a patriarchal system rather than homo-hetero binarism, so male-male same-sex sexuality was construed as well-established social, rather than erotic, relationships (Kong 2016), and manhood was perceived homosocially (Song 2004: 173). Biologically, conventional Chinese culture also held a neutral attitude towards male-male same-sex intimacy and carnality (Chou 2011, Wang 2011): traditional Chinese medicine did not treat homosexuality as a sexual perversion or sickness, and the traditional Taoist cosmology suggested that an individual was naturally an integration of both the feminine *yin* and the masculine *yang* (Furth 1988, Vitiello 1992), so the *yin*/*yang* framework functioned as a

gender matrix expounding the absence of homophobia in pre-modern Chinese culture (Song 2004: 59-60, 129-131).

These pivotal perceptions account for a fact that emotional bonds and sexual intercourse between men were comprehensively tolerated during numerous historical periods in pre-modern China (Ruan and Tsai 1987, Hinsch 1990, Ruan 1991, Louie 2002, 2012): according to 阅微草堂笔记 *Yuewei Caotang Biji* 'Jottings from the Grass Hut for Examining Minutiae' composed by an elite politician and philosopher Ji Yun (1724-1805) (Chan 1993, 1998: 8, Riegel 2010, Chang 2013), the extant record concerning the custom for men to have kept boys can be traced back to the iconic, semi-mythical emperor Huangdi circa 2700 BC; during historical periods such as the Han dynasty (202 BC-220 AD), 40% of emperors had same-sex bondservants (Zhu and Zhang 2017). The pervasion of male-male love and homoeroticism can also be embodied by the existence of a myriad of relevant literary and slang terminologies, e.g. 断袖 *duanxiu* 'cut sleeve' (Hinsch 1990: 53, Gil 1992), 分桃 *fentao* 'share peach' or 余桃 *yutao* 'remaining peach' (Wu 2003, Kong 2016), 男风 *nanfeng* 'male trend' (Vitiello 1992, Chou 2001), 龙阳之好 *longyang zhi hao* 'passion of Longyang' (Stevenson and Wu 2013: 13), etc.

That is to say, as long as the erotic acts abided by Confucian power hierarchies, family-kinship institutions and filial obligation of procreation (Volpp 2001, Brownell and Wasserstrom 2002, Kang 2009, Feng 2013), and men could refrain from excessive sexuality, male same-sex encounters and relations were not censured (Kong 2016).

More significantly, anal penetration between males accorded with classism and ageism (Sommer 1997), so men could sexually penetrate and dominate social inferiors of both genders as a manifestation of social superiority, without being subjected to stigma of homosexuality or bisexuality (Chou 2001). Therefore, epicene, youthful men of an inferior, subservient position, such as female impersonators of Peking Opera (Brook 1998: 231-233, Goldstein 2007: 39-40), fell prey to homoerotic carnality and lust of members of aristocratic and moneyed classes in feudal China (Van Gulik 2002, Song 2004, Wu 2004), but there was no deleterious effect on the morality or masculinity of men assuming the penetrator role—such audacious defiance against normative sexual norms even highlighted the elite status of the upper classes and escalated affluent literati amongst their peers (Brook 1998: 231-233, Goldstein 2007: 39-40, Kang 2009: 116).

As a consequence, when consuming *danmei* literature and identifying with the dominant seme, males are immune from apprehension or anxiety about their masculinity or superiority. In *danmei* fiction featured by a specific, non-reversible top-bottom dichotomy, (pubescent) uke characters are prone to be depicted as

being youthful, yet effeminate-looking and delicate-featured in a clichéd fashion. The seme protagonists, however, are typically characterised by virility and masculine demeanour, especially in writing composed by male authors. For instance, although male writers are in a trivial minority (Zhao 2015), there is an exemplary and prolific male *danmei* writer published under the pseudonym 非天夜翔 Feitianyexiang and arguably a few others, who is disposed to create characters demonstrating a higher degree of masculinity. To be more specific, the seme characterisation created by Feitianyexiang is frequently marked by 'stallion-like' sexuality including a tanned skin tone, bulging muscles, martial strength and indomitable personality, exemplified by novels 鹰奴 *Yingnu* 'Eagle Slave' (Chapter 1), 王子病的春天 *Wangzibingde Chuntian* 'Spring of Prince Syndrome' (Chapter 1) and 国家一级注册驱魔师上岗培训通知 *Guojia Yiji Zhuce Qumoshi Shanggang Peixun Tongzhi* 'Training Announcement of Level-One State Registered Exorcists' (Chapter 1). It is notable that Feitianyexiang's aesthetic preference for men's masculinity in terms of faces, bodies and personality traits accords with that of homosexual males in contemporary China (Zheng and Zheng 2015, 2016, Zheng et al 2016, Zheng 2019a), in contrast to Chinese heterosexual women who typically prefer feminised male faces (Liu and Wu 2016, Zheng 2019b).

Classical Chinese literature also abounds in depictions regarding feminised masculinity of men assuming a penetrated role in male-male anal sexual intercourse. Take the literary writing during the Ming (1368-1644) and Qing (1644-1912) era as an example: given the fact that in 1880, the literacy rate of Qing males was 30%-45%, while that of females was only 2%-10% (Rawski 1979: 23, Jin and Liu 2010: 155), it can be presumed that both the producers and consumers of fiction narrating male-male homoeroticism were predominantly male in the Ming and Qing dynasties. It is noteworthy that in these works, men assuming an insertive role in anal sexual encounters tend to have female partners simultaneously, rendering their masculinity unscathed.

Therefore, I propound that when identifying with a virile seme whose partner is enfeebled, feminised or androgynous, 'rotten' boys are consuming BG (boy-girl, viz. heterosexual-oriented) literature within a heteronormative and patriarchal frame. In *danmei* fandom, feminised ukes are affectionately referred to as 娘(炮)受 *niang(pao) shou* 'sissy uke' and paired with dominant semes labelled as 强攻 *qiang gong* 'strong/powerful seme' or 流氓攻 *liumang gong* 'hooligan seme', as in novels 樱桃树下 *Yingtao Shu Xia* 'Under the Cherry Tree', 娘娘腔 *Niangniangqiang* 'Nancy', 就是吃定你 *Jiushi Chiding Ni* 'Win You Over', 附加遗产 *Fujia Yichan* 'Added Inheritance', etc.

In a sense, this subcategory of *danmei* writing bears similitude with the unflatteringly-called 种马文 *zhongma wen* 'stud fiction', which, according to Feng (2013: 10), is male-authored, blatantly-presented and Web-based male fantasy. Male protagonists in 'stud fiction' are equipped with supreme prowess to reverse history and simultaneously attain numerous beautiful women (Feng 2013: 38); additionally, in time-travel 'stud' romances, male protagonists are blessed by an authorial 金手指 *jin shouzhi* 'golden finger' that enables them to conquer the past via modern technologies (Feng 2013: 93). I posit that fundamentally, both 'stud fiction' and *danmei* narratives exaggerating a strong-weak seme-uke dichotomy are male-oriented web 爽文 *shuangwen* 'feel-good writing' that encapsulates the conventional heteronormative system and patriarchal structure.

There are, of course, *danmei* works featured by a strong-strong seme-uke bipartite model, such as the fantasy-styled 提灯映桃花 *Tideng Ying Taohua* 'Peach Blooms Illuminated by a Lamp', the immorality cultivation tale 六爻 *Liuyao* 'Hexagram', the horror-themed 死亡万花筒 *Siwang Wanhuatong* 'Kaleidoscope of Death', the detective novel 破云 *Po Yun* 'Breaking Clouds' and its sequel 吞海 *Tun Hai* 'Swallowing Oceans', etc. In particular, in a zombie-themed narrative entitled 不死者 *Busizhe* 'The Immortal', the author adopts an omegaverse (aka ABO) setting that surrealistically entails blurred biological roles, yet the omega uke, who is supposed to be frail for being in the lowest position in the hierarchical system, demonstrates palpable physical and mental strength like alphas, rendering the alpha-omega pair-bond an atypical strong-strong one. I propound that when identifying with semes in *danmei* fiction marked by a strong-strong seme-uke pattern, male 'rotten' readers can perceive the dominance in a more intense manner, because to be the active partners of ukes who are already enriched by robust masculine attributes, 'rotten' readers can feel even more virile. Such a strong-strong mode is analogous to Radway's (1984: 101, 125) finding on some heterosexual romances, in which heroines possess both independence and feminine characteristics and pursue partners of stereotypical masculinity (Chao 2016, Zhou et al 2018).

An escalated subcategory accommodating *funan*'s identification with virile seme characters is 年下 *nianxia*, which literally means 'age below' and denotes the younger age of semes. The label *nianxia* may unexpectedly overlap with incestuous narratives including 父子文 *fuzi wen* 'father-son writing' and 兄弟文 *xiongdi wen* 'brother-brother writing' that feature biological or adoptive relationships in both period and modern settings, e.g. 杀破狼 *Sha Po Lang* 'Killing, Devastation, Wolf', 大哥 *Dage* 'Older Brother' and 快穿之完美命运 *Kuaichuanzhi Wanmei Mingyun* 'Perfect Destiny of Quick Time Travel'. In genres of immorality cultivation and *wuxia* 'Chinese knighthood; martial chivalry', partners of *nianxia* semes are frequently their senior apprentice-brothers and masters, as in 反派他

过分美丽 *Fanpai Ta Guofen Meili* 'The Villain is Excessively Beautiful' and 人渣反派自救系统 *Renzha Fanpai Zijiu Xitong* 'Arch-Villain's Self-Rescue System'. These *nianxia* protagonists are supposed to occupy an inferior position in the social hierarchy, prescribed by ageism, but they manage to take an active role in male-male sexual intercourse, which subverts the homosocial system. The subversion, therefore, intensifies *funan*'s reading pleasure as an element of 'feel-good writing'.

Identifying with ukes

In Japanese BL fandom, a considerable proportion of *fudanshi* exhibits a strong attachment to the penetrated uke role and an inclination to identify with the sexually passive uke (Yoshimoto 2010), which might be attributed to the fact that BL narratives predominantly adopt the perspective of uke protagonists (Nagakubo 2005). Essentially, such psychological sympathy towards and identification with uke characters illuminate a fundamentally playful attitude of *fudanshi* towards well-established gender conceptions, as well as their desire for self-feminisation. The self-feminisation desire is justified by the discourse on androgyny underlying *fudanshi*'s affection for BL products, in which most male characters are feminised, or rather, androgynous (Nagaike 2015).

Parallel to Japanese BL literature, *danmei* on Jinjiang is primarily constituted of works adopting a uke's perspective: among stories with specified narrative perspectives, there are approximately 100,000 of them adopting the perspective of ukes, whereas only 48,700 narratives are from the perspective of semes. I argue that when consuming *danmei* literature, Chinese 'rotten' boys may identify with uke characters, by virtue of the traditional masculine ideal and the 'soft masculinity' in the contemporary society.

Disparate from the Western ideology that differentiates masculinity from femininity as the inverse of each other, the orthodox, indigenous Chinese masculine ideal is constituted of two components, viz. 文 *wen* 'cultural attainment' encapsulating feminine properties, and 武 *wu* 'martial valour' encapsulating masculine properties (Louie 2002). These two masculine identities are not mutually exclusive, and are deemed superior to normative manhood (Hinsch 2013: 91). The *wen-wu* dyad illuminates that traditional Chinese culture prioritises *wen* (the mind) over *wu* (the body), so cultural attainment takes priority over physical prowess, and is construed as the embodiment of power and privilege (Louie 2014). Brutes with brawn but no *wen* are disdained as 'macho eunuchs' who are essentially impotent for failing to fulfil the ethos of Confucian masculinity (Louie 1991). The preponderance of *wen* is also reflected by Confucius, who, as the god of *wen*, has been serving as a potent epitome for complying with the Chinese creed

of 君子 *junzi* 'gentleman' for millennia (Louie 2003), as well as the terminology 文人 *wenren* 'literati' that is frequently interchangeable with that denoting government officials (Louie 2014). More importantly, since in both archaic and modern periods, the vast majority of literary writings are composed by *wenren*, ideals of masculinity can hence only be perceived from the perspective of the civil *wen* (Louie 2013). Consequently, effeminate, fragile 才子 *caizi* 'scholars' are regarded as the epitome of exemplary masculinity in pre-modern China, and Chinese masculinity is fundamentally constructed in a homosocial network, not with the opposite gender (Song 2004: 157-158). In the literary realm, feminised characters are also warmly received by an intellectual readership owing to an integration of a fashion for high aestheticism and a literati rejection of mainstream social conventions (Wu 2003).

In *danmei* literature, it is clichéd to divide the *wen-wu* combination by means of characterising a masculine seme representing *wu* and a feminine uke representing *wen*. For instance, both SCI 谜案集 *SCI Mianji* 'Special Criminal Investigation' and 犯罪心理 *Fanzui Xinli* 'Criminal Psychology' portray a policeman seme and a psychologist uke; in period stories such as 乱世为王 *Luanshi Weiwang* 'King of Turbulent Times' and 相见欢 *Xiangjianhuan* 'Ecstasy of Encounters', the semes are analogous to *wuxia* heroes, while the ukes remind me of the traditional image of fragile, effeminate *caizi* 'scholars' who demonstrate *wen* 'soft' masculinity (Louie 2002: 59) and all eulogised masculine attributes in the literary discourse of ideal heterosexual love and courtship (Song 2004: 19-20). Given the long-existing embracement of *wen-wu* integration in masculinity, male *danmei* readers can delight in the identification of uke characters.

In contemporary China, although the restructured masculine ideal still manifests essential qualities of a *wen-wu* dyad, it is more 'softened' and femininised. The popular culture industry has produced icons with blurred gender boundaries across East Asia, inducing youth culture and media to accept an updated ideal of Chinese masculinity that departs from the orthodox norms subtly yet preponderantly (Louie 2012). Since the 19th century, *wen* has undergone reconstitution from scholastic learning to monetary power, and by the beginning of the 20th century, this transformation has become explicit (Louie 2000). In the post-Mao era under a global context, a Chinese 'crisis of masculinity' occurs accompanied by economic reform and opening up as well as productivist and consumerist values, which undermines the Confucian model of manhood and replaces the selfless and asexual Maoist revolutionary heroes (Song and Hird 2013: 8). Intrigued by the 'soft' masculinity as a new type of male aesthetics as well as a novel trend of 'consumption of sexualised men' via the female gaze (Hu 2017, Wang 2017, Zhou 2017, Li 2020), Chinese adolescent boys and girls are palpably impinged upon by the gender ambiguous pop culture and thus idolise

effeminate-looking, delicate-featured and makeup-clad youthful male stars who are collectively labelled as 小鲜肉 *xiao xian rou* 'little fresh meat' (Wu 2016, Buchenbacher 2018, Keegan 2018, Gao 2019). The emergence and popularity of 'little fresh meat' as a cannibalistic metaphor imbued with sexual innuendo signifies the increasing (purchase) power of women and consumerism (Jung 2009, 2011: 39, Louie 2012, Zhang and Negus 2020).

Therefore, given the well-established and long-existing embracement of the integration of *wen* and *wu* in traditional Chinese culture, as well as the tolerance towards 'soft' masculinity in the contemporary society, male readers can freely identity with the feminised uke role in *danmei* literature, without dreading their male identities or masculinity.

Furthermore, when identifying with ukes in *danmei* writing with a strong seme × weak uke dyad, *funan* audiences can easily, and maybe subconsciously, comply with Confucian societal and familial hierarchies. In the Chinese ethical system, the superiority-inferiority dichotomy underpins two of the three essential relationships, viz. emperor and subject, father and son, as well as husband and wife, in that even an emperor is in the son and subject role at puberty. Therefore, men marked by a soft, gentle and deferential disposition accord with social norms and hence are morally acceptable (Gu 2015, Zhao and Madill 2018). Under the palpable Confucian moral codes and precepts, 孝 *xiao* 'filial piety' functions as a pivotal virtue that encompasses material and emotional components of both parent-child and authority-subordination relationships, as well as social structures, ethical requirements and power dynamics (Yao 1995, Hwang 1999, Ikels 2004: 187-191, Larm 2012, Bedford and Yeh 2019, Van Norden 2019, Yeh and Bedford 2020). Apart from filial piety, the 'five constant human relationships' (五伦 *wu lun*) underpinning Confucian ethical teachings also entail another role-based virtue 悌 *ti* 'fraternal reverence; brotherly love' that prescribes veneration of elder brothers (Hsü 1970, Fang 2012, Harbsmeier 2015).

I postulate that the parallel between a malleable, subservient uke and an obedient son/younger brother lies in their submissive status in familial and societal hierarchies. The strong seme × weak uke mode may indeed overlap with a familial hierarchy: on Jinjiang, incestuous love stories account for approximately 6% of *danmei* works, which are predominantly comprised of father-son narratives theming on control, imprisonment, escape and final reconciliation. In these stories, potent fathers typically play the seme role and the fatherhood is sometimes explicitly equated to statehood, while the uke sons are impotent, possessing sex appeal as a substantial leverage (Xu and Yang 2013). Therefore, whether consciously or subconsciously, these young *funan* consumers indeed comply with the conventional Confucian values as filial sons and possibly also as fraternal younger brothers.

Additionally, identifying with 'soft', feminised uke characters enables *funan* readers to escape from reality, analogous to the literati during Wei and Jin dynasties (220-420) and Northern and Southern dynasties (420-589). This historical period is prominently renowned for aesthetic preference for men's androgynous physical properties and deeds, including transvestism, remaining beardless, perfuming wardrobes, as well as wearing makeup, scented sachets (Zhu and Lu 2014, Chen 2017, Li 2017) and feminised clothing featured by extravagant styles, flamboyant colours and elaborate embellishments (Zhao 2015, Guo 2016, Wang and Li 2018). In a collection 世说新语 *Shishuo Xinyu* 'Recent Anecdotes and the Talk of the Age' recounting unrestrained conduct and illuminating cultural ideologies and social practices among the elite (Felt 2014, Sanders 2014), there is a dedicated chapter entitled 容止*Rongzhi* expatiating gorgeous appearance and epicene demeanour. Among all thirty-nine anecdotes in this chapter, there are seventeen accounts adulating male personages' androgynous attractiveness caused by their resemblance to women (Han 2004, Tang 2013, Xie 2017). The rationale behind the feminised aesthetic preference lies in scholars' escapist mindset triggered by their incompetence in enhancing the status quo of the turbulent age. As a consequence of their frustration, those literati resort to the opposite gender role that is exempted from social responsibilities in feudal China, by means of adopting feminine qualities in a superficial fashion (Zhu and Lu 2014).

In contemporary China, youngsters, including both students and those in their early career, are plagued by social and peer pressure, as reflected by the ten Words of the Year 2020 released by 青年文摘 *Qingnian Wenzhan* 'Youth Literary Digest'. Among the ten Internet 'hot words', five of them are directly correlated with the identity and hence the economic and psychological pressure of young Chinese people, viz. 打工人 *dagong ren* 'gig person', 尾款人 *weikuan ren* 'balance payer', 工具人*gongju ren* 'cat's paw', 后浪 *houlang* 'Gen Z', as well as 双节棍 *shuangjie gun* that literally means 'nunchaku' yet is a contracted neologism denoting one who is still a 光棍 *guanggun* 'bachelor' after the couple-oriented 双节 *huangjie* 'double festivals'. Another listed 'hot word' appertaining to young people's mental stress is 网抑云 *wangyi yun* which is a homophone of 网易云 *wangyi yun* 'NetEase Cloud', a music streaming service developed by NetEase, yet innovative netizens substitute the character 易 *yi* with its homophone抑 *yi* 'depression', rendering the service 'NetEase Depression Cloud', so as to refer to the prodigious amount of sentimental and dismaying comments on the platform. Additionally, there are other 2020 words pertaining to (victimised) identities of young generations, such as 做题家 *zuoti jia* 'person of (only) book smarts', 社畜 *shechu* 'corporate slave' and the metaphorical 韭菜 *jiucai* '(reaped) chives', as well as those reflecting their job anxieties, such as '996' which denotes a working hour system requiring employees to work from 9am to 9pm for six days per week,

and its deteriorated version of '007'. Therefore, I posit that male readers may resort to *danmei* as 'feel-good writing' by identifying with uke characters who are exempted from overwhelming social responsibilities and can always seek a sense of security and protection from their invincible seme partners in the fictional world.

Conclusion

Analogous to the Japanese BL subculture, Chinee *danmei* fandom is also predominantly comprised of 'rotten' girls, rendering 'rotten' boys in an acute minority. *Danmei* literature is prominently featured by a clearly-defined, non-reversible seme-uke dichotomy, so parallel to their female counterparts, male 'rotten' readers may either identify with the seme or uke role. The identification with virile seme characters in narratives concerning a strong seme × weak uke dyad is not deviant from an orthodox masculine ideal, which is embodied by depictions in Classical literature, so *funan* readers are immune from apprehension about their masculinity or superiority. On the contrary, it enables male *danmei* readers to attain enjoyment from consuming feminised or androgynous partners as a type of 'feel-good writing', especially if the relationship adopts a strong-strong mode, or falls under the subcategory of *nianxia*, viz. when the enfeebled uke partners are older and hence socially more superior. In terms of identifying with uke characters, it is compatible with the indigenous Chinese masculine ideal integrating the feminine facet of *wen* and the masculine facet of *wu*, which is also epitomised by the 'soft masculinity' in contemporary China; the identification also complies with the conventional Confucian hierarchies prescribing filial sons and fraternal younger brothers. More significantly, parallel to historical literati promulgating androgyny by superficially imitating the gender that is exempted from social responsibilities, *funan* readers may identify with the uke characters, attributed to an escapist mentality in face of social pressure, thereby seeking a sense of security and protection from the potent, invincible semes in a fictional world.

References

Brook, Timothy. 1998. *The Confusions of Pleasure: Commerce and Culture in Ming China.* Berkeley: University of California Press.

Brownell, Susan and Jeffrey N. Wasserstrom. 2002. Introduction: Theorizing Femininities and Masculinities. In *Chinese Femininities/Chinese Masculinities: A Reader*, eds. Susan Brownell and Jeffrey N. Wasserstrom, 1-42. Berkeley and Los Angeles: University of California Press.

Büchenbacher, Katrin. 2018. China's meat divide. *Global Times*. 19 July 2018.

Chan, Leo Tak-Hung. 1993. Narrative as Argument: The Yuewei caotang biji and The Late Eighteenth-Century Elite Discouse on The Supernatural. *Harvard Journal of Asiatic Studies* 53.1: 25-62.

Chan, Leo Tak-hung. 1998. *The Discourse on Foxes and Ghosts: Ji Yun and Eighteenth-Century Literati Storytelling.* Hong Kong: The Chinese University of Hong Kong Press.

Chang, Qing. 2013. Qiantan Yuewei caotang biji yu Soushenji zhong sierfusheng gushi de yitong [The Resurrection Stories in 'Notes of the Yuewei Hermitage' and 'In Search of the Supernatural': Similarities and Differences]. *Journal of Harbin University* 04: 62-65.

Chao, Shih-chen. 2016. Grotesque Eroticism in the Danmei Genre: The Case of Lucifer's Club in Chinese Cyberspace. *Porn Studies* 3.1: 65-76.

Chao, Shih-chen. 2017. Cosplay, Cuteness, and Weiniang: The Queered Ke'ai of MaleCosplayers as 'Fake Girls'. In *Boys' Love, Cosplay, and Androgynous Idols: Queer Fan Cultures in Mainland China, Hong Kong, and Taiwan*, eds. Lavin Maud, Ling Yang and Jamie Jing Zhao, 20-44. Hong Kong: Hong Kong University Press.

Chen, Xinyi. 2017. Lun weijin mingshi baitaixiang [On the diversity of the elite during the the Wei and Jin Dynasties]. *Motherland* 10: 69-70.

Chuang, Tzu-i. 2005. The Power of Cuteness: Female Infantilization in Urban Taiwan. *Greater China*: 21-28.

Chou, Dienfang. 2010. Exploring the meaning of Yaoi in Taiwan for female readers: From the perspective of gender. *Intercultural Communication Studies* 19: 78-90.

Chou, Wah-Shan. 2001. Homosexuality and the Cultural Politics of Tongzhi in Chinese Societies. *Journal of Homosexuality* 40.3-4: 27-46.

Cicioni, Mirna. 1998. Male pair-bonds and female desire in fan slash writing. In *Theorizing Fandom: Fans, Subcultures and Identity*, eds. Cheryl Harris and Alison Alexander, 153-178. NJ: Hampton Press, Inc.

Dikotter, Frank. 1995. Sex, *Culture and Modernity in China*. HongKong: HongKong University Press.

Fang, Tingting. 2017. Weijinnanbeichao xuexue yu meixue [Metaphysics and aesthetics during the Wei and Jin Dynasties and Southern and Northern Dynasties]. *Youth Literator* 18: 58.

Fang, Xudong. 2012. Confucian Ethics and Impartiality: On the Confucian View about Brotherhood. *Frontiers of philosophy in China* 7(1): 1-19.

Farrer, James. 2002. *Opening Up: Youth Sex Culture and Market Reform in Shanghai*. Chicago: The University of Chicago Press.

Farris, Catherine. 1988. Gender and Grammar in Chinese: With Implications for Language Universals. *Modern China* 14(3): 277-308.

Farris, Catherine. 1994. A semiotic analysis of sajiao as a gender marked communication style in Chinese. In *Unbound Taiwan: Closeups from a distance*, eds. Marshall Johnson and Fred Y. L. Chiu, 1-29. Chicago, IL: University of Chicago.

Felt, David Jonathan. 2014. Emotional Regime of the Shishuo Xinyu. *Early Medieval China* 20: 60-82.

Feng, Jin. 2009. 'Addicted to Beauty': Consuming and Producing Web-Based Chinese Danmei Fiction at Jinjiang. *Modern Chinese Literature and Culture* 21.2: 1-41.

Feng, Jin. 2013. *Romancing the internet: Producing and consuming Chinese web romance*. Danvers, MA: Brill.

Fujimoto, Yukari. 2004. Transgender: Female Hermaphrodites and Male Androgynes'. *U.S.-Japan Women's Journal* 27: 76-117.

Fujimoto, Yukari. 2015. The evolution of bl as 'playing with gender': Viewing the genesis and development of BL from a contemporary perspective. In *Boys Love Manga and Beyond: History, Culture, and Community in Japan*, Eds. Mark McLelland, Kazumi Nagaike, Katsuhiko Suganuma and James Welker, 76-92. Jackson: University Press of Mississippi.

Furth, Charlotte. 1988. Androgynous Males and Deficient Females: Biology and Gender Boundaries in Sixteenth- and Seventeenth-Century China. *Late imperial China* 9(2): 1-31.

Galbraith, Patrick W. 2015. Moe talk: Affective communication among female fans of yaoi in Japan. In *Boys Love Manga and Beyond: History, Culture, and Community in Japan*, Eds. Mark McLelland, Kazumi Nagaike, Katsuhiko Suganuma and James Welker, 153-168. Jackson: University Press of Mississippi.

Gao, Helen. 2019. 'Little Fresh Meat' and the Changing Face of Masculinity in China. *The New York Times*. 12 June 2019.

Gil, Vincent E. 1992. The Cut Sleeve Revisited: A Brief Ethnographic Interview with A Male Homosexual in Mainland China. *The Journal of Sex Research* 29.4: 569-577.

Goldstein, Joshua. 2007. *Drama Kings: Players and Publics in the Re-Creation of Peking Opera, 1870-1937.* Berkeley: University of California Press.

Gu, Hongming. 2015. *Chunqiu Dayi [The Spirit of the Chinese People].* Chengdu: Sichuan Literature and Arts Publishing House.

Guan, Wei. 2017. Cong danmei xiaoshuo chuangzuo kan wangluo wenxue fazhan kunjing [Look from BL creation the development of network literature]. *Journal of Gansu Normal Colleges* 22.2: 11-13.

Guo, Xiaowen. 2016. Weijinnanbeichao shiqide fushi fengshang [The clothing style of the Wei and Jin Dynasties and Southern and Northern Dynasties]. *Journal of Hubei University of Economics* 13.12: 148-149.

Haley-Banez, Jordain. 2016. Exclusive: Seven Seas Licenses The High School Life of a Fudanshi Manga. *Anime News Network.* 05 August 2016. https://www.animenewsnetwork.com/news/2016-08-05/exclusive-seven-seas-licenses-the-high-school-life-of-a-fudanshi-manga/.105022.

Han, Jun. 2004. Lun gudai wenxue jiaoxuezhong de shenmei [On aesthetics in literary education in ancient China] *Education and Vocation* 24: 23-24.

Harbsmeier, Christoph. 2015. On the Nature of Early Confucian Classical Chinese Discourse on Ethical Norms. *Journal of Value Inquiry* 49: 517-541.

Hellekson, Karen and Kristina Busse. 2014. Fan Identity and Feminism. In *The Fan Fiction Studies Reader*, eds. Karen Hellekson and Kristina Busse, 75-81. Iowa: University of Iowa Press.

Hester, Jeffry T. 2015. Fujoshi emergent: Shifting popular representations of yaoi/BL fandom in Japan. In *Boys Love Manga and Beyond: History, Culture, and Community in Japan*, Eds. Mark McLelland, Kazumi Nagaike, Katsuhiko Suganuma and James Welker, 169-189. Jackson: University Press of Mississippi.

Hinsch, Bret. 1990. *Passions of the Cut Sleeve: The Male Homosexual Tradition in China*. Berkeley: University of California Press.

Hinsch, Bret. 2013. *Masculinities in Chinese History*. Plymouth: Rowman & Littlefield Publishers.

Hsü, Dau-lin. 1970. The Myth of the "Five Human Relations" of Confucius. *Monumenta Serica Journal of Oriental Studies* 29.1: 27-37.

Hu, Chaokai. 2017. Deciphering 'Nan Se consumption' under consumerist culture. *Journal of News Research* 8.22: 83-86.

Jenkins, Henry. 2012. *Textual Poachers: Television Fans and Participatory Culture.* New York, NY: Routledge.

Ji, Hongfang. 2012. Zhongguo xiandai wenxueshishang diyibu tongxinglian xiaoshuode chenfu—Bai Xianyong xiaoshuo Niezi re fenzi [Ups and downs of the first gay novel in modern Chinese literature—A study on the zest of Crystal Boys written by Bai Xianyong]. *Journal of Guangdong University of Education* 32.2: 68-72.

Jiang, Linshan. 2019. Transforming Emotional Regime: Pai Hsien-yung's Crystal Boys. *eScholarship* 3.1: 87-105.

Jin, Guantao and Qingfeng Liu. 2010. *Kaifangzhong de bianqian: Zai lun zhongguo shenhui chao wending jiegou [The Transformation of Chinese Society (1840-1956): The Fate of Its Ultrastable Structure in Modern Times]*. Beijing: Law Press.

Jinjiang Literature City. 2020. *Guanyu Jinjiang [About Jinjiang]*. http://www.jjwxc.net/aboutus/.

Jones, Sara Gwenllian. 2002. The Sex Lives of Cult Television Characters. *Screen* 43 (1): 79-90.

Jung, Sun. 2009. The Shared Imagination of Bishonen, Pan-East Asian Soft Masculinity. *Intersections: Gender and Sexuality in Asia and the Pacific* 20. http://intersections.anu.edu.au/issue20/jung.htm.

Jung, Sun. 2011. *Korean masculinities and transcultural consumption: Yonsama, Rain, Oldboy, K-pop idols*. Hong Kong: Hong Kong University Press.

Kamm, Björn-Ole. 2013. Rotten Use Patterns: What Entertainment Theories Can Do for the Study of Boys' Love. In *Transnational Boys' Love Fan Studies*, eds. Kazumi Nagaike and Katsuhiko Suganuma, special issue, *Transformative Works and Cultures* 12. https://doi.org/10.3983/twc.2013.0427.

Kang, Wenqing. 2009. *Obsession: Male Same-Sex Relations in China, 1900-1950*. Hong Kong: Hong Kong University Press.

Keengan, Matthew. 2018. "Can China's 'Little Fresh Meat' Deliver Big Brand Results?" *Jing Daily*. 31 October 2018.

Keith, Sarah and Diane Hughes. 2016. Embodied Kawaii: Girls' voices in J-pop. *Journal of Popular Music Studies* 28: 474-487.

Kinsella, Sharon. 1995. Cuties in Japan. In *Women, media and consumption in Japan*, eds. Lise Skov and Brian Moeran, 220-254. Honolulu: University of Hawaii Press.

Kong, Travis S. K. 2016. The sexual in Chinese sociology: Homosexuality studies in contemporary China. *Sociological Review* 64: 495-514.

Lai, Lin Thomala. 2020. Number of monthly active users of Sina Weibo Q4 2017-Q1 2020. *Statista*. 29 May 2020.

Li, Panlin. 2017. Yimian zheshe renxing niuqu xianxiangde jingzi—Ping Li Bihua xiaoshuo Bawang bieji [A mirror that reflects the distortion of human nature—Commentary on Li Bihua's novel Farewell my concubine]. *Tribune of Social sciences* 10: 247-256.

Li, Xiaomeng. 2020. How powerful is the female gaze? The implication of using male celebrities for promoting female cosmetics in China. *Global Media and China* 5.1: 55-68.

Li, Xiujian. 2017. Lun weijinnanbeichao meixuede sange tezheng [On three aesthetic features of Wei and Jin Dynasties and Southern and Northern Dynasties]. *Journal of Zhengzhou University* 50.6: 10-13.

Lichtenberg, Jacqueline, Sondra Marshak and Joan Winston. 1975. *Star Trek Lives!* New York: Corgi.

Lilja, Mona and Cathrin Wasshede. 2017. The Performative Force of Cultural Products: Subject Positions and Desires Emerging From Engagement with the Manga Boys' Love and Yaoi. *Culture Unbound: Journal of Current Cultural Research* 8(3): 284-305.

Lin, Tiara. 2013. Men succumb to women's sajiao spell. *Global Times.* 17 January 2013. https://www.globaltimes.cn/content/756586.shtml.

Linder, Birgit. 2005. Web Literature. In *Encyclopaedia of Contemporary Chinese Culture*, eds. Edward L. Davis, 647. Oxon: Routledge.

Liu, Jianan and Zhen Wu. 2016. Xingbie ertaixing xiansuoxia daxueshengde miankong pianhao [Preferences for sexual dimorphic faces among university students]. *The Guide of Science and Education* 1: 166-167.

Liu, Liwen. 2009. Zuozhuan chengshu xiaxian zuiwan zai gongyuanqian 392 kaozheng [Exploration on the composition date of Zuozhuan being 392 BC the latest]. *Journal of Shenyang Normal University* 33.3: 70-71.

Liu, Ting. 2009. Conflicting Discourses on Boys' Love and Subcultural Tactics in Mainland China and Hong Kong. *Intersections* 20. http://intersections.anu.edu.au/issue20/liu.htm.

Loo, Egan. 2016. Fudanshi Kōkō Seikatsu TV Anime About Male Yaoi Fan Slated for July 5. *Anime News Network*. 24 May 2016. https://www.animenewsnetwork.com/daily-briefs/2016-05-24/fudanshi-koko-seikatsu-tv-anime-about-male-yaoi-fan-slated-for-july-5/.102410.

Louie, Kam. 1991. 1991. The macho eunuch: The politics of masculinity in Jia Pingwa's 'Human Extremities'. *Modern China* 17.2: 163-187.

Louie, Kam. 2000. Constructing Chinese Masculinity for the Modern World: with Particular Reference to Lao She's The Two Mas. *China Quarterly* 164: 1062-1078.

Louie, Kam. 2002. *Theorising Chinese masculinity: Society and gender in China*. Cambridge, UK: Cambridge University Press.

Louie, Kam. 2003. Chinese, Japanese and global masculine identities. In *Asian Masculinities: The Meaning and Practice of Manhood in China and Japan,* eds. Kam Louie and Morris Low, 1-16. London and New York: RoutledgeCurzon.

Louie, Kam. 2012. Popular culture and masculinity ideals in East Asia, with special reference to China. *The Journal of Asian Studies* 71.4: 929-943.

Louie, Kam. 2013. *Globe-trotting Chinese Masculinity: Wealthy, Worldly and Worthy.* In *Diasporic Chineseness after the rise of China: Community, culture and communication*, eds. Julia Kuehn, Kam Louie and David M. Pomfret, 47-66. Vancouver: University of British Columbia Press.

Louie, Kam. 2014. Chinese masculinity studies in the twenty-first century: Westernizing, Easternizing and globalizing wen and wu. *NORMA: International Journal for Masculinity Studies* 9.1: 18-29.

Martin, Wallace. 1986. *Recent Theories of Narrative*. Ithaca, NY: Cornell University Press.

McLelland, Mark. 1999. Gay Men as Women's Ideal Partners in Japanese Popular Culture: Are Gay Men Really a Girl's Best Friends? *U.S.-Japan Women's Journal. English Supplement* 17: 77-110.

McLelland, Mark. 2000. The Love Between 'Beautiful Boys' in Japanese Women's Comics. *Journal of Gender Studies* 9.1: 13-25.

McLelland, Mark. 2005. The World of Yaoi: The internet, censorship and the global 'boys' love' fandom. *Australian Feminist Law Journal* 23(1): 61-77.

McLelland, Mark. 2009. (A)cute Confusion: The Unpredictable Journey of Japanese Popular Culture. *Intersections: Gender and Sexuality in Asia and the Pacific* 20.

McLelland, Mark. 2015. Regulation of manga content in Japan: What Is the future for BL? In *Boys Love Manga and Beyond: History, Culture, and Community in Japan*, Eds. Mark McLelland, Kazumi Nagaike, Katsuhiko Suganuma and James Welker, 253-273. Jackson: University Press of Mississippi.

McLelland, Mark. 2016. New Media, Censorship and Gender: Using Obscenity Law to Restrict Online Self-Expression in Japan and China. In *Routledge Handbook of New Media in Asia*, eds. Larissa Hjorth and Olivia Khoo, 118-129. Abingdon: Routledge.

McLelland, Mark. 2017. Introduction. In *The End of Cool Japan: Ethical, Legal, and Cultural Challenges to Japanese Popular Culture*, ed. Mark McLelland, 1-30. London: Routledge.

McLelland, Mark and James Welker. 2015. An introduction to 'Boys Love' in Japan. In *Boys Love Manga and Beyond: History, Culture, and Community in Japan*, Eds. Mark McLelland, Kazumi Nagaike, Katsuhiko Suganuma and James Welker, 3-20. Jackson: University Press of Mississippi.

Mizoguchi, Akiko. 2008. *Reading and Living Yaoi: Male-Male Fantasy Narratives as Women's Sexual Subculture in Japan*. PhD thesis. University of Rochester.

Nagaike, Kazumi. 2003. Perverse Sexualities, Perverse Desires: Representations of Female Fantasies and 'Yaoi Manga' as Pornography Directed at Women. *U.S.-Japan Women's Journal* 25: 76-103.

Nagaike, Kazumi. 2015. Do heterosexual men dream of homosexual Men?: BL fudanshi and discourse on male feminization. In *Boys Love Manga and Beyond: History, Culture, and Community in Japan*, Eds. Mark McLelland, Kazumi Nagaike, Katsuhiko Suganuma and James Welker, 199-209. Jackson: University Press of Mississippi.

Nagaike, Kazumi and Tomoko Aoyama. 2015. What is Japanese 'BL Studies?' A Historical and Analytical Overview. In *Boys Love Manga and Beyond: History, Culture, and Community in Japan*, Eds. Mark McLelland, Kazumi Nagaike, Katsuhiko Suganuma and James Welker, 119-140. Jackson: University Press of Mississippi.

Nagakubo, Yōko. 2005. *Yaoi shōsetsu ron: Josei no tame no erosu hyōgen [Theorizing yaoi fiction: Erotic representations for women]*. Tokyo: Senshū daigaku shuppankyoku.

Nanyang Siang Pau. 2019. Jinjiang wenxuecheng bei leling zhenggai, zhongguo zhengdun wangluo wenxue [Jinjiang Literature City was forced to rectify, China rectified online literature]. *Nanyang Siang Pau*. 17 July 2019.

Ng, Lynda. 2015. China's elusive truths: Censorship, value and literature in the Internet age. In *Censorship and the Limits of the Literary: A Global View*, ed. Nichole Moore, 233-246. New York, London: Bloomsbury.

Pagliassotti, Dru. 2010. Better than romance? Japanese BL manga and the subgenre of male/male romantic fiction. In *Boys' love manga: Essays on the sexual ambiguity and cross-cultural fandom of the genre*, eds. Antonia Levi, Mark McHarry and Dru Pagliassotti, 59-83. Jefferson, NY: McFarland.

Pellitteri, Marco. 2018. Kawaii aesthetics from japan to europe: Theory of the japanese 'Cute' and transcultural adoption of its styles in Italian and French comics production and commodified culture goods. *Arts* 7(3). doi: http://dx.doi.org.ezproxy.lancs.ac.uk/10.3390/arts7030024.

Penley, Constance. 1992. Feminism, Psychoanalysis, and Popular Culture. In *Cultural Studies*, eds. Lawrence Grossberg, Cary Nelson and Paula Treichler, 479-493. New York, NY: Routledge.

Puzar, Aljosa and Yewon Hong. 2018. Korean Cuties: Understanding Performed Winsomeness (Aegyo) in South Korea. *The Asia Pacific Journal of Anthropology* 19.4: 333-349.

Qiu, Zitong. 2013. Cuteness as a subtle strategy: Urban female youth and the online feizhuliu culture in contemporary China. *Cultural Studies* 27.2: 225-241.

Radway, Janice A. 1984. *Reading the Romance: Women, Patriarchy, and Popular Literature*. Chapel Hill: University of North Carolina Press.

Rawski, Evelyn. 1979. *Education and Popular Literacy in Ch'ing China*. Ann Arbor: University of Michigan Press.

Riegel, Jeffrey. 2010. Yuan Mei 袁枚 (1716–1798) and a Different 'Elegant Gathering'. *Chinese Literature: Essays, Articles, Reviews* 32: 95-112.

Ruan, Fang-fu. 1991. Transvestism and Transsexualism. In *Sex in China. Perspectives in Sexuality (Behavior, Research, and Therapy)*. Boston, MA: Springer.

Ruan, Fang-fu and Yung-mei Tsai. 1987. Male homosexuality in traditional Chinese literature. *Journal of Homosexuality* 14: 21-33.

Russ, Joanna. 1985. Pornography by Women for Women, With Love. In *Magic Mommas, Trembling Sisters, Puritans and Perverts*, ed. Joanna Russ, 79-99. New York, NY: The Crossing Press.

Russ, Joanna. 2011. Interview: Joanna Russ, by Conseula Francis and Alison Piepmeier. *Journal of Popular Romance Studies* 1.2. https://www.jprstudies.org/2011/03/interview-joanna-russ/.

Salter, Anastasia and Bridget Blodgett. 2017. *Toxic Geek Masculinity in Media: Sexism, Trolling, and Identity Policing*. Cham: Springer.

Sanders, Graham. 2014. A New Note on Shishuo xinyu. *Early Medieval China* 20: 9-22.

Sang, Tze-Lan. D. 2003. *The Emerging Lesbian: Female Same-Sex Desire in Modern China*. Chicago: University of Chicago Press.

Sommer, Matthew. 1997. The Penetrated Male in Late Imperial China: Judicial Constructions and Social Stigma. *Modern China* 23.2: 140-180.

Sommer, Matthew. 2002. Dangerous Males, Vulnerable Males, and Polluted Males: The Regulation of Masculinity in Qing Dynasty Law. In *Chinese Femininities/Chinese Masculinities: A Reader*, eds. Susan Brownell and Jeffrey N. Wasserstrom, 67-88. Berkeley and Los Angeles: University of California Press.

Song, Geng. 2004. *The Fragile Scholar: Power and Masculinity in Chinese Culture*. Hong Kong: Hong Kong University Press.

Song, Geng and Derek Hird. 2013. *Men and masculinities in contemporary China*. Leiden: Brill.

Starr, Rebecca L., Tianxiao Wang and Christian Go. 2020. Sexuality vs. sensuality: The multimodal construction of affective stance in Chinese ASMR performances. *Journal of Sociolinguistics* 24: 492-513.

Stevenson, Mark and Cuncun Wu. 2013. *Homoeroticism in Imperial China: A Sourcebook*. New York: Routledge.

Sundararajan, Louise. 2015. *Understanding Emotion in Chinese Culture: Thinking Through Psychology*. New Yok: Springer.

Suzuki, Kazuko. 1998. Pornography or Therapy? Japanese Girls Creating the Yaoi Phenomenon. In *Millennium Girls: Today's Girls around the World*, Ed. Sherrie Inness, 243-267. Lanham: Rowman and Littlefield.

Tang, Hongxing. 2013. Qiantan weijinshiqi naxingde zhifenqi—yi Shishuoxinyu weili [Discussing men's makeup wearing during the Weijin period—using Shishuoxinyu as an example]. *Legend Biography Literary Journal selection* 05.

Toku, Masami. 2007. Shojo Manga! Girls' Comics! A Mirror of Girls' Dreams. *Mechademia* 2: 19-32.

Van Gulik, Robert Hans. 2002. *A Preliminary Survey of Chinese Sex and Society from ca. 1500 B.C. Till 1644 A.D.* Leiden: Brill.

Vitiello, Giovanni. 1992. The Dragon's Whim: Ming and Qing Homoerotic Tales from 'The Cut Sleeve'. *T'oung Pao* 78. 4/5: 341-372.

Volpp, Sophie. 1996. Gender, power, and spectacle in late imperial Chinese theater. In *Gender Reversals and Gender Cultures: Anthropological and Historical Perspectives*, ed. Sabrina Petra Ramet, 138-147. London and New York: Taylor & Francis Group.

Volpp, Sophie. 2001. Classifying Lust: The Seventeenth-Century Vogue for Male Love. *Harvard Journal of Asiatic Studies* 61.1: 77-117.

Wang, Cathy Yue. 2019. Officially Sanctioned Adaptation and Affective Fan Resistance: The Transmedia Convergence of the Online Drama Guardian in China. *International Journal of TV Serial Narratives*: 45-58.

Wang, Furong. 2007. Weijinnanbeichao shiqi xuanxue dui dangshi fushide yingxiang [The influence of metaphysics on clothes during the Wei and Jin Dynasties and Southern and Northern Dynasties]. *Lantai World* 09: 60-61.

Wang, Furong and Haifang Li. 2018. Weijinnanbeichao shiqi nanzhuang nvxinghuade xianxiang [The feminised men's clothing during the Wei and Jin Dynasties and Southern and Northern Dynasties]. *Qingfang Gongye Yu Jishu* 1-2: 26-28.

Wang, Shaoying. 2018. Fuwenhua shequnzhongde nvxing shenfen rentong yu kongjian jiangou [Identity recognition and space construction of women in rotten culture communities]. *Journal of News Research* 11: 57-58.

Wang, Ting-Ting. 2011. Tanbi novels and fujoshi: A new romance for young Chinese women. In *Arts: A science matter*, eds. Maria Burguete and Lui Lam, 317-332. Singapore: World Scientific Publishing.

Wang, Yifan. 2017. Nan Se consumption in entertainment era: A criticism of 'little fresh meat'. *Shanghai Artists* 3: 56-60.

Wei, John. 2014. Queer Encounters between Iron Man and Chinese Boys' Love Fandom. *Transformative Works and Cultures* 17. https://doi.org/10.3983/twc.2014.0561.

Wei, Wei. 2008. *Resistance in Dreaming: A Study of Chinese Online Boy's Love Fandom*. Paper presented at the Annual Meeting of the International Communication Association. Montreal, Quebec, Canada.

Welker, James. 2006. Beautiful, borrowed, and bent: 'Boys' Love' as girls' love in Shojo manga. *Signs* 31 (3): 841-870.

Welker, James. 2015. A Brief History of Shōnen'ai, Yaoi, and Boys Love. In *Boys Love Manga and Beyond: History, Culture, and Community in Japan*, Eds. Mark McLelland, Kazumi Nagaike, Katsuhiko Suganuma and James Welker, 42-75. Jackson: University Press of Mississippi.

Wood, Andrea. 2006. Straight Women, Queer Texts: BoyLove Manga and the Rise of a Global Counterpublic. *Women's Studies Quarterly* 34.1/2: 394-414.

Wu, Cuncun. 2003. 'Beautiful boys made up as beautiful girls': anti-masculine taste in Qing China. In *Asian Masculinities: The Meaning and Practice of Manhood in China and Japan*, eds. Kam Louie and Morris Low, 19-40. London: RoutledgeCurzon.

Wu, Cuncun. 2004. *Homoerotic Sensibilities in Late Imperial China*. London: RoutledgeCurzon.

Wu, Haiyun. 2016. How 'Little Fresh Meats' Are Winning China Over. *Sixth Tone*. 17 August 2016.

Xiao, Yingxuan. 2018. Zhaifu shuangxiu—Nvxingxiang danmei danyuan daodu [Combination of Otaku and rotten—Introduction of female-oriented danmei]. *Theory and Criticism of Literature and Art* 05.

Xie, Donghua. 2017. Guanyu Shishuoxinyu dui nanxingshenmei de zairenshi [Re-recognition on The Wei and Jin Demeanor and on the Aesthetics for Men in A new Account of Tales of the World]. *Research of Chinese Literature* 03: 77-81.

Xu, Yanrui. 2015. Wangluo nvxing xiezuode shengchan yu shengtai [The production and context of feminine writings on the Internet]. *Journal of Peking University* 52.1: 153-160.

Xu, Yanrui and Ling Yang. 2013. Forbidden love: incest, generational conflict, and the erotics of power in Chinese BL fiction. *Journal of Graphic Novels and Comics* 4:1: 30-43.

Xu, Yanrui and Ling Yang. 2014. Funv Funan: Kuaguo wenhua liudongzhongde danmei, fuwenhua yu nanxingqizhide zaizao [Rotten girls and rotten boy: Danmei, rotten culture and representation of masculinity in transcultural communication]. *Cultural Studies* 03: 3-25.

Yang, Ling and Hongwei Bao. 2012. Queerly intimate: Friends, fans and affective communication in a Super Girl fan fiction community. *Cultural Studies* 26.6: 842-871.

Yang, Ling and Yanrui Xu. 2016. Danmei, Xianqing, and the making of a queer online public sphere in China. *Communication and the Public* 1.2: 251-256.

Yang, Ling and Yanrui Xu. 2017a. 'The love that dare not speak its name': The fate of Chinese danmei communities in the 2014 anti-porn campaign. In *The End of Cool Japan: Ethical, Legal, and Cultural Challenges to Japanese Popular Culture*, ed. Mark McLelland, 163-183. London: Routledge.

Yang, Ling and Yanrui Xu. 2017b. Chinese Danmei Fandom and Cultural Globalization from Below. In *Boys' Love, Cosplay, and Androgynous Idols: Queer Fan Cultures in Mainland China, Hong Kong, and Taiwan*, eds. Lavin Maud, Ling Yang and Jamie Jing Zhao, 3-19. Hong Kong: Hong Kong University Press.

Yi, Erika Junhui. 2013. Reflection on Chinese boys' love fans: An insider's view. *Transformative Works and Culture* 12. DOI: https://doi.org/10.3983/twc.2013.0424.

Yoshimoto, Taimatsu. 2008. *Fudanshi ni kiku [Interviewing fudanshi]*. Japan: Self-published.

Yoshimoto, Taimatsu. 2010. *Fudanshi ni kiku 2 [Interviewing fudanshi 2]*. Japan: Self-published.

Yueh, Hsin-I Sydney. 2013. Body Performance in Gendered Language Deconstructing the Mandarin Term Sajiao in the Cultural Context of Taiwan. *Ricerche di Pedagogia e Didattica–Journal of Theories and Research in Education* 8.1: 159-182.

Yueh, Hsin-I Sydney. 2017. *Identity politics and popular culture in Taiwan: A sajiao generation*. Lanham, MD: Lexington Books.

Zeng, Wenting. 2017. Qianxi danmei wenhua chuanbo guocheng—Yi wangluo chuanbo he funv jiaodu fenxi [Analysis of the spread process of danmei culture—From the aspects of Internet communication and rotten girls]. *Chuanbo yu Banquan* 44.1: 136-137.

Zhang, Chunyu. 2016. Loving Boys Twice as Much: Chinese Women's Paradoxical Fandom of 'Boys' Love' Fiction. *Women's Studies in Communication* 39(3): 249-267.

Zhang, Qian and Keith Negus. 2020. East Asian pop music idol production and the emergence of data fandom in China. *International Journal of Cultural Studies* 23.4: 493-511.

Zhao, Bo. 2015. Weijinnanbeichao shiqi baofu de yanjiu [Study on the robes and clothes during the Wei and Jin Dynasties and Southern and Northern Dynasties]. *Fashion Guide* 3.1: 40-45.

Zhao, Lihua. 2015. Cong Beicheng tianjie kan zhongguo nantongxinglianzhe de shengcunzhuangkuang [On the status quo of male homosexuals in China from Beicheng tianjie]. *Journal of Mudanjiang University* 10: 61-63.

Zhao, Yao and Anna Madill. 2018. The heteronormative frame in Chinese Yaoi: integrating female Chinese fan interviews with Sinophone and Anglophone survey data. *Journal of Graphic Novels and Comics* 9.5: 435-457.

Zheng, Lijun. 2019a. Facial masculinity preferences according to relationship status and sociosexual orientation in gay and bisexual men in China. *Personality and Individual Differences* 138: 243-246.

Zheng, Lijun. 2019b. Preference for Male Facial Masculinity as a Function of Mental Rotation Ability in Gay and Bisexual Men, but Not in Heterosexual Men and Women in China. *Frontiers in Psychology* 10: 2419.

Zheng, Lijun, Jing Zhang and Yong Zheng. 2016. Relationships between pathogen disgust sensitivity and preference for male facial masculinity in gay men in China. *Personality and Individual Differences* 92: 33-36.

Zheng, Lijun and Yong Zheng. 2015. Young gay men's sexism predict their male facial masculinity preference in China. *Personality and Individual Differences* 76: 183-186.

Zheng, Lijun and Yong Zheng. 2016. Preferences for Masculinity Across Faces, Bodies, and Personality Traits in Homosexual and Bisexual Chinese Men: Relationship to Sexual Self-Labels and Attitudes Toward Masculinity. *Archives of Sexual Behavior* 45: 725-733.

Zheng, Xiqing. 2016. *Borderless Fandom and Contemporary Popular Culture Scene in Chinese Cyberspace*. PhD thesis. University of Washington.

Zheng, Xiqing. 2019. Survival and Migration Patterns of Chinese Online Media Fandoms. *Transformative Works and Cultures* 30. DOI: https://doi.org/10.3983/twc.2019.1805.

Zhou, Chunfa. 2017. 'Nan Se consumption': Cultural analysis of advertisements featuring male celebrities for female cosmetics. *Culture & Communication* 6.1: 1-5.

Zhou, Shangqin and Deli Wu. 2011. Bawang Bieji xiaoshuo wenben he dianying wenben de xushixue bijiao [A narrative comparison between the novel text and movie text of Farewell my concubine]. *Journal of Minjiang University* 32.2: 48-54.

Zhou, Yanyan, Bryant Paul and Ryland Sherman. 2018. Still a Hetero-gendered World: A Content Analysis of Gender Stereotypes and Romantic Ideals in Chinese Boy Love Stories. *Sex Roles* 78: 107-118.

Zhou, Yiqi and Qi Li. 2016. Funv qunti yu danmei yanwenhua de xinmeiti chuanbo [New media communication of rotten girl groups and danmei subculture]. *Media Observation* 06: 31-33.

Zhu, Peixian and Di Lu. 2014. Lun Weijinnanbeichao nanxingmei shanbian yuanyin [The reasons for the change of male aesthetics during the Wei and Jin Dynasties and Southern and Northern Dynasties]. *Journal of Shangqiu Normal University* 30.7: 72-76.

Zhu, Qinghe and Xiaoming Zhang. 2017. Danmei wenhua de meijie fuquan yu jiazhi qumei [The media right and values of the danmei culture]. *Modern Communication: Journal of Communication University of China* 04: 12-17.

Zhu, Ying and Meng Zhang. 2015. Shenfen rentong shiyexia danmei miqunde wangmei shiyong [The use of Internet media of danmei fandom under the view of identity recognition]. *News World* 11: 133-134.

Zsila, Ágnes and Zsolt Demetrovics. 2017. Redrawing the Boundaries of Gender and Sexuality: A Psychological Reconceptualisation of the Boys' Love Phenomenon. *Intensities: The Journal of Cult Media* 9: 34-49.

Zsila, Ágnes, Dru Pagliassotti, Róbert Urbán, Gábor Orosz, Orsolya Király and Zsolt Demetrovics. 2018. Loving the love of boys: Motives for consuming yaoi media. *PLoS One* 13(6): e0198895. doi: 10.1371/journal.pone.0198895.

Music in Shakespeare's Plays

Bahar HURMA[1]
Sanaz ALIZADEH TABRIZI[2]

ABSTRACT

This study aims to discuss the relationship between Shakespeare's plays and music, to examine the function of the music used in the plays of the period, and to present the understanding of music in the early modern period. In the first part of the study, the emergence of the plays in the Ancient Greek Theatre and the place that music held at that time were discussed; in the second part, how Shakespeare reflected the music in his plays and then the dominant music belief in the period is disputed. In the continuation of the study, while the development of art and thus music in the early modern period with the support of the queen is discussed, ideas about Shakespeare's success and extensive musical knowledge are put forward. Moreover, the contribution of some music and songs used in Shakespeare's plays *Hamlet, The Merchant of Venice, Twelfth Night, Othello, A Midsummer Night's Dream* and *As You Like It* to the plays is mentioned. The reason for choosing these plays, in particular, is that different functions of music are witnessed in each selected play. The aim of this study is to give both the historical background of the period when Shakespeare wrote his plays; and how it reflects the function of music to Shakespeare's plays.

Keywords: *Music, Theatre, Shakespeare, Tragedy, Comedy.*

ÖZ

Bu çalışma, Shakespeare oyunlarının müzikle olan ilişkisini, dönemin oyunlarında kullanılan müziğin fonksiyonunu incelemeye, erken modern dönemindeki müzik anlayışını sunmaya yöneliktir. Çalışmanın ilk bölümünde Antik Yunan Tiyatrosu'ndaki oyunlarının ortaya çıkışı ve müziğin o dönemde tuttuğu yer incelenirken; ikinci kısımda Shakespeare'in müziği oyunlarına nasıl yansıttığı ve akabinde dönemde hakim olan müzik inancı incelenir. Çalışmanın devamında ise, sanatın ve dolayısıyla müziğin erken modern dönemde kraliçenin destekleriyle gelişmesi tartışılırken, Shakespeare'in başarısı ve geniş müzik bilgisi hakkında fikirler ileri sürülür. Dahası, spesifik olarak Shakespeare'in *Hamlet, Venedik Taciri, Onikinci Gece, Othello, Bir Yaz Gecesi Rüyası* ve *Size Nasıl Geliyorsa* oyunlarında kullanılan bazı müziklerin ve şarkıların oyunlara olan katkısına değinilir. Özellikle bu oyunların seçilmesinin nedeni ise, seçilen her oyunda müziğin farklı fonksiyonlarına şahit olunmasıdır. Bu çalışmanın amacı, hem Shakespeare'in oyunlarını yazdığı dönemin tarihi arka planını vermek; hem de müziğin işlevini Shakespeare'in oyunlarına nasıl yansıttığını ortaya koymaktır.

Anahtar Kelimeler: *Müzik, Tiyatro, Shakespeare, Trajedi, Komedi*

INTRODUCTION

Music has always been a part of the plays since the emergence of theatre, it was part of the entertainment, including songs and dances at festivals for Dionysos, the god of fertility and wine. In these festivals, people danced by singing songs and these songs were also sung by the choir. Thus, the first appearance of the theater is connected with these festivals. Considering these, it would not be wrong to interpret Dionysos as the god of theatre. When the songs and dances sung in the festivals held in his name were loved by the people, they made it a tradition and they held the same festival every year at the harvest time. The Greek tragedy is also referred to as the goat tragedy since goats were sacrificed for the god Dionysos while songs were sung; that is, the ancestor of tragedy, its origin is songs and music. As Sarıkaya also states, the origin of the words comedy and tragedy is related to the songs sung in ritual processions. The word tragedy derives from a meaning such as tragodia, that is, goat song (tragos-odia). (Sarıkaya, 2019, p. 35) That is, among the songs; the fun and enthusiastic ones turned into comedy plays; the sorrowful and sad ones turned into tragedy plays. Thereafter, long narrative poems began to be read in front of the choir, and this is how theatre plays began to be written.

When it comes to the early modern period is considered to be the period in which the foundations of European civilization were laid. The Elizabethan era was rich

in every way, a time of advances in art and culture; it was a period of improvement in the way of life of people in general and an increase in the level of welfare. In this period people got bored with their ordinary lives where they could only make a living, entertainment became a different and feel-good escape for them. This helped the adoption and spread of music and entertainment during the Elizabethan era. Thus, the love and curiosity of music entered the middle class, and with the queen's love of music, musicians and dancers were employed in the state. Music, as everyone knows, was indispensable to the Elizabethan stage. (Gordon, 1942, p. 433) Queen Elizabeth was a music lover, and she danced and acted at the same time. The Queen encouraged musicians, gave them employment; in a way she encouraged them. One of these important musicians is William Byrd, he is one of the greatest Catholic church music composers. He was appointed as organist at Lincoln Cathedral in 1563, and although he was appointed to the Royal Chapel in 1570, he continued this work. Byrd composed many church music, polyphonic songs, and keyboard pieces. His religious works for sound are Latin motets. He managed to come to the fore in his time with his non-religious music as well as his religious music. Another famous musician of the period was Thomas Morley, who followed in the footsteps of William Byrd and is a master of the Italian madrigal style. Another musician of the period worth mentioning is Orlando Gibbons, an English early baroque composer who lived from 25 December 1583 to 5 June 1625, who was also an organist and virginalist. The queen advised the musicians to use different instruments, thus providing authentic Elizabethan music. Some of these musical instruments were instruments such as keyboards, violins, and oboes. In this way, Elizabethan music broke away from periods such as the Middle Ages and settled in a more genuine original place.

The entry of music into drama and gaining great importance has also occurred due to the inclusion of music in the plays of William Shakespeare, one of the most important playwrights of the period and still. In this way, music and musicians began to see the same value as theatre actors, and this allowed them to gain value. Places were determined on the stage for the musicians, sometimes they played just below the stage, sometimes above the stage, and sometimes where the actors were on the stage. The musical instruments played, and the songs chosen in the play were determined by the type of the play. While more calm and soft-toned melodies are used in comedy genre plays; harder melodies were preferred in historical or tragedy type plays; an instance of this is the Willow Song in the tragedy of *Othello.*

The birth of modern drama was with music, the earliest beginning of drama was divine rites; these rites were acts of worship in the form of a drama that celebrated and enlivened the life, pain, and resurrection of the creator with words and music. (Carpenter, 1968, p. 1) That is to say, the interpretation that music has followed a

path from religious rituals to the theatre stage will not be wrong. In Elizabethan period, which is called the Golden Age, one of the biggest factors that enabled the development of theatre, music and art in general was Queen Elizabeth. Queen and her family were also interested in music, as they were interested in the arts in general. Thus, with the support of the queen, music became an indispensable element in religious and state ceremonies as well as in art and drama. During the early modern period, anyone with a higher education was expected to know about music, not just the royal family or the clergy. Therefore, this period, was not only an age in the field of theatre, but also an age in which the success of music reached its peak. Music was broadcasted in England during the early modern period and was universal; famous songs sang in the streets, shops, churches, meadows. At that time, since there were no regular concerts or entertainment venues where the public could listen to music and sing; the only place where folk songs could be heard by the masses was the theater stage. During the early modern period, music ceased to be used only in church or religious ceremonies; became more artistic and more secular. Now, especially noble people playing a musical instrument was seen as an important feature in the society for them, this gave people a label. Actually, music at that time; it was an element that reflected the enthusiasm and success of England, the joy and voice of the country under the queen's rule. The aim of this study is to evaluate the music in Shakespeare's plays with a historical background.

The secret behind Shakespeare's accomplishment has been debated for centuries. It is a fact that every critic agrees that his pen is forceful, and any critic can attribute this to another detail in his life. To illustrate, some attribute his success to being a decent reader, while others argue that he was prospering since he was the son of a merchant father and knew how to manage money. However, the undeniable truth about him was that Shakespeare knew his audience highly and was keenly aware of what they wanted. It was his greatest talent to amuse them, to make them sad or blissful, to make them feel something. He also used music in his plays for this purpose; most plays contained more than one song.

LITERATURE REVIEW

Shakespeare had a decent knowledge of music that would surprise researchers. Just as Meyer puts it, "Shakespeare's vast knowledge of musical terminology often astonishes musicians today." (Meyer, 1968, p. 37) At that time, only royalty, clergy and highly educated people could have such good musical knowledge. However, it was not possible for him to have received such a superior musical education at the grammar school he attended. His knowledge of music was not the same as that of a normal person; in his plays, he used many musical

instruments and songs or made references to them in order to create an emotion in the audience or to reveal a situation. Although it is not clear exactly where Shakespeare got his musical knowledge, it has been suggested that he acquired most of his musical knowledge from his surroundings, acquaintances, what he heard in private homes, courts, taverns, churches, and brothels. (Ekmekçioğlu, 2014, p. 77-78) That is to say, it is not one; but multiple possibilities could be considered related to his musical knowledge. Shakespeare relied on music, and he showed this at the end of his plays by using music as a device and as a dramatic element. (Von Ende, 1965, p. 48) The drama of the Shakespearean era was of great importance to the audience, and they were aware of the world through the drama. The audience wanted to encounter the events they encountered in their daily lives and much more on the stage. And just as Shakespeare, who knew very well what they wanted, was a master at playing with words, he showed the same mastery with the music he used in his plays. The audience of the period believed that music had a sacred and magical power, and Shakespeare reflected this idea in his play *The Winter's Tale*: Hermione, one of the female characters in the play, is resurrected with the music in the last scene. At this point, it is highly likely that the audience will think that it is the music that resurrects Hermione. That is to say, music has become one of the most important factors shaping the ending of *The Winter's Tale.* Songs and dance are frequently featured in *The Winter's Tale,* as well as many references to music. There is music in the lines, in life and in the early parts of the Madrigal music genre. (Pafford, 1959, p. 161) As can be understood from this quote, Shakespeare included religious Madrigals, which were used very frequently during the early modern period, in his plays. However, not only in *The Winter's Tale,* but also in many of his plays, Shakespeare brought music to the fore. *The Tempest* has thirty operas on it (Dean, 1964, p. 810) and is thus one of the most popular plays, while *Romeo and Juliet* is one of the most popular tragedies. (Carpenter, 1976, p. 248) *Romeo and Juliet* was found to be extremely inspiring in terms of its musical richness.

DISCUSSION

There are many prospering playwrights who lived in the early modern periods; Christopher Marlowe, Thomas Kyd, William Shakespeare, Philip Sidney, Ben Jonson, Edmund Spenser, Richard Hooker are the most substantial of them. The first theater building, called "The Theatre", was built by James Burbage during this period. This building became a pioneer and after its establishment, other theater buildings were opened. The establishment of theater buildings naturally offered theater plays a more comfortable, wider and own living space. In 1599, Shakespeare founded his own theater, The Globe, and staged many of his plays

here. If the architectural structure and acoustics of The Globe are mentioned, it can be said that the drawing care of its architectural structure resembles the old Roman theater traditions. Although its circular structure did not reflect the Roman "D" structure, it resembled the crowded meeting places of the town markets in 1576, where all the actors rehearsed. (Özhancı, 2010, p. 18) Globe theatre is an open stage and has an octagonal shape. Players are placed on the top floor of the building and sometimes this part is included in the play according to the course of the play. In line with all these, it can be inferred that factors such as the fact that it is an open theatre building, the musicians are also present, and the distance between the stage and the audience is not too far, increases the noise in the theater building. However, the magnitude of The Globe is undeniable in terms of bringing music to the stage and the effect of music on the audience. Because the music that Shakespeare used in his plays brought the audience and the actor together. At first, the baroque music played with authentic instruments was harsh and heavy to the audience, but after a while and when the chords were made, the music started to appeal to many people. (Wanamaker, 1989, p. 30) In this context, it can be stated that The Globe's scene has a rather lively and colorful structure. Shakespeare provided a dynamic with music and movement on the stage. Since the building is an amphitheater open to the sky, it is up to the actor to make their voices heard clearly to the audience. The acoustics in The Globe have been restored to a better state as a result of the galleries closing and restoration. (Hornby, 1998, p. 618) However, it took effort from the actors to equally reflect the impressiveness of the performances.

Shakespeare wrote poems in the genre of sonnet as well as plays in the genres of comedy, tragedy, historical and problem plays. The only purpose in his comedy plays was not only to make the audience laugh, but he also always created versatile characters. With a highly intelligently fictionalized play flow and plot, he used the spiritual and psychological richness of his characters to make them laugh while at the same time not neglecting to question them. There are all kinds of humor in Shakespeare, from the coarsest to the most subtle. Shakespeare does not criticize his humorous characters by making fun of them, on the contrary, he instills in his readers and audience the closeness and love he feels for them. (Urgan, 1984, p. 84) At this point, it would be appropriate to give the instance of Kate, the main female character of the *Taming of the Shrew* comedy. Kate has different features from the women of the period, she is not a quiet, obedient woman like her sister Bianca. Kate is sharp-tongued and treats them the way men treat her; a man has even been hit on the head with a musical instrument; she is ill-tempered. However, in her temper, the audience observes the right sides, to exemplify Kate does not attack anyone who does not verbally attack her, so the

first move always comes to her from the outside; she too has to defend herself. As this instance shows, the characters created by Shakespeare could always be thought of as multidimensional.

Another genre that Shakespeare wrote his historical plays, although the events in the play are inspired by historical reality and characters, they do not actually convey exactly the events that took place in history; he also added fiction to his historical plays. Although he has successfully staged all kinds of plays he wrote, the plays that brought him his real fame are actually plays in the tragedy type; *Hamlet, Macbeth,* and *Othello* are best known for his three tragedies.

The tragedy of *Hamlet* has an undisputed reputation as a play and Prince Hamlet has a reputation for years independent of the play. If the content of the play is briefly mentioned, Prince Hamlet cannot cope with the death of his father, almost making himself sick. On the one hand, he also harbors anger towards his mother since it has been a very short time since his father's death. One day, a ghost with the silhouette of the old king appears before the young prince and asks him to take his revenge. The Young Prince, on the other hand, decides to pretend to be mad in the face of this request. Conversely, the people around the young prince (for example, Polonius) think that he fell into this situation because of his desperate love for his own daughter Ophelia. One of the biggest problems that the young prince has in this process is that he cannot act, he constantly thinks and drowns in his own thoughts. Besides all this, a theater company comes to visit their city and the young prince makes this company a play with the same plot as his father's murder. The aim here is to reveal the killer in return for the reaction of the killer (his own uncle) by observing his state while watching the play. Just as expected, the new king's demeanor as he watches the play reveals that the prince was right. Later, while trying to kill the new king, the prince accidentally takes the life of Polonius. The new king, on the other hand, takes advantage of this opportunity and wants to send the prince to England. However, the prince realizes that the new king wants to get rid of him and returns home. On the one hand, Ophelia loses herself and dies; his brother Laertes comes to Denmark, vowing revenge. The new king takes advantage of this ambition of Laertes and provokes him against the young prince. A duel takes place between the two, and the young prince plans to use a venomous cold steel in this duel, but the new king also prepares a poisonous drink to guarantee the young prince's death. The queen accidentally drinks the poisonous drink, and while they fight, Laertes injures the prince. Capturing the venomous cold steel, the young prince kills both Laertes and the new king. As he dies, he tells Horatio, who is his best friend and the only survivor, to tell all the survivors about this, that he wants everyone to learn the truth, and the play ends.

Prince Hamlet owes this reputation to being a deep philosophical and psychological character. Prince Hamlet yearns to avenge his father who was killed by his uncle and succeeded his father, but there is something stopping him, indecision. It can be emphasized that Prince Hamlet is a sophisticated and complex character that can be examined from both psychological and philosophical aspects. Throughout the play, Prince Hamlet struggles with his conscience, with many ideas, words, and emotions in his mind, and on the other hand, he tries to endure everyone's treatment of him as insane. He is even smart enough to use the way they treat him sometimes to his advantage since at the same time he is a student at one of the best universities of the time, he is an intellectual. Saddened by the death of his father, the intellectual youth experienced psychosis due to his mother's unexpected and unusual second marriage and turned into a misfit. (Davis, 1921, p. 629) In short, Hamlet is the most intellectual and epic interpretation of inaction.

It would be wrong to say that the play in general is a silent play, on the contrary, it is a play that includes a lot of songs. As Johnson also stated, the music presented in *Hamlet* with respect for form and situation symbolized both civil and political order. (Johnson, 2005, p. 258) In other words, Shakespeare used music to help reveal the characters in the play, their roles, their political and civil situations, and their psychological states. That is to say, music serves to make the subject and the emotional states of the characters understandable. It is possible to capture psychological impressions both in Hamlet himself and Ophelia throughout the play. Hamlet is a psychologically rich character, and this is presented in various ways in the play. To exemplify, Hamlet is constantly talking and arguing with himself, constantly humming songs; here the humming detail is identified with Hamlet's madness. Another character whose psychological state is reflected in the play is Ophelia, and just like Hamlet, Ophelia also sings. In other words, music has been successfully used by Shakespeare to present the emotions and attitudes of the two most important characters in the play, their psychological states, and how they deal with their feelings. In the light of this information, it can be interpreted that Hamlet is a play in which madness and music are intertwined. In addition to all this, in act III scene II, Hamlet pairs himself with a musical instrument and says:

> ''You would sound me from my lowest note to the top of my compass.
> And there is much music, excellent voice, in this little organ,
> Yet cannot you make it speak?
> 'Sblood, do you think I am easier to be played on than a pipe?
> Call me what instrument you will, though you can fret me,
> Yet you cannot play upon me.'' (Shakespeare, 1603, p. 396)

Here, Prince Hamlet mocks those who play him as simply as an instrument, he says, as if you think you know all the octaves by heart, exactly where you need to put your finger to play me; he says you may think you can play me, but you cannot make a fool of me. In fact, with this reference to the musical instrument, it can be stated that there is a reference to Prince Hamlet's intellectual intelligence mentioned above. Since, from this analogy, it is observed that Prince Hamlet and, of course, Shakespeare had knowledge about musical instruments. He puts himself in the place of the instrument, compares himself with the instrument and warns the people that this treatment cannot be done. It would not be wrong to comment that these lines of Hamlet are clear proof that Shakespeare is a master of metaphor.

The blending of the music with the madness is also clearly observed through Ophelia in the play. In the act four and scene there of play, Ophelia takes the stage, and her mood is not well. It is observed that her first line is a song while she is in a state of madness. She also frequently laments for her deceased father, Polonius. Ophelia's constant singing and occasionally appearing with a lute in her hand when she is in grief and sadness shows that she has forgotten the social class order and rules, or that she is unable to remember. Because at that time, it was not welcomed for women to sing in public all the time, so an inference can be made about Ophelia's mental state here. The songs and the laments she sang are proof that she is not in a decent condition to isolate herself even from social duties and rules. Even after Olivia committed suicide, the music and songs continue to be heard. For instance, upon the death of Ophelia, the gravedigger digs to open a grave for her, while humming a song. Ophelia's death does not arouse any feelings or sadness in him since it seems normal to him since he is doing this job all the time, digging a grave is an ordinary job for him; the gravedigger looks blissful when he sings. At that time, the gravedigger singing and being pleased with it is similar to Ophelia's singing for her dead father.

The lyrics of another song that Ophelia sang reflecting her mental and psychological state are as follows: ''He is dead and gone, lady, he is dead and gone; at his head a grass-green turf; at his heals a stone.'' (Shakespeare, 1603, p. 28) Throughout the play, it is seen that Ophelia is taken care of by her father, since she does not have a mother, so the influence of the father figure on Ophelia's life was of great importance. Therefore, the loss of her father caused a great void on Ophelia and since everyone's reaction to such a loss is different, she reacts in this way. The people around her deduce that her mood is not normal and healthy at all, from the way she hangs around singing indifferently. That is to say, Ophelia's painful loss is brought before the audience's eyes because of the song she sings and the accompanying behaviors. Moreover, Ophelia's singing to Gertrude in this scene is also rather meaningful. Ophelia may also be

referring to King Hamlet in the song, as the Queen also recently experienced the death of her own husband. Consequently, by using this song, Shakespeare may have tried to evoke other views and feelings in the mind of the audience. Since in the rest of the song Ophelia continues: ''Larded with sweet flowers, which bewept to the grave did not go, with true-love showers.'' (Shakespeare, 1603, p. 40) Since Gertrude married her relative-in-law as soon as her husband dies and she never mourned her husband's death, Ophelia's reference to the tomb not visited is denotative. The reason she made this reference is because the queen's love for the deceased king was gone or never existed. Whether Gertrude loved the deceased king is another matter, but it is clear that she was not affected by the king's death and easily adapted to her new life. The fact that Gertrude chose not to mourn the death of King Hamlet is proof that something has changed in her. Another thing Ophelia questions here is that Prince Hamlet did not mourn the loss of Ophelia since something has changed in Prince Hamlet, and she is not sure of his love either. With this song she sings, Ophelia symbolizes more than one thing, not only reflecting her own mental health, but also questioning the reality that love and death mean different things for every person. If there was a shallow interpretation of Ophelia's song, it could be said that she was just insane, but this song does not have such a simple meaning. The song is not only a lament for her father, but thanks to the song, Ophelia tastes a little bit of freedom. Ophelia, who is portrayed as a passive character throughout the play, becomes a situation where she can express her thoughts to everyone with this song. As a woman who is tired of being under the influence of others, this song is one of her first steps with courage. Of course, Ophelia grieves and suffers during this time, but on the other hand, there is an Ophelia who defies the queen. This song can be interpreted as the only truth that Ophelia has left, and she does not hesitate to express.

When *The Merchant of Venice* is considered, it could be stated that it is a complex and versatile play like *Hamlet.* This play, which has been fictionalized with an extremely rich character, encourages the audience to look at thought patterns that have been going on for years from a different place and with a different eye. To briefly mention the content of the play, Antonio is a ship trader, but has recently been experiencing financial difficulties. Bassanio, with whom he has been friends for a long time, is in the same financial trouble and demands that he lend him some money. On the other hand, there is Shylock, who is ostracized by the society since he is Jewish and is notorious for his stinginess, while Antonio asks the notorious Jew for money since both he and his close friend are suffering. The Jewish merchant agrees to give them money but adds a clause to the contract: if he does not get his money back in time, he will take a piece of meat from the debtor's (Antonio) body. On the other hand, Portia, whose father is a wealthy merchant; she intends to get married and she plays a game to the groom-to-

be. She will marry the one who knows the right one from the laid boxes, and Bassanio is the applier who finds the right box and they get married. News arrives that Antonio is unable to pay his debt and is in trouble, while Portia sets out to help him with her quick wit. The Jewish merchant insists that he wants a piece of the debtor's meat. Brilliant bride (Portia) disguises herself as the judge and sets a new rule: the debtor's blood will not be spilled. Desperate at this point, the Jewish merchant is forced to accept what has been said. Thus, Portia both saves Antonio's life and ensures the security of his goods to Jessica (the daughter of the Jewish merchant) and his lover Antonio, and the play ends.

One of the most striking characters of this play is undoubtedly the Jewish character Shylock; he is a Jewish merchant and lives with his daughter Jessica. He is an ostracized character by society and Christians; however, it will be seen that he is not much different from other merchants and people. Even his daughter Jessica excludes him like other people, Shylock is ''the other'' one of the play. By approaching Shylock in a humanistic way, Shakespeare actually makes the audience laugh at him, but also, he makes the audience empathize with him. Again, in this play, many songs are used, and musical quotations are included. Shakespeare uses a reference to the nature of music; in a conversation between Lorenzo and Jessica, Jessica mentions that she never liked music. At this point, it is necessary to dwell on why Jessica dislikes music. Jessica was raised by Shylock, and as a father he has enforced some rules on Jessica. To exemplify, Shylock tells Jessica to keep the windows closed and to prevent the sounds of flutes and drums from entering the room. It is clear that he has counseled Jessica many times like this, Shylock tries to keep himself and his daughter away from such fun and soul-saving dynamics. There might be many different interpretations for this situation, but one of the most plausible ones is that Jessica dislikes music since she was raised by her father in a strict, rules-based manner. Although Jessica has stopped following her father and has chosen to become a Christian, she still has similar behavioral patterns and the sensitivity she was raised with due to her blood ties to her father. Lorenzo, on the other hand, has a different view on Jessica's dislike for music. He thinks that Jessica has a wild soul at her core, so pleasant music does not affect her soul.

Actually, in this case Jessica tries to pretend to be someone she is not, she is a Jew but she does not want to admit it since she is in love with a Christian; despite being raised by her father, she is in a state of rejection. Shakespeare analyzes and questions the attitudes of the people of his time through Jessica. Elements of humanism, racism, comedy and tragedy in the play are shown through Jessica's misfit identity enforced by society. (Beskin, 2007, p. 37) From this point forth, Shakespeare uses the dislike of music by Jessica as a means to show that although

she actually tries to be Christian, she actually carries her father's teachings. Lorenzo's response to Jessica goes like this:

> ''There is not the smallest orb which thou behold'st
> But in his motion like an angel sings,
> Still choiring to the young-eyed cherubins.
> Such harmony is in immortal souls,
> But whilst this muddy vesture of decay […]'' (Shakespeare, 1623, p. 80)

In this speech, Lorenzo, a Christian character, lectures Jessica, who is Jewish, about the right listening to music; tells her the true nature of music. Lorenzo talks about a common belief among people during the Elizabethan era. What he refers to as musica mundana is a type of music that emerged from a universe created according to the Pythagorean and Neoplatonic rules and could be observed in heaven and in the transitions of the seasons. It was described by Boethius and is also called the music of the spheres. Musica mundana originates from the harmony of the celestial bodies but is a type of music that cannot be heard. They believed in the power of music in the early modern period, this belief emerged with the ideology of the music of the spheres. Followers of that period believed that the rotation of the planets in their orbits occurred with a certain musical accompaniment that symbolized the harmony of the god. (Henze, 2017, p. 36-37) In other words, according to the mentality of that period, it was believed that the universe was absolute, extremely ordered and proportional in every aspect and in every way. So much so that these uses can be a reference to the Music of the Spheres theory in the form of various psychological states and moods, from madness to the theme of love, in countless works. In addition, it would be a right move to understand the philosophy of the period to look at the thematic use of music in emphasizing the details of different characters and plot. When Shakespeare's plays and various sources on the subject are examined, the philosophical and practical aspects of the music of Shakespeare's time are examined. It is quite apparent that he was greatly influenced by the ideas of the Music of the Spheres. Throughout his life, the use of music in the works of Shakespeare, who presented many works to the world of literature, enabled him to bring to light a great deal of particulars about the musical impression of his period. In a way, as a conscious choice or completely by chance, it has also shed some light on the music history of the Shakespearean era.

The important point in the play is that the Christian character Lorenzo arrogantly addresses the Jewish character Jessica, and Shakespeare uses music to do this. Lorenzo seems to know a lot about music and its nature, while Jessica dislikes music. In other words, the fact that a Christian can have so much knowledge about music, while a Jew does not understand music at all, is something Shakespeare

implicitly wanted to draw attention to. Lorenzo tells Jessica in all details about his views and ideas about music of the period, he literally puts on a show. That is to say, Shakespeare wanted to draw attention to common prejudices among people by using his knowledge of music.

Like these plays mentioned, *Twelfth Night* also contains a musical richness. *Twelfth Night* is a rather clever and fun play; there are particular dynamics in the play, a brilliant female character disguised as a young man is the leading role of the play. If the content of the play is briefly mentioned, Twins Sebastian and Viola's ship sinks, and they lose each other. The sister somehow manages to reach land and arrive at Illyria, conversely there is no news of Sebastian and therefore he is presumed dead. Viola disguises herself to survive in an unfamiliar environment, and now she starts working for Orsino as a young man. Orsino, on the other hand, is in love with a woman (Olivia) and asks this new recruit to go and tell her about his love for her and persuade her to say yes to his love. Viola's new name as a young man is Cesario. Olivia, on the other hand, is influenced by Cesario and begins to have feelings for him. While Olivia is impressed by Cesario, Viola cannot resist him and falls in love with Orsino. While all this is going on, Sebastian manages to reach the island, he is not dead. Since Sebastian and Viola are twins, they are extremely similar to each other, and as the play unravels, Olivia marries Sebastian. Cesario, who turns out to be a woman, turns out to be Viola and Orsino finds himself in love with her, and the play ends with everyone's happiness.

Twelfth Night greets its audience with a musical reference. Noble Duke Orsino, one of the main characters of the play, opens the first scene of the first act with this line*:*

> DUKE: ''If music be the food of love, play on.'' (Shakespeare, 1623, p. 4)

The duke, who appeared before the audience with the choir and musicians on the first scene, began to praise the music. He describes music as the food of love and asks musicians to play nonstop since he wants to fill love with music. Making such an enthusiastic introduction to the play, Shakespeare not only presents a preliminary idea about the play, but also warms the audience to the play by using music. Being that, in the continuation of his renowned speech, the duke refers to a melody that flies away like the fragrance of violets. The melody that flies away here can also be interpreted as the duke's love for Olivia vanishing, as will be seen in the later scenes of the play. And then Orsino says that he gets bored with this music and asks the musicians to change it; this can be interpreted as a reference to her falling in love with Viola right after Olivia.

Another song that can be evaluated in the play is When that I was and a Little Tiny Boy. This song has substantial and deep meaning related to the content of the play. The first one, which is meant by little, tiny boy, evokes Viola disguised as a young man. Secondly, it creates a meaning when it is voiced by Feste in the last act of the play. The song presents the image of a cute little boy in the first part, and then rain and wind are included in the atmosphere of the song. What is meant by rain and wind here can be interpreted as the various difficulties that people face in their lives. In other words, the song has a tone that tells about a person's life adventure, the tough struggle one faces and tries to overcome. In the last stanza of the song, it announces the end of the play in a joyous tone; the deep meaning here is that wind, rain, that is to say; all kinds of difficulties are interrupted for a while. One of the points worth mentioning about this song is the possibility of talking about Viola in general and saying goodbye to the audience with this song. Viola has been dealing with certain problems since the first act of the play and manages to overcome them, in other words, she struggles with wind and rain. However, with her patience and determined attitude, she manages to overcome all this and reaches a happy ending; just as depicted in the song. Another crucial point is the detail that the play starts with a musical reference and ends with a song. It is clear that Shakespeare used music both as a tool and as an end in this play.

Twelfth Night also includes the song O Mistress Mine arranged by Thomas Morley and Byrd, one of the most famous composers and musicians of the period; the song is an old English song, and the theme is love, the lyrics are as follows:

> ''O Mistress mine where are you roaming?
> O stay and hear, your true love's coming,
> That can sing both high and low.
> Trip no further pretty sweeting.
> Journeys end in lovers' meeting […]'' (Shakespeare, 1623, p. 44)

This song is also performed by Feste. Shakespeare's staging of this song certainly had a purpose, and the song has an allusion. The main characters in the play fall into an unrequited love, and the song contains a message dedicated to them. In the song, it advises to stop standing by for the upright one to come; make her blissful, to make do with what she has and try to be delighted with it. Since she already has someone with her and she can be joyful with him but waiting for the person who is not is just a waste of time and means missing the day, so seize the moment, the song says, stop waiting for the future and enjoy the present. Another striking feature of the song is the rich use of words; the song has an effect on the listener, the metaphors used made the song have a deep and impressive meaning. The main theme in the song is the phenomenon of time, love is something to be experienced right now; the idea that it cannot be postponed until later is dominant.

Moreover, the fact that the song is rich in terms of words is evident from the word roaming in the first line. The word of roaming has the effect of evoking Olivia's love in a different direction. On the other hand, the love of Orsino, another love with a traveling effect, comes to mind, the duke is in love with Olivia, but he cannot see Viola standing next to him, since his mind wanders elsewhere. Thus, the word roaming in the song has a usage enriched with meanings related to the content of the play. Therefore, the songs used in the play may have had an impressive feature for the audience as they carry clues about the contents of the play, like a riddle.

Another play that will be focused on musically is *Othello*. *Othello* is one of the tragedies whose reputation and will never go out of style, and just like in the tragedy of *Hamlet*, themes such as psychological factors and social prejudices are at the forefront in *Othello*. In the play, universal subjects such as love, jealousy, lust, passion, and evil are handled. If information about the content of the play is presented, the protagonist of the work, Othello, is a black commander and rather successful. Iago is the villain, almost everything revolves around Iago. He is a cruel, hypocritical man with a heart full of grudge and hatred. Iago is also Othello's sergeant but is also hostile to Othello since he has recruited a man named Cassio instead. This is the main reason for all the events that occur in the work. Desdemona is the woman Othello loves much. While these people are playing the lead roles, a naive man named Roderigo, Iago's wife Emilia and Bianca, who falls in love with Othello's squire, are some of the side characters in the work. Othello and Desdemona fall in love and secretly and they and they choose to marry secretly. However, Brabantio (Desdemona's father) is not happy with this situation, adopts a racist attitude and completely opposes this marriage of his daughter. The fact that his son-in-law is a good and successful commander and a quality person at his core no longer means anything to him. Meanwhile, a war breaks out in Cyprus, the warring party is the Ottomans. Since he is a successful commander, Othello must go there, his newly married wife does not want to leave him alone and decides to go with him. Desdemona and Othello are forced to board different ships, and Desdemona, Iago, Emilia and Cassio reach their destination before him. Worried that her husband has not arrived yet, it is Cassio who comforts Desdemona in a rather humane way. The villain of the play, Iago, sees this situation and immediately makes sinister plans since he is jealous of Cassio and is angry with Othello for not giving that rank to him. Othello eventually reaches there, but the Ottomans cancel the battle. Meanwhile, the evil figure Iago tells the people around him that Cassio is in love with Desdemona. Continuing this lie, Iago constantly tries to humiliate Desdemona in Othello's eyes by creating various excuses and situations. Othello, on the other hand, asks for proof one day, and Iago meticulously takes the hankie that Othello gave to Desdemona, symbolizing their own love, and tells Othello about this lost hankie.

Othello asks Desdemona for the hankie, but the hankie is missing. He then becomes convinced that the deception story is true and takes Desdemona's life. Conversely, he soon learns that all this is pure evil Iago's fiction, and he kills himself in great grief and regret; this is how the play ends.

The lead female character of the tragedy, Desdemona, is extremely self-assured, free, and forward-thinking; that is why she does not hesitate to express her feelings in front of the whole senate. And Desdemona defends her love:

> ''That I did love the Moor to live with him,
> My downright violence and storm of fortunes
> May trumpet to the world. My heart's subdued
> Even to the very quality of my lord.
> […] Let me go with him.'' (Shakespeare, 1622, p. 253)

Here, Desdemona likens the power of her love, her desire to be with Othello, and the courage she will exert for this, to the sound of a snare trumpet. Yet the play is a tragedy and before Desdemona is killed by Othello, which turns the play into a tragedy, Desdemona is frightened since she does not want her husband to be unfair to her, and she expresses her sadness and fear by singing the Willow Song. The Willow song has its origins in 1583 and is an extremely sad, painful song; it is about a man who dies of grief since his lover cheated on him. Shakespeare has changed the victim; while the deceased is a man in the song; the person who dies in the play becomes Desdemona. Willow Song, an old and familiar song that enters the consciousness of the characters, creates a dynamic effect for the play. (Minear, 2009, p. 366) And she descants:

> ''The poor soul sat sighing by a sycamore tree,
>   Sing all a green willow.
>   Her hand on her bosom, her head on her knee,
>   Sing willow, willow, willow.
>   The fresh streams ran by her, and murmured her moans,
>   Sing willow, willow, willow.
>   Her salt tears fell from her, and softened the stones'' [...]
> (Shakespeare, 1622, p. 44)

Not only Othello, but also Desdemona is a character that has been discussed for years, and changes occur in her character throughout the play. At the beginning of the play, she is extremely strong, free, self-confident, confident in herself and her love, strong enough to defend her love and marriage before the Senate and her father; late in the play, Desdemona is witnessed passively, weakly, and cryingly singing the willow song. Shakespeare presents the change in the character he created to his audience in different ways, and this song is one of them. Desdemona

is now such a helpless character that she laments for herself and her love. Using music, Shakespeare communicates to the audience that Desdemona's end is near and allows Desdemona to mourn her own death.

In his comedy plays, it can be observed that Shakespeare uses music to highlight and underline the comic elements. *A Midsummer Night's Dream* is a fantastic play in which magic, fairies and supernatural events take place. If the content of the play is briefly mentioned, Preparations for the wedding ceremony of Theseus and Hippolyta are being made. Hermia's eyes see only Lysander; however, Hermia's father Egeus chose Demetrius as his groom. Hermia and Lysander have no choice but to leave, and Lysander tells Helena of this plan. Helena tells him all their escape plan to befriend Demetrius. While they are running away at night, Demetrius is after them, and Helena is after Demetrius. While on the way, a traveling amateur theater group is making theater on their way, they reach a fairy palace; they stop there. Helena declares her love for Demetrius, but Demetrius rejects her. The queen fairy and the king (Titania and Oberon) quarrel over a completely different matter, unaware of everything. The naughty fairy, Puck, creates a love elixir, and whoever is exposed to this elixir, opens his eyes, and gives his heart to the person he sees. The king of the fairies is rather angry with the queen, so he burns with the desire to take revenge on her. Puck's elixir comes to mind and asks him to use it for the queen. However, the mischievous fairy confuses everyone and accidentally uses the potion on Lysander. Therefore, the first person he sees in the morning is Helena, and after that, he falls deeply in love with Helena; Hermia cannot make any sense of all this, she gets angry and frustrated. Meanwhile, the mischievous fairy tricks again and turns Bottom into a donkey. When the queen of fairies wakes up and sees Bottom in front of her, the elixir comes into play and the queen gives her heart to the donkey. The king of fairies gets angry with Puck for ruining everything, sends him away and tells him to use the potion for Demetrius; Puck does so, and Demetrius falls for Helena. Helena, on the other hand, thinks that everyone is making fun of her and complains that they are humiliating her. The king of fairies asks Puck to create a dense mistiness in the forest, and all the characters feel tired and fall asleep because of this mistiness. In this way, the mischievous fairy casts a spell on them all and when they wake up everything will be back to normal, the play ends with a great celebration.

And it can be observed that Shakespeare put the music at the service of these fantastic elements in this play. To exemplify, fairies who put the queen to sleep by singing lullabies, scenes where Oberon recommends music to be played to deepen their sleep, mermaids who sing a song with their harmonious voice in Puck and Oberon dialogues could be seen throughout the play. In addition to this, one of the elements that it provides in this play to indicate its funny elements is music. In the play, Bottom is turned into a donkey by magic, when everyone is afraid of

him and flees, he is left alone in the big forest and begins to sing to hide his fear. Meanwhile, Titania falls in love with Bottom since a love potion is poured into her eyes, and although Bottom sings with an extremely dissonant and out of tune voice, this voice is perceived by Titania quite pleasantly. The mismatch between aspect and actuality becomes the fountain of comedy and laughing in the play. (Ekmekçioğlu, 2014, p. 84) Therefore, Shakespeare gave different tasks to music in the play and managed to use them effectively.

Moreover, there is a combination of fairies and music observed in this play. It has its origins in English folk culture; in this culture; there were mischievous and active fairies in old fairy tales. There were even those who believed that fairies were real. And these were not limited to ordinary people, it was not just gypsies, fishermen, country dwellers, Irish mystics or priests who contributed to the existence of fairies. In England, the belief in fairies continued for many years. (Silver, 1986, p. 141) The crucial point here was that when the fairies were going to do something, they did it using music. Fairies sang, played music, and danced, so magic and music went hand in hand; therefore, English audience was not surprised to see the same theme in this play. Fairies, dances and songs in the play are the theme of the play; carries the play; it creates action and excitement, so it would not be wrong to comment that there is a festival spirit in the play. To exemplify, Titania has fairies at her service, and they sing lullabies for her to sleep soundly. And Titania wakes up only when she sees Bottom, who has turned into a donkey. On the other hand, when there is a disagreement between Oberon and Titania, they make up again by dancing. That is to say, what supports any theme in the play is music and dance; and also, fairies contribute to the plot of the play; they are a tool for the play. The fairies created by Shakespeare, collected by the music, thus perform an event, which creates a real sense of community; it gives the audience a sense of unity and togetherness. Even after all the complexities in the play have been resolved, they bid farewell to this magical festive world by singing and dancing.

When Shakespeare's plays are taken into consideration, *As You Like It* can be considered as a play that can even enter the musical genre due to the excess of songs it contains. If the subject of the play is briefly mentioned, Duke Frederick seizes his brother's office and expels him. Although he initially allows his older brother's daughter, Rosalind, to stay with his own daughter Celia, after a while he expels her due to his insecurity. Celia, on the other hand, does not want to leave her cousin, so she leaves with her. Disguised to be protected on the road, Rosalind and Celia's goal is to find Rosalind's father. On the way they buy a farm and settle there. In addition, Orlando's story develops in parallel with Rosalind's story. After his father's death, all his wealth and office are left to Oliver, the eldest son. Oliver, on the other hand, keeps his brother Orlando in the background

as much as he can and does not provide him with any opportunities. Unable to stand it any longer, Orlando takes down Duke Frederick's undefeated wrestler, Charles, to prove himself. Thus, it affects Rosalind and Celia, who are watching the wrestling. Rosalind and Orlando fall in love with each other. Duke Frederick does not love Orlando's father and expels him from his duchy. Orlando, whose brother Oliver also took his life, sets out with Adam, who supports him. The two lovers' paths will cross in the forest of Arden, but Rosalind is disguised as a man. Rosalind, who hides this situation for a while, appears at the end of the play with her own identity with the intervention of Oliver, who has now changed, and the lovers unite. Meanwhile, Oliver has also fallen in love with Celia. All goes well when Rosalind also meets her father. Because Duke Frederick, who was very impressed by a priest, left everything to his elder brother, whom he fired, and closed himself in the monastery. In addition to these, the play, which includes small parallel stories, ends with a collective happy ending.

Throughout the play, the music on stage appears in various forms; like songs performed instrumentally or vocally, when a king enters a historical play. (Hazrat, 2019, p. 4) In other words, as in his other plays, Shakespeare has assigned various tasks to music in this play. In act II scene V, the song Under the Greenwood Tree is heard. The song advises people to leave the palace and says that they can choose a more calm and peaceful life in nature; nature is heaven itself. As a matter of fact, the song criticizes the active state of modern life and that a quieter life can come to life in nature. Through this song, the audience learns about Duke Senior's views on country life. Another song in the play, again sung by Amiens, is the song Blow, Blow, Thou Winter Wind. In the song, he makes an analogy between fake friendship and harsh winter. According to the song, a wrong friend does more harm than a harsh winter. Strong wind is hard, but the wind's harshness and hardness hurt less than the lie of an ungrateful friend. Therefore, the harsh winter can be endured, but it is much more difficult to endure the ingratitude of a friend. The song openly teaches the listeners, the harm of winter and black frost to the human physique is not noteworthy, it is simple, it can be healed; this physical pain and harm is more tolerable than human falsity. Another song celebrating spring and forest is It Was a Lover and His Lass. The song makes a marvelous celebration of love in the spring. Since the setting of the play is mostly the forest and the lovers meet each other in the forest, the song is completely in harmony with the play. The song is a rather enjoyable one that symbolizes the marriage excitement and happiness of the new couple. At this point, the music in *As You Like It* has a feature that attracts the attention of the audience, no matter how implicit meanings it has. (Hazrat, 2019, p. 11) As can be seen from the instances, the songs included in the play have a feature that both supports and enriches the play in terms of subject matter and entertains the audience.

CONCLUSION

Music, which is used only in churches, religious rituals and state ceremonies, has taken its place in drama with the development and growth of art over time. As it is underlined above, music has been an indispensable part of the plays not only in the Elizabethan dramas of the early modern period, but also in the following periods. While some critics praise the use of music in Shakespeare's plays, others find it unnecessary and think it undermines the play at times. One of the critics who thinks that music undermines the play in some Shakespeare plays is Ortiz. He thinks that Shakespeare's music escapes words, and undermines them, especially in *Twelfth Night* and *Love's Labor's Lost.* (Lindley, 2015, p. 100-101) On the other hand, Seng, on the other hand, argues that the music Shakespeare uses in his plays has a mission far beyond the dramatic function, and underlines that music is not just for decorative entertainment. (Phillips, 1968, p. 360) No matter how different the opinions may be, as mentioned above, in the early modern period, people believed that music had power, and Shakespeare reflected this power in his plays.

To sum up, as can be seen in the examples given above and the plays described, Shakespeare used music in both his tragedies and comedies and made many references. At this point, the purpose Shakespeare's use of music may be open to debate. While previous critics underlined the place of music in Renaissance society, they sought to identify a more social cause. More modern critics, on the other hand, tend to view music more as a dramatic device. (Dunn, 1969, p. 391) As mentioned at the beginning of the article, the great poet, in order to give the audience what the audience demands; that is, he may have included music in his plays to entertain them and cheer up the crowd. Or, he may have used music as an effective element to underline the messages he wanted to convey with literary and theatrical concerns by approaching the subject in a more profound way. However, it is an undeniable fact that he has been pretty prospering in any way. Regarding the music in Shakespeare's plays and how he used it, which is also the subject of this study, it can be concluded that Shakespeare provided an interdisciplinary study while staging his plays, included the compositions of the most famous and best musicians of the period in their plays and worked with them. Shakespeare gave an allusion, a message, an event by using music; sometimes he prepared the audience for the situation by giving the psychological state of his character, the next event that awaits his character, with music. Sometimes, Shakespeare made references in his plays using musical instruments or the nature of music and beliefs of the period. In addition, not only Shakespeare but also his contemporaries used music effectively in the plays they staged. The Elizabethan period and then the Jacobean period had a great influence on this. Thanks to the support of the rulers of the period, branches of art such as literature, theater and music were always

intertwined. It is even said that one of the reasons why Shakespeare's musical knowledge is quite good is that he had many friends from the art community and the close friendship he established with musicians. Music has a long journey on the stage from the Ancient Greek Theatre to the Modern Drama. Hence, it is quite common for Elizabethan playwrights to have made music an important element of their plays.

REFERENCES

Beskin, A. (2007). Good Girl, Bad Girl: The Role of Abigail and Jessica in *The Jew of Malta* and *The Merchant of Venice Graduate.* Theses and Dissertations. https://digitalcommons.usf.edu/etd/629

Carpenter, N. C. (1976). Shakespeare and Music: Unexplored Areas *Renaissance Drama*, *7*: 243-255.

Carpenter,N.C. (1968). Brennecke, E., Spink, I., Ingram, R. W., Emslie, M., Evans, W. M., & Duckles, V. *Music in English Renaissance Drama* (J. H. Long, Ed.). University Press of Kentucky. http://www.jstor.org/stable/j.ctt130jct9

Davis,T.L.(1921).The Sanity of Hamlet.*The Journal of Philosophy*,*18*(10):629-634. https://doi.org/10.2307/2939352 S

Dean, W. (1964). Operas on "The Tempest." *The Musical Times*, *105*(1461): 810–814. https://doi.org/10.2307/950433

Dunn, C. M. (1969). The Function of Music in Shakespeare's Romances. *Shakespeare Quarterly*, *20*(4): 391-405.

Ekmekçioğlu, N. (2014). The Use of Musical Imagery and the Dramatic Function of Music and Songs in Shakespeare.

Hazrat, F. (2020). More than "Noise": Music as Pacemaker in *As You Like It*, *Shakespeare*, *16*(2): 188-201.

Gordon, P. (1942). Shakespeare with Music. *The English Journal*, *31*(6): 433-438.

Hornby, R. (1998). The Globe Restored. *The Hudson Review*, *50*(4): 617–624.

Johnson, B. (2005). Hamlet: Voice, Music, Sound. *Popular Music*, *24*(2): 257-267.

Lindley, D. (2015). Broken Harmony: Shakespeare and the Politics of Music by Joseph M. Ortiz. *Shakespeare Quarterly*, *66*(1): 99–101.

Meyer, E. R. (1968). Measure for Measure: Shakespeare and Music. *Music Educators Journal*, *54*(7): 36- 38+139-143.

Minear, E. (2009). Music and the Crisis of Meaning in "Othello". *Studies in English Literature*, *49*(2): 355- 370.

Orgel, S. (1998). What's the Globe Good For? *Shakespeare Quarterly*, *49*(2): 191– 194.

Özhancı, E. (2010). Elizabeth Dönemindeki Tiyatro Yapilari Ve Globe Tiyatro. *Sanat Dergisi*, *0*(16): 13- 20.

Pafford, J.H.P. (1959). Music, and the Songs in The Winter's Tale. *Shakespeare Quarterly*, *10*(2): 161-175.

Phillips, J. E. (1968). The Vocal Songs in the Plays of Shakespeare. A Critical History. Peter J. Seng. *Renaissance Quarterly*, *21*(3): 359–361.

Sarıkaya, N. (2019). Dionysosçu Ritüeller ve Antik Yunan Tiyatrosunda Karşıtlıkların Biraradalığı. *Tiyatro Eleştirmenliği ve Dramaturji Bölümü Dergisi*, 29: 17-41.

Shakespeare, W. (1623). *As You Like It*. Oxford University Press.

Shakespeare, W. (1603). *Hamlet Prince of Denmark*. Oxford University Press.

Shakespeare, W. (1623). *A Midsummer-Night's Dream*. Oxford University Press.

Shakespeare, W. (1622). *Othello the Moor of Venice*. Oxford University Press.

Shakespeare, W. (1623). *Twelfth-Night: or, What You Will*. Oxford University Press.

Shakespeare, W. (1623). *The Merchant of Venice*. Oxford University Press.

Sheriko, N. (2020). Review of the book *Robert Armin and Shakespeare's Performed Songs*, by Catherine A. Henze. *Early Theatre: A Journal associated with the Records of Early English Drama 23*(1): 243-246.

Silver, C. (1986). On the Origin of Fairies: Victorians, Romantics, and Folk Belief. *Browning Institute Studies*, 14: 141–156.

Urgan, M. (1984). *Shakespeare ve Hamlet*. Altın Kitaplar Yayınevi.

Von Ende, R. C. (1965). Music and Shakespeare. *Music Educators Journal*, *51*(3): 45-50.

Jack's Chaotic Enthronement Victory in Lord of the Flies: Chaos Theory in Golding's Novel

Şeyma Günsel ÇELEN[1]
Sanaz ALIZADEH TABRIZI[2]

ABSTRACT

In William Golding's novel, Lord of the Flies, while a few British children are taken to safer lands from a destructive war zone, the plane carrying them crashes into a desert island. From then on, the children are all by themselves without any adult, and they have to survive through establishing their own set of rules. While doing so, they use the social constructions in which they have lived in their homeland. Initially, Ralph seems to successfully rule the island through democracy and peace, however, as time unfolds and their living conditions get harsher and harder, Jack and his allies dethrone him with animalistic force by their horrible and evil deeds, resulting in their reign. The former government fails and the latter one becomes victorious by destroying the already existing government on the island. However brutal their methods are, Jack's and his allies' success is well earned, because they have created a perfectly functioning orderly disorder. The article aims to discuss the reason why the dethronement is earned, and the reason for Jack's ultimate success in taking over the control of the island is demonstrated by utilizing chaos theory, which is officially discovered by American scientist Edward Lorenz. With the help of chaos theory, the reader is able to understand why Jack's chaotic government functions successfully for him and his allies.

Keywords: *Lord of the Flies, war, chaos theory, brutality, innate evil.*

ÖZ

William Golding'in romanı Lord of The Flies'da bir grup Britanyalı çocuk, yıkıcı savaş bölgesinden daha güvenli topraklara götürülmek üzereyken, onları taşıyan uçak ıssız bir adaya düşer. Çocuklar başlarında hiçbir yetişkin olmadan tek başlarına kalmışlardır. Bundan sonra, çocuklar kendi kurallarını belirleyerek hayatta kalmak zorundadırlar. Kuralları belirlerken ve düzenli bir şekilde işleyen topluluk kurmaya çalışırken, çocuklar kendi yurtlarında gördükleri toplumsal yapıları kullanırlar. İlk başta, Ralph adayı başarılı bir şekilde demokrasi ve barış ile yürütüyor gibi görünür, fakat zaman geçtikçe ve çocukların adadaki yaşam koşulları daha sert ve daha zor olmaya başladıkça, Jack ve onun yanındaki çocuklar Ralph'ı korkunç ve şeytani eylemlerle kendi krallıklarını kurarak tahtından eder. Bunun sonucunda da adada kurulan ilk yönetim başarısız olur. Onlardan sonra gelen yönetim zaten adada var olan yönetimi yok ederek zafere ulaşır. Bu yolda seçilen yöntemler ne kadar cani olursa olsun, Jack'in ve onun yanındakilerin başarısı hakedilmiş bir başarıdır çünkü onlar adada mükemmel bir şekilde işleyen düzenli bir kaos yaratmışlardır. Bu makale tahttan indirmenin kazanılan bir başarı olmasının sebebini tartışmayı hedefler ve Jack'in adanın kontrolünü eline almasını sağlamasındaki başarısını Amerikan bilim adamı Edward Lorenz tarafından resmi olarak keşfedilen kaos teorisini kullanarak gösterir. Kaos teorisinin yardımıyla, okuyucu Jack'in kaotik yönetiminin başarılı bir şekilde işlemesinin sebebini anlayacaktır.

Anahtar Kelimeler: Sineklerin Tanrısı, savaş, kaos teorisi, barbarlık, doğuştan şeytanilik

INTRODUCTION

William Golding is a famous British novelist. In addition to his literary works and accomplishments, he is also known to have been a merchant marine during World War II. (Nobel Prizes 2021, n.d.) A writer integrates his point of view and experiences into his work of art, therefore, one cannot oppose the statement that Golding himself did the same in his writings. Lord of the Flies, written by William Golding, is a novel taking place on a desert island. After a destructive war, a few British children are rescued to be taken to safer lands from the war zone. Unfortunately, the plane carrying them crashes into a formerly uninhabited island. The children are now in the middle of nowhere. Moreover, they do not have any adults by their sides. They are left with one another, and they establish a new society and set of rules step by step. While inaugurating the new government on the island, two very different leaders emerge. The first leader, Ralph, rules through democracy with the help of his intellectual friend Piggy. Unfortunately, Ralph's reign does not last long. As when difficulties and life threatening

situations emerge, the children on the island lose their temper and calmness, leading to their evil sides such as killing animals, Simon and Piggy brutally. They start to act destructively and use their physical power. Jack, the second leader, takes over the control of the island and rules the inhabitants very successfully through chaos and fear.

The reason Jack can govern the children is through the imposition of fear in a systematic order. He never stops being a leader who is always ready to use physical power when things do not go according to his plan. He and his allies are always ready to use brutality in their actions, regardless of injuring or killing another child. While doing so, man's innate evil helps Jack and his allies rule the island cruelly; however, the innate evil is not the only advantage of Jack. The children came from war zone. War does not conclude with positive effects on humans, instead, it does by torturing an individual's physical and mental health gradually. Regardless of an individual's age, if he has experienced war, he suffers during the process. Consequently, even after war has ended, he carries the burden within him for the rest of his life. Accordingly, these children have experienced the brutality of war in the adult world, and "they [the children on the island] bring a tradition of carnivorous blood-lust, human violence, [and] tribalism . . ." (Levitt, 1969, p. 522) with them. Therefore, Jack and his allies imitate the rules and punishments which are evident in the adult society they come from. With these two advantages, Jack's taking over the government on the island is not mere luck, coincidence, or disruption of Ralph's establishment. His dethroning Ralph must not be seen as pure chaos or a disorder because while governing the island, he has his own systematic and consistent management style. He never reconsiders what he is doing and what he is doing all these deeds for. Moreover, he takes his actions one-step further at a time. In this research article, the reason of Jack's enthronement is actually an orderly disorder, instead of a mere disorder, analyzed and explained through utilizing chaos theory. With the guidance of the theory, a reader's understanding of the notions of chaos and order eminent in the novel is reconstructed and reorganized, because what humans see as a corruption is a notion which inhabits order in its own way.

CHAOS THEORY

To comprehend the theory, the meaning of the word chaos needs to be elaborated. The term "chaos" implies a disruption in an already existing order. It is not welcomed by any existing institutions or constitutions. Moreover, it is seen as a failure of order because "chaos eliminates . . . deterministic predictability" (Brady,1990, p. 66) in modern physics, which indicates a negative aspect in already-existing rules and systems such as deterministic Newtonian physics.

According to Newton and many other physicists, natural phenomena are explained through reason and consequence. Moreover, those explanations claim to predict the planet and the universe with definite and indisputable knowledge.

Edward Lorenz is recognized as the founder of chaos theory. He discovered that while making calculations for predicting the weather, rounding the numbers with 3-digit rather than 6-digit numbers did not provide the same solutions; indeed, in nonlinear systems, multiplications during iterative processes amplify differences in an exponential manner. (Oestreicher, 2016, p. 215) This recognization brought about an enormous difference in contemplating formerly definite notions since it has been now seen that there is an unpredictable behavior in seemingly simple systems. In consequence, solely from Loren's discovery, one can deduct that there is an order within a disorder, which is dynamic and ever-changing. In addition to Lorenz, Mitchell Feigenbaum has also played a vital role in his studies to comprehend chaos theory. He found out that systems that go from ordered states to chaotic states follow a characteristic pattern of period-doubling, (Hayles, 1989, p. 308) which clearly demonstrates the order inherent in disorder. As chaos is not examined as negative destruction or disruption of order, it is explained as another type of functional order. Douglas Hofstadter, a scientist, explains the process of chaos as: "it turns out that an eerie type of chaos can lurk just behind a facade of order- and yet, deep inside the chaos lurks an even eerier type of order." (Brady, 1990, p. 66) In chaos, what can only be seen as a pure disruption inhabits an unorthodox system which helps build the order of chaos itself.

In conclusion, it can be inferred that chaos is not a mere negative disruption that only deconstructs a former order. In contrast, it is a disorder, which contains a systemic order in itself. It is an orderly disorder. Both chaos and order are intertwined with one another. In the novel that is mentioned throughout the article, during Ralph's governing, the chaos initiated by Jack is brutal but still consistent in its order, which makes him ultimately, and inevitably successful because his behavior towards the government which he wants to dethrone is highly congruous from the beginning until the end. Moreover, the children who seem more civilized than Jack, such as Ralph, behave brutally in the specific scenes, which marks the enthronement of a blood lust child as consistent in its own unorthodox system.

THE POWER BEHIND JACK: INNATE EVIL

Humans are believed to have descended from the Garden of Eden because of the original sin, which is moral corruption and disobeying. Until Adam and Eve commit the original sin, they have lived in bliss and grace in the Garden of Eden. However, their lust for the forbidden fruit leads to their downfall. As this act of the first humans is heavily punished, in Christianism, humans are believed to have a tainted nature, which is innate evil. Innate evil element is a great helper for Jack because as it is stated before, in chaos theory, chaos inhabits a consistent element in itself from the start, therefore, we cannot exclude innate evil while discussing

the novel with the help of chaos theory because innate evil is Jack's most powerful weapon to dethrone Ralph since it always continues to exist in Jack and his allies as the disturber of the order.

Innate evil of human nature should be further described to understand why it is one of the elements of how Jack got successful in ruling the community he belongs to. In the Bible, it is clearly stated that "the intention of man's heart is evil from his youth." (English Standard Version Bible, 2001, Genesis. 8:21) In other words, men are believed to tend toward evil in their nature since the original sin, which constructs the religious point of view to evil. In addition, Cynthia Weber states that "realists like Hans Morgenthau, for example, argue that the nature of man . . . is fundamentally flawed" (2005, p. 16), in Lord of the Flies' case, the flaw is to act violently and to use catastrophic violence, which clearly demonstrates the "ineradicable threat of historical regression towards barbarism" (Wilson, 2014, p. 147) in regards of dethroning the peaceful and democratic leader on the island. In addition to what she has said earlier, Cynthia Weber actively used Lord of the Flies to show the innate evil of man. She further claims that "the way Golding's novel is often read is as a testimony to the evilness of human nature that comes out in extreme situations. Man is by nature evil." (2005, p. 31) Believing that humans have innate evil, they cannot hide it forever. It is revealed in Lord of the Flies through the boys' deeds. These boys come from a civilized society but "even the rationalists and civilized are not free from this illness [evil]." (Singh, 2015, p. 483) The majority of the community on the island executes horrible deeds, the most brutal of which is to kill their friends.

Nevertheless, one must not ignore the fact that innate evilness is not enough to explain evil deeds on its own. Having been raised in a civilization which is passionate about power is another reason why the boys behave that vile because they have witnessed it in their hometown. The children's hometown is already corrupted because of the war. George and Raju state that it is the defective human nature that makes the defective society, (2015, p. 178) which states that people who are filled with power lust set a bad influence on their offsprings, hence corrupting the society in which they live. Therefore, both innate evil and culture are essential in doing evil deeds in the novel, because also William Golding, "was appalled at what human beings can do to one another, in terms of wartime atrocities. . . and in their being innately evil." (Foster, 2002, p. 7) As an author, Golding's mindset and perception inevitably played a huge role in creating these characters and their deeds on the island. In conclusion, religion and politics played a vital role in both creating and analyzing the characters and their motives in the novel because the author himself clearly states that "as far back as we can go in history we find that the two signs of Man are a capacity to kill and a belief in God." (Biles, 1970, p. 106).

FUNCTION OF CHAOS THEORY AND POSTMODERNISM IN ANALYZING LORD OF THE FLIES

In this research article, the reason behind Jack's victorious enthronement on the island is discussed and examined through the theoretical framework of chaos theory. Chaos theory is of utmost importance while analyzing this novel because the text itself is a postmodern novel.

Modernism should be briefly explained in order to comprehend the difference between modernism and postmodernism. There have been many famous literary theorists who have tried to explain the postmodern theory by constructing an opposition between modernism and postmodernism. The French literary theorist Jean François Lyotard is one of the many. A South-African philosopher and complexity researcher Paul Cilliers stated Lyotard's view of modernism as

> Scientific knowledge, he [Lyotard] claims, habitually legitimates itself by appealing to a coherent metadiscourse that performs a general unifying function. Should such a metadiscourse be found, it will be possible to incorporate all forms of knowledge into one grand narrative. This is the dream of modernism. (1998, p. 113)

In this light, the reader can clearly see that modernism claims the importance of one grand narrative, or in other words, one grand truth in science. However, in the following era, postmodernism strives to show people that one centered truth is unacceptable; there are so many paths and directions taken for an aim. Postmodernism addresses the central issue of the rationality of formerly known scientific methodology, which implies the contemplation and criticism of the old systems and rules which have been linear and have seemed to be in order. As science and humanities are closely intertwined, this way of thinking for science is also applied to literature.

The aftermath of World War II and the emergence of postmodernism coincided. Bergen states that people faced the challenge of building lives for themselves and what was left of their families and communities with scarce resources and restricted freedom, and in a climate of distrust and grief. (2016, p. 223) People's point of view on life has changed from then on after having experienced the grotesque atrocities committed during the war. The atrocities shook the ground on which people had stood. As a result, people have started to think much more differently than before, thus "postmodernist thinking justifies an ontology of change, emergence and transformation" (Ströh, 2005, p. 85) After the paradigm shift, people have changed, because "[the French philosopher] Foucault considers the individual not as an autonomous actor, but rather as a microcosm constituted by the tropes and organizing figures characteristic of the episteme." (Hayles, 1989, p. 312) In other words, culture shapes the people in that respect.

Chaos theory and postmodernism share a great link because of their similarity in orderly disorder. As Joel Snell states "chaos theory itself is post-modern because it suggests that the traditional scientific method of discovery needs improvement and that interpretation of results may be flawed" (Chaos Theory and Postmodernism, n.d.) Both chaos theory and postmodernism reject and look down on traditional methods. Moreover, chaos theory and postmodernism flourish under extraordinary conditions. Dennard has suggested that

> chaos theory can be understood as the state where a system can no longer sustain a stable pattern of behavior because of an increasingly changing environment, and subsequently causes the system to reorganise itself to adjust to these changes. (1996, p. 498).

The emergence and continuation of postmodernism is highly similar to that of chaos theory. Due to the physical and mental hardships of the war, routines of humanity have changed for good. The postmodern thinking of individuals has reorganised itself to get used to the new dark reality they have entered into. Despair and disbelief in the formerly believed institutions and constructions started lightly, and then it became the reality. Hayles states that she defines "cultural postmodernism as the realization that what has always been thought of as the essential, unvarying components of human experience are not natural facts of life but social constructions." (1989, p. 265) This realization is similar to Edward Lorenz's realization of margin of error in measuring natural sciences with definite and long- known materials and methods, which demonstrates the fault of humans in thinking there are essential and unvarying components which would not change in any situation. Both the chaos theory and postmodernism deconstruct the old knowledge about the world, and catapult humanity into a new sort of atmosphere.

In chaos theory, Murphy states that "[the theory] attempts to understand why systems seem to not function in linear, predictable and conventional ways; but when studied from a distance, display patterns and structures (1996, p. 96) Therefore, it can be concluded that what seems to be the chaos has its own way of working, which might be perceived as unorthodox to conventionalists. However, systems are consistent within themselves. Postmodernism and postmodern way of thinking, for example, have derived from the difficulties experienced by the era and war. What started as a slow disbelief and disconnection from the modern era has evolved to the natural way of life, which is highly emphasized in postmodern literary work.

Apart from the link between chaos theory and postmodernism, postmodernism also demonstrates that there is no one in this world who is purely evil or good. The lack of black and white and the existence of the gray area are shown in the novel through Ralph and Jack. Moreover, postmodernism rejects the ultimate single reason and order just like chaos theory. Since there are a number of examples for

the principles of theory in the novel, it lends itself to critical analysis under the light of chaos theory. In the process of utilizing the theory, the elements of innate evil in human nature and the significance of a particular culture on an individual are discussed to find the answer to Jack's success. The order in disorder, the backbone in chaos theory, is very eminent throughout the novel, and it answers how Jack has established his government very successfully.

CONTRIBUTION OF INNATE EVIL AND CULTURE TO JACK'S POWER

Whatever people do, whoever they become, and wherever they go, the evil follows them because it is inside of a man. In Lord of the Flies, we encounter the innate evilness of a man throughout the novel. One of the most blatant examples of the innate evil in the novel can be seen during the boar hunting and dancing scene. The boys are dancing wildly, chanting, "Kill the pig! Cut her throat! Bash her in!" (Golding, 1962, p. 63). The reader is surprised to see most of the boys full of lust for the hunt, but what surprised the reader the most is that Ralph is also in the boar hunt in chapter seven. (Golding, 1962, p. 96) He gets excited, and this is what shocks and disturbs the reader, because on that island, after Simon and Piggy, Ralph is the most civilized person. Even a civilized person like him cannot resist the temptation of the thought of a gory hunt. His primitive instincts start to have an effect on his behaviours, and consequently he gets lost in the moment. That example demonstrates that, even while Ralph is the ultimate leader in the first place, there was a disruption in the civilized order, though it is limited to acting instinctively for now. If Jack and his allies are the providers of "chaos" on the island, Ralph is also the part of the orderly disorder, though only instinctively, because he also "gets caught up in the other boys' bloodlust", (Wilson, 2010, p. 3) which demonstrates that he also carries the innate evil within him, though not as dominant as Jack's. Even a boy like Ralph can lose himself for a moment. Ralph's participation in hunting is an excellent example of showing how chaos theory works, because "despite their tension, randomness, and pattern, chaos and order exist in co-dependency." (Farsi, 2017, p. 2) There is chaos and a disruption inside the order in that scene. Even the rationalists and the civilized are not free from this flaw called evil, because it actually lives inside of every human being in the world.

Diving deep into the novel Jack announces himself as the leader of the hunting group, and from then on, the power struggle on the island accelerates because now Jack and his group has the initiative to kill the animals and once woken up, their primal instincts do not stop or cannot be controlled any more. Their instincts go far beyond than killing animals to provide themselves with nutrition they need to survive. Jack, with his allies by his side, tortures other children who are not in his group. Though it may seem totally chaotic, it has order and consistency in itself. Because on the one hand, he is taking down Ralph's established government; on

the other hand, he is doing it systematically through the constant imposition of fear of a so-called beast, torturing, and bullying. Chaos theory begins to have an effect here. Even though it may seem like pure and sudden destruction imposed on the old system, it is coherent and consistent in its own new order. Order and disorder are intertwined in Jack's government style. He breaks the system and constructs a new consistent system in its own frame. Though it may seem to some like he is only destroying the system, he is implementing a new set of system by using a totally new, different, and a brutal order than that of Ralph's. He creates an orderly disorder. With violence, his power is born.

As well as their innate evilness, Jack and his allies are also brutal because of the culture of the adult society to which they belong. There are wars, atrocities, massacres, genocides happening in adults' world; hence, the children have had to adapt to those savageries. The brutality happening on the island is not a mere result of human nature. It also takes its source from so-called civilized culture. In the novel, the most brutal character, Jack himself, utters during one of the earliest scenes that they are not savages, they are English, they must have their own set of rules. (Golding, 1962, p. 33) Actually, he and his allies have managed to have their own set of rules, influenced by British society. "The pestering adult vices such as lust for power, greed, control over others and slavery are at work in the boys" (Giri, 2019, p. 55). Along with his innate evilness, Jack imposed the brutality and the rules which he has witnessed in his own "civilized" culture to the inhabitants of the island. "They [the boys] had brought that civilization, or what fragments of it they could remember, with them." (Spitz, 1970, p. 29) The blame is not only on human nature but also on the already established culture. The mindsets of the children are highly affected by the society in which they lived. Explanation of their deeds in chaos theory through their culture is that their community back in England has been thriving by creating war, a disorder from peace, the new order. Because the war has happened, there becomes an order in disorder which is happening systematically, and the children make use of the reality of the world they come from because they have witnessed the war, the ultimate orderly disorder.

Through their innate evil and using their already established culture, the children establish the new government that initially looked like mere mayhem on the island. The reason for this false assumption of mayhem is that the nature of them and the methods they use are also orderly disorders. Think of an evil individual like Jack, he seems like a person disrupting the order, causing chaos, but actually he is constructing his own truth in a systematic order by continuing his evil deeds, and he is able to do that successfully because his people back home also create orderly disorder in that way. That is the reason why Jack has become victorious in implementing his own rules, his own government. Throughout the novel, he and his allies act in their own systematic chaotic order. Murdering Simon and Piggy,

for example, seems like chaos, but it does involve an order from within. All the atrocities they have committed from the beginning are to create the ultimate order: to be in power and to dethrone Ralph. Therefore, the motivation behind all of their brutality is executed in a systematic order. They do everything to hold the power in their hands. Without approaching this text without chaos theory, Jack's enthronement may seem like extreme chaos; however, with the help of chaos theory, a reader is able to see clearly why he has become very successful in his passion for ruling the island, because chaos theory screams at humanity, saying there is also an order in disorder because with deconstruction brings the new construction.

CONCLUSION

The power struggle and the ultimate enthronement in William Golding's novel, Lord of the Flies, cannot be comprehended thoroughly without the help of chaos theory. The most potent reminder about chaos theory is that it "deals with how order irrupts into chaos . . . [and] proposes the idea that "within chaos there is order." (Farsi, 2017, p. 2) Throughout the novel, the reader witnesses the horrible events executed by Jack and his allies. However, the only reason for that is to become victorious in their own method. They have created disorder out of order; nevertheless, they have a systematic order in the chaos and disorder they have created. They dethrone the already established order. Instead, they create their own government. They have bullied their friends, tortured and murdered them with only one motivation in their heads, to become victorious, and they did. They used two things on their behalf, the innate evil of their human nature and what they have seen from their culture. Both of these things are the backbones in their paths to their mission. Innate evil of human nature has been analyzed through chaos theory because the nature of evil is orderly disorder; it corrupts a person just like it happened to Jack by the systematic, consistent order within itself. The savagery culture in the civilization has also been explained through chaos theory. The destruction is executed through the systematic disruption of the already existing order. Moreover, in their new disorder, they have their own successful order. By being a flawed human and using his own culture's barbaric imitations, Jack becomes victorious. He is enthroned.

In conclusion, Lord of the Flies is analyzed and examined in this research article in light of chaos theory due to the fact that the theory illuminates the path of understanding why Jack has become successful in the novel. Chaos theory helps us comprehend that Jack's victory is not mere dismay or disastrous chaos, instead, his new order annihilates the former order in a new, systematic, and a functional way. He does all these horrible deeds to become the ultimate leader on the island.

He constructs a new and positively functioning disorder within its own terms because it has its own systematic orders in itself; thus, the latter government functions successfully until the moment that the boys are rescued.

REFERENCES

Bergen, D. L. (2016). War and Genocide: A Concise History of the Holocaust (Critical Issues in World and International History) (Third ed.). Rowman & Littlefield Publishers.

Biles, J. I. (1970). Talk: Conversations with William Golding. New York: Johanovich

Brady, P. (1990). Chaos Theory, Control Theory, and Literary Theory or: A Story of Three Butterflies. Modern Language Studies, 20(4): 65-79.

CHAOS THEORY AND POST MODERNISM. (n.d.). Joel Sne http://socialvibes. net/HTMLarticles/ChaosTheoryAndPostModernism.htm

Cilliers, P. (1998). Complexity& Postmodernism. Routledge.

Dennard, Linda F. (1996). "The New Paradigm in Science and Public Administration". Public Administration Review, 56(5): 495-499.

English Standard Version Bible. (2001). ESV Online. https://esv.literalword.com/

Farsi, R. (2017, September 6). Chaos/Complexity Theory and Postmodern Poetry: A Case Study of Jorie Graham's "Fuse." Sage Open, 7(3). https://journals. sagepub.com/doi/10.1177/2158244017725130

Foster, S. W. (Ed.). (2002). Lord of the Flies. York Press

George, J., & Raju, R. L. N. (2015). Personal Accountability to Evil in William

Golding's Lord of the Flies. Mediterranean Journal of Social Sciences, 6(6 S2): 174–178. https://doi.org/10.5901/mjss.2015.v6n6s2p174

Giri, P. K. (2019). William Golding's Lord of the Flies: A Study of Evil in Man. THE BATUK, 5(1): 52-58.

Golding, W. (1962). Lord of the Flies (First (electronic) ed.). Penguin Publishing Group.

Hayles, N. K. (1989). Chaos as Orderly Disorder: Shifting Ground in Contemporary Literature and Science. The John Hopkins University Press, 20(2), 305–322. https://www.jstor.org/stable/469103

Levitt, P. (1969). Trust the Tale: A Second Reading of "Lord of the Flies". The English Journal, 58(4), 521-533.

Murphy, P. (1996). Chaos theory as a model for managing issues and crises. Public Relations Review, 22(2), 95–113.

Nobel Prizes 2021. (n.d.). NobelPrize.Org. Retrieved March 7, 2022, from https://www.nobelprize.org/prizes/literature/1983/golding/biographical/

Oestreicher, C. (2016, January 22). A history of chaos theory. Academia. https://www.academia.edu/20503372/A_history_of_chaos_theory

Singh, P. (2015, July). The problem of evil in lord of the flies. International Journal Of English Language, Literature and Translation Studies, 2(3): 482-485.

Spitz, D. (1970). Power and Authority: An Interpretation of Golding's "Lord of the Flies". The Antioch Review, 30(1): 21-33.

Ströh, U. M,. (2005). CHAPTER 4: Emergent Approaches: Postmodernism, Complexity and Chaos Theories. Repository.up.Ac.Za. https://repository.up.ac.za/bitstream/handle/2263/24482/04chapter4.pdf?sequence=5&isAllowed=y

Weber, C. (2005). International Relations Theory (2nd ed.). Routledge.

Wilson, D. D. (2010). A study of 'game metaphor' in golding's lord of the flies. The IUP Journal of English Studies, 5(3): 54-57.

Wilson, E. (2014). Warring Sovereigns and Mimetic Rivals: On Scapegoats and Political Crisis in William Golding's Lord of the Flies. Law and Humanities, 8(2): 147–173.

The Struggles of African Americans and the 'Inspiration View' and 'Opium View' of the Black Faith

Bora Çağlar ŞİMŞEK[1]
Gökçen KARA[2]

ABSTRACT

This article will examine how the Black Church and Black Faith influence the political and social activism of African-Americans, how important their influence and role is in promoting and spreading, and how the "Opium View" and the "Inspiration View", which are contradictory, influence the argument and activism movement, and will analyze its foundations and effects.

Keywords: *African Americans, Political Activism, Racism, Black Churches, Opium and Inspiration views.*

ÖZ

Bu makale, Siyahi Kilise ve Siyahi inancının Afro-Amerikalıların siyasi ve sosyal aktivizmini nasıl etkilediğini, etki ve rollerinin teşvik etme ve yaymada ne kadar önemli olduğunu, bu konudaki birbiri ile çelişen "Afyon Görüşü" ve "İlham Görüşü"nün tartışmaları ve aktivizm hareketini nasıl etkilediğini inceleyecek ve bunun temellerini ve etkilerini analiz edecektir.

Anahtar Kelimeler: *Afrikan Amerikalılar, Siyasi Aktivizm, Irkçılık, Siyahi Kiliseler, Afyon ve İlham Görüşü*

INTRODUCTION

The word 'black' has been used in western and eastern societies since the beginning of human history on earth. In this regard, it would not be correct to attribute the origin of this word only to white-skinned westerners. We see that people in the east also use this word to separate and classify themselves. However, the concept of black has had many different uses. Although today the use of the word black brings to mind African Americans or Africans, in the past the word black was not used only for these communities. People, especially people with white or yellow skin color, used the word black for them when describing people who are darker than they are.

> I am black, but comely, O you daughters of Jerusalem, as the tents of Kedar, as the curtains of Solomon. Look not on me, because I am black, because the sun has looked on me: my mother's children were angry with me; they made me the keeper of the vineyards; but my own vineyard have I not kept. (Solomon, 1991, p. 789)

It is known that other nations and cultures use the word 'black' differently and the person they address varies. In addition, the use of the word 'black' three thousand or four thousand years ago and its use in later years may differ enormously. This shows us that the structure and meaning of this word has changed. Although the current perception is that their skin color is a darker skin tone than people in Africa, in the past the word was used in the United Kingdom for people who were not from their home country, born outside the European continent, and had a darker complexion than their own. For this reason, some researchers and people who study on races experienced conflict and disagreement between each other, because according to some, the old use of this word was used for brown skin or indeed today's auburn or wheat skinned people. With the change of this perception, the word black began to be used mostly for people living in Africa.

After the people in Africa were taken as slaves in many European, Middle Eastern and some far Eastern countries, the perception of Black began to change considerably. This word, which was once used only to distinguish skin color, has now been used as a derogatory word due to their low status as slaves. Although the words 'Negro and Niger', which are of Latin origin, originally meant black, the use of these words has often begun to be used in the sense of humiliation and insult. Especially for black people who were taken as slaves or migrated from Africa to America, this word was used in an extremely humiliating, disparaging and bad sense.

> Whites in the novels often use the "n-word" to express anger about a situation.

> Frederick Douglass says that the "watch-words" of proponents of slavery were "Damn the Abolitionists!" and "Damn the Niggers!" (134) This anger wasn't an example of hating slaves solely to hate slaves, though. Slaveholders were dependent on slave labor, so their anger was fed by the fragility of their livelihoods. (Cherry, 2010, p. 48).

In the United States, the use of the term Afro-American has had a universal adherence. In particular, according to the cultural and social perception of the United States, the racial classification of African Americans is made for African countries located below the Sahara Desert, in other words, sub-Saharan for short. Although the ancestry and roots of the Black people are largely rooted in this region, African Americans living in the United States are also rooted in this region, while the majority of blacks living today who are citizens of the United States are descended from their once-slave ancestors. These people had to submit to the slavery system due to the absence of any political union or community during the pre-civil war years of slavery, and on top of that, they tried to endure humiliation because of all these skin colors. While in Africa, this community, which was able to live a free life by living their own culture and their own belief systems freely and strongly, in unity, has undergone great changes over the years. Although the roots and ancestors of the blacks who were taken to America as slaves or migrated to the Americas brought the religions of their tribes to the fore, the disciples and apostles of Jesus had also adopted Christianity for a while after their evangelism studies in Africa. Before and after the great division of the church, some groups managed to remain Orthodox, but after a while, the influence of Christianity in Africa was almost gone during the sect created by the German ex-Catholic priest Martin Luther. Therefore, most of the religions of the slaves who were taken to America or those who migrated to that continent were pagan and they were subjected to a compulsory conversion process.

Because the majority of Africans were brought to America as slaves, they were not given white rights and were subjected to worse living and working conditions. Although white people were very well united in terms of human rights, justice and democracy, black people were prevented from uniting, but there was no basis for such a thing. In America, which is seen as the land of opportunities, these people brought from Africa were subjected to great cruelty and humiliation. White "slave masters" who introduced themselves as so-called good Christians pressured and forced black African Americans to adopt the Christian faith, as well as the black African Americans they worked with without the slightest

sense of mercy. Although there were African Americans among them who had previously converted to Christianity, the vast majority were pagan. Because the African Americans at the time did not have any consciousness of seeking rights, they accepted everything their masters said, and most blacks accepted this belief as if they were experiencing a Stockholm Syndrome.

After the civil war, the army led by Abraham Lincoln defeated the Confederate League, Lincoln officially abolished slavery and began to ensure that blacks lived, organized, and united under equal rights and conditions of life. After the abolition of slavery and the blacks' relief, they gradually created their own communities and the accompanying social rules, cultures, values and moral codes with the cultures of their former slave ancestors. This culture was never to be underestimated or belittled. Their ancestors had a great influence on the culture that the blacks created after slavery. As Gates put it;

> Elizabeth [Alexander] is right, of course. It's a stirring fact that our slave ancestors left behind not documents of property but an incredible amount of cultural wealth. It is a tragedy that we are only able to imagine their individual contributions to that collective wealth- and the worlds they might have made had they been free. (Gates, 2010, p. 156).

Initially, these communities had little political or global or broad national influence, but although they still could not make their voices heard, their conditions were much better than before, and they were trying to gain identity and stay together through kendo communities. The first of these is the church due to the conditions of the period. The church was the only thing holding black people together, and it was starting to become a good institution to defend their rights. ''The African American's relationship to Africa has long been ambivalent, at least since the early nineteenth century, when 3,000 black men crowded into Bishop Richard Allen's African Methodist Episcopal Church in Philadelphia to protest noisily a plan to recolonize free blacks in Africa.'' (Gates, 2001, p. 72).

Although the majority of America is of Puritan descent and is briefly Protestant, there are also people of the Catholic and Western Orthodox faith in the country. After blacks began to see themselves as Americans after slavery, they continued to pursue the protestant sect without showing any protest or opposition to faith. The most comprehensive church that has become the center of African Americans has been the African Methodist Episcopal Church, the African Methodist Episcopal Zion Church and the Baptist churches, which are the centers of Christian beliefs from the times of slavery. Over the years, their organization increased even more, and when the history came to the mid-1900s, political movements increased.

Especially after the emergence of Baptist Pastor Martin Luther King, the political and political side of the church began to come to the fore.

The great struggle that Martin Luther King started made a lot of noise and had a huge impact. Luther effectively supported the Christian part of black people and sought to help and lead them. Although this situation seems to be a great advantage for blacks, blacks were no longer ineffective in politics as they were in the post-slavery period, and they established their political parties out of compulsory requirements, as well as the pursuit of political rights, and they are struggling. Political parties such as the Black Panthers followed a Marxist and Leninist policy and preferred to stay away from religion, that is, the church, but this does not mean that they are not united. Some of the friction that arose when Blacks were most needed to come together have plunged the Black Church and Black political parties into a conflict. While some people believe that the church has a gathering and unifying power and that it is 'inspiring', which Martin Luther King has a great share in, some groups, on the other hand, have Marxist-Leninist ideas or people who do not care about faith, have stated that people in the church believe in imaginary, empty, meaningless, unrealistic things and actually become numb about their political rights and put them in the background, and they see religion as 'opium'. This article will address the issue of the distinction between these two different views, Opiate point of view and Inspiration idea.

THE STRUGGLES OF AFRICAN AMERICANS AND THE 'INSPIRATION VIEW' AND 'OPIUM VIEW' OF THE BLACK FAITH

There have been many arguing that the continued unity of the church played a major role in the rise of political resistance and protest brought about by rising racism in America. Many pastors and preachers who preached in the church now spoke to the audience and the congregation, instead of a biblical subject, their preaching that their Lord Jesus treated everyone equally, forbids nationalism and racism, God loves everyone without discrimination, with political stances and anti-racism. While the Roman Catholic Churches or the Orthodox churches did not exhibit this attitude, this was the constant preaching of the Protestant churches and all black or predominantly black churches. In fact, instead of a place of worship, the church had become a place and a residence for people to gather and unite, to seek rights and protest with the support of preachers.

Of course, there were also biblical topics, but there are many writers and thinkers who think that God forbids racism and that the church wants to raise people's awareness by saying that it is a sin. This influence expanded and grew as famous and highly influential preachers such as Martin Luther King began to emerge. It was such an effect that King's influence did not only include black people, but also helped white-conscious people to support King. This was really incredible

because it seems that when black people actually unite, they gradually begin to feel that they are not alone. Although the support of white people was not in the church, there were quite a few people who were active outside as well. But the speeches of preachers like Luther King in the church caused a social and far-reaching impact and impact. King's speeches sounded more like a speech by a political party or a human rights fighter than by a clergyman. "Unity has never meant uniformity." (King Jr, 2000, p. 64). As King stated, we see that he is also trying to bring black people together. Contrary to the skepticism of some people, King, who believed that there would not be the slightest bad thing about believing blacks or black people in general, argued that the benefits of the church were too much.

> When we look at modern man, we have to face the fact...that modern man suffers from a kind of poverty of the spirit, which stands in glaring contrast to his scientific and technological abundance; We've learned to fly the air like birds, we've learned to swim the seas like fish, and yet we haven't learned to walk the Earth as brothers and sisters... (Kerber, 2007).

A sizable crowd attended this sermon that King gave in San Francisco, and as we understood from King's sermon, he argued that what people need is to unite, and once again, the church has a great influence on this, and the church as well as blacks everywhere. He stated that he needed to stand in between, that the church was a good place for that, and that the church would be a very effective place for black people to seek their rights. Trying to show the positive results of black people standing together in the church, King also continued his work. In his sermons and speeches, he always maintained the negative consequences of discrimination against black people, the gaining of black people's self-identity, the unification in the church and the declaration that with God's help they will overcome this discrimination. Especially experts and scholars in the 1960s agreed on this inspiration.

Luther's actions, social and progressive activism, and the pursuit of rights had positive results on them. James Cone, the founder of Black Liberation Theology, one of the most important and one of the first to do this work, has a great influence on the fact that the church is together, claimed that Luther's attitude and political situation, the unification of black people in the church under one roof is extremely 'inspiring' and has a great influence on blacks' awareness. "I do think there must be centralized leadership in the sense that, say, in our struggle all of the leaders coordinate their efforts, cooperate and, and at least evince a degree of unity." (King Jr, 1964, p. 56) When we look at Luther's interview, he argued against racism and for black people to have their own political rights and not to

be discriminated against, so that the church should be united and there should be a leader. Considering that there are some people who support this view other than religious officials, we see many people who find the 'Inspiration view' useful and support it.

As a priest, of course, Luther also referred to God in his subjects and preached that God is against discrimination and that racism is a sin. Religious people among blacks sought their rights through 'inspiration' through these sermons and God's promises, and raised their voices by being influenced by them. But not every black person had a religious belief or there were black individuals with different beliefs. Although they were of different religions or beliefs, they did not have any complaints or mutterings due to this attitude of the church. There have been many blacks and leaders arguing that this 'inspiration view' could be an effective way for people to seek their rights and to persuade people who are already Christians across the country. The fact that most of the country is Christian has created a mild atmosphere with this 'inspiration view'.

> The cross can heal and hurt; it can be empowering and liberating but also enslaving and oppressive. There is no one way in which the cross can be interpreted. I offer my reflections because I believe that the cross placed alongside the lynching tree can help us to see Jesus in America in a new light, and thereby empower people who claim to follow him to take a stand against white supremacy and every kind of injustice. (Cone, 2011, p. xix).

In Cone's opinion, the influence of the church and the influence given by Christian messages will be beneficial and effective for the whole society. Cone felt that 'inspiration view would be a very unique and most effective way for all blacks, and that it was the best way to bring people together. These people, who thought that the 'inspiration view' was the most effective and strongest way for blacks to seek their rights, argued that when blacks listened to sermons under the same roof and with messages from a 'divine' power, their understanding and selfidentities would come out more clearly and they encouraged the church to seek political rights and besides, they saw the church as the most authoritative and effective institution.

> Unfortunately, during the course of 2,000 years of Christian history, this symbol of salvation has been detached from any reference to the ongoing suffering and oppression of human beings—those whom Ignacio Ellacuría, the Salvadoran martyr, called "the crucified peoples of history." The cross has been transformed into a harmless, non-offensive ornament that Christians wear around their necks. Rather than reminding us of the "cost of discipleship," it has become

> a form of "cheap grace," an easy way to salvation that doesn't force
> us to confront the power of Christ's message and mission. Until we
> can see the cross and the lynching tree together, until we can identify
> Christ with a "recrucified" black body hanging from a lynching
> tree, there can be no genuine understanding of Christian identity in
> America, and no deliverance from the brutal legacy of slavery and
> white supremacy. (Cone, 2011, p. xiv).

Cone once again clearly emphasizes the importance of the community brought by
the Christian faith, 'ecclesia', in other words the church. He has been influential
in mobilizing and encouraging black Christians of faith and seeking their political
rights through religious discourse. Declaring that the crucifixion of Jesus was
not only for white people, but also for black people, He died on the cross and
was resurrected on the third day, and invited people under the church to protest
against this racist system, imperialist and capitalist order in the United States of
America.

Another view, the 'Opiate view', emerged contrary to all this 'Inspiration view',
purified itself from all religious and divine beliefs, and is the most effective way
of seeking rights and fighting against the racist order. It is an opinion that is
defended and believed to be achieved through rights groups, democratic means,
armed or unarmed actions. And the number of those who believe in this view
is substantial and effective. The basis of the view is based on Marxism and
Communism. The influence of Leninism is also considerable, but the citizens of
the United States, who hesitate to adopt the Leninist ideology, have become quite
inclined towards Marxism and Socialist thought. The minority struggles that
blacks have seen in other countries, especially the democratic or armed struggles
of left groups and left parties, have been an encouraging inspiration. "Religion
is the sigh of the oppressed creature, the heart of a heartless world, and the soul
of soulless conditions. It is the opium of the people."(Marx, 1927, p. 3) In this
idea put forward by Marx, it is clearly seen that his view of religion is negative,
implying that religion numbs people, prevents them from thinking, is useless in
the pursuit of any human rights or any minority rights, it is just deception, lies
and poison.

The way advocated by those protesting racism in the United States with this
statement, which is their main motto in the search for political rights and which
supports this view put forward by Marx, was that black individuals would get
their rights through political and philosophical views, not through the church,
religion or clergy. Particularly, the political parties formed by blacks that emerged
in the 1960s, like the Black Panthers, claimed that black people gathered in
churches were doing wrong, that religions that were fairy tales or deceptions

in their opinion poisoned people in the church, dulled their thoughts, and were dysfunctional in the movement against racism. This view was first put forward by Edward Franklin Frazier in 1963 on behalf of black people. The author has argued that black churches, in particular, blunt awareness of education, science, and human rights, and that the clergy's sermons on God's narrative and life after death, contrary to people's awareness, are delusional. "Educational institutes can no longer be prizes in church politics or furnish berths for failure in other walks of life." (Frazier, 1974, p. 220) According to Frazier's views, the union under the church or religion does not play a role in the development of the human mind or ideas, but rather dulls it.

One of the biggest reasons for this view to be defended is that after the assassination of Luther, black Christians became passive in the movement against racism. The same is true for black Muslims after the assassination of Malcolm X. "Attending church does not necessarily mean living the principles taught in those meeting. You can be active in a church but inactive in its gospel." (Covey, 2004, p. 125) According to Covey's thoughts, there is no need to renounce any feature by not going to church, the activity does not disappear suddenly, black people can claim their rights and show their reactions if they stand together outside the church.

There are many scholars who claim that black people lost their active role because they always acted with the motto "Jesus loves you" in the church and remained passive while seeking their rights, keeping this motto in mind, especially because of the assassination of religious officials or the withdrawal of these clergymen, and because they remained like a herd of sheep without a shepherd. There are many black people who argue that the clergy, who constantly talk about words of love and advise them to move in this direction, have bad intentions and that these discourses do not work; "The Negro does not want love. He wants justice . . . I believe it would be better for the Negro's soul to be seared with hate than dwarfed by self-abasement." (Frazier, 1974, p. 17)

Many black writers have tried to articulate this opium view because for them the Christian faith did not protect, defend, or exalt any rights of blacks. Many scholars and writers should have sought the rights of black people with political awareness, not a belief that 'poisoned' them. To them, the Bible and the church were a useless book that insulted blacks;

> I realized that the Bible had been written by white men. I knew that, according to many Christians, I was a descendant of Ham, who had been cursed, and that I was therefore predestined to be a slave. This had nothing to do with anything I was, or contained, or could become; my fate had been sealed forever, from the beginning of time. And it seemed, indeed, when one looked out over Christendom, that this was what Christendom effectively believed. (Baldwin, 1963, p. 36).

Especially after the Vietnam war, after the black people realized that the United States did not treat them like real US citizens, and after all the brutality and nonsense they saw in the war, their faith and faith in religion waned, and with that, many leaders who were the support and guide of the soldiers who came back from the Vietnam war were assassinated. The effects of black political parties began to increase as a result of the loss of functions and effects. Active groups such as the Black Panthers acted with the Marxist/Leninist mindset and agreed that this was the most effective and beneficial way for them to seek their rights. The movement of blacks under the umbrella of the Black Panthers did not result in democratic means. Many people were dying every day in the protests that continued with many conflicts and violence. Armament and anti-democratic ways, which are the effects of the revolution belief brought about by the Black Panthers' movement with Marxist/Leninist thought, seemed to be the only way of salvation for them.

> We don't think you fight fire with fire best ; we think you fight fire with water best.

> We're going to fight racism not with racism, but we're going to fight with solidarity.

> We say we're not going to fight capitalism with black capitalism, but we're going to fight it with socialism. We're stood up and said we're not going to fight reactionary pigs and reactionary state's attorneys like this and reactionary state's attorneys like Hanrahan with any other reactions on our part. We're going to fight their reactions with all of us people getting together and having an international proletarian revolution. (Blackout for Human Rights, 2019).

 These political parties and other formations, which argue that religion is an opium, say that people's going to church or religious organizations is a 'dream' rather than seeking the rights of African Americans, that this belief that comes from the Middle East and insults blacks in their own opinion is useless, that unification under the church is only short-lived. They argued that it causes encouragement or vice versa, and numbs and poisons people's brains and drives them away from political awareness. They argued that black people can achieve many things with political parties, they can get their rights either through democratic means or through armed revolution, political party leaders are freer and better guided, and people who are there can make more accurate and clear decisions with science, politics, philosophy and inspirations from life. Because all this is life itself for them, not 'fairytales' according to their point of view.

CONCLUSION

The results of the political, philosophical or intellectual struggle of the Black Churches and religious and religious groups, which are the places where the struggle for identity and rights of African Americans, which has been going on for years, have always caused great controversy. 'Inspiration View' Many people who are happy with the way the church brings people together and argue that the church, religion, or Christianity can be the way when we privatize, argued that the church can prevent rising racism and protect their rights by black people living and coming together under the church roof. On the other hand, other scholars and thinkers who defend the view that religion is a method used to numb the societies and poison people, argued that black people can only protect their rights under a political view and philosophy, and in this way, black people can be more conscious and act more rationally. The thesis put forward by this 'Opium View' is that individuals have argued that religion and holy biblical things make black people think 'imaginary' and 'absurd' things rather than real life, and that belief against racism will not work. Both views have been debated for years and continue to this day, and both have their proponents and supporters.

REFERENCES

Baldwin, J. (1963). The Fire Next Time, New York: Vintage Books.

Blackout for Human Rights [@UnitedBlackout] (2019, August 31), The Racism in U.S Speech https://twitter.com/unitedblackout/status/1167583352372772865

Cherry, A. (2010). Learning "The N-Word" Oakland University Journal, 3(18) p. 48.

Cone, J. (2011). The Cross and the Lynching Tree, New York: Orbis Books.

Covey, S.R. (2004). The 7 Habits of Highly Effective People: Powerful Lessons in Personal Change, Washington D.C.: Free Press.

Frazier, E.F. (1974). Negro Church in America, New York: Schocken.

Gates JR, H.L. (2001). Wonders of the African World, New York: Knopf.

Gates JR, H.L. (2010). Faces of America: How 12 Extraordinary People Discovered Their Pasts, New York: NYU Press.

Kerber, K. (2007, February 26). "The Technology Interview" https://www.youtube.com/watch?v=e-4aiJ9r_ro

King JR, M.L. (2000). Why We Can't Wait, New York: Signet.

King JR, M.L. (2017). Martin Luther King, Jr.: The Last Interview: And Other Conversations, New York: Melville House.

Marx, K. (1927). Critique of Hegel's Philosophy of Right, Cambridge: Cambridge University Press.

Solomon. (1991). Song of Songs, Holy Bible, King James Version, New York: Penguin Random House.

ISTANBUL AYDIN UNIVERSITY INTERNATIONAL JOURNAL OF MEDIA, CULTURE AND LITERATURE
INTRODUCTION

Istanbul Aydın University International Journal of Media, Culture and Literature is a peer-reviewed journal of the Istanbul Aydın University, Department of Foreign Languages; edited by Ass. Prof. Dr. Özgür Bülent Erdoğan & Research Assisant Cemal Topçu

The journal publishes articles on literature, culture, and media and encourages global and interdisciplinary scholarship. IJMCL defines "literature" broadly to include all forms and genres and welcomes contributions from researchers, scholars and graduate and post-graduate students who study theoretical and critical topics concerning the interactions between literature, culture and media.

We publish two issues each year, in summer and in winter. Contributions will be submitted to the approval of the editorial committee following specialized peer-review. Opinions expressed in IJMCL should be considered as strictly that of the authors.

Submitting Articles

All contributions should be submitted Via Dergipark. The journal publishes articles written in English.

Centered, italicized or bold text, and any other font changes may be included but otherwise limit formatting to a minimum. Please enter text in 1.5 spacing and ensure that the pages are numbered throughout in the upper right-hand corner.

Articles should be 4000–7000 words.

While submitting the final drafts of the accepted articles, the full article (complete with title, subtitles, endnotes, author's name, affiliation and country) must

Untitled-1.indd 61 24.06.2015 13:50:40

be accompanied by a short abstract (200-250 words) summarizing the contents

of the paper. Articles should also be accompanied by up to 5-8 key words to increase the online accessibility of the article. The author's mailing address, telephone number and email address should also be provided.

Conditions of Submission

By submitting to this journal, authors acknowledge and accept that articles are considered for publication on the basis that:

The article presents original work that is not being considered or reviewed by any other publication, and has not been published elsewhere in the same or a similar form;

All authors are aware of, and have consented to, the submission to the journal;

Due regard has been paid to ethical considerations relating to the work reported;

The article contains, to the best of the authors' knowledge, no unlawful statements.

Submissions are vetted for quality of written language and may be rejected on these grounds. It is recommended that any non-native English speaking authors who are not confident of their English language skills ask a native English speaker or a professional language-editing service to review their articles before submission. This is not mandatory, but it will help to ensure that the Editors and reviewers fully understand the academic content of the article.

Use of an editing service does not guarantee that your article will be accepted for publication. A decision will be made following the usual peer review process.

Citations: Papers should be written in concordance with the current APA Citation Style, using in-text citation and the Works Cited system, as in the examples below.

After a quote in the body of your paper, indicate the source in brackets, using the format specified below as the In-Text Citation form.

At the end of the paper, list all the works used, in alphabetical order, under

the title Works Cited, using the format specified below as the Works Cited Form.

Do not include bibliographical information in your endnotes. Use these only to develop a point incidental to your argument.

General Rules:

1. The language of the articles is English

2. If there is an institution that supports the study, the last word of the article title should be placed on (*) and the information on the same page as the footnote should be given.

3. Manuscripts should not exceed 12.000 words including bibliography and annexes.

4. Articles should be organized according to the APA reference system. Please make sure that the references in the text are in the references

Editing of topics: All work submitted to our journal must have the following characteristics: Studies submitted as a basic spelling rule must be written in accordance with APA (6.0) style. examples and exceptions are listed below:

• Page Layout, entries must be written in a Microsoft Word program and the page metrics must be organized as follows:

Paper Size: A4 Portrait

Top Margin: 2.5 cm

Bottom Margin: 2.5 cm

Left Margin: 2.5 cm

Right Margin: 2.5 cm

Paragraph Head: 1 cm

Block Quote: Left 1 cm

Font: Times New Roman

Font Style: Normal

Main Text Size: 11 point

Block Quote: 9 points

Footnote Text Size: 9 points

Inside the Table: 9 points

Paragraph Spacing: 6 nk Line Spacing: Single (1)

Type of Font :

Times New Roman style should be used. Turkish Abstract English Abstract should be in 11 pt, main text should be 10 pt. Text, Turkish-English abstract and the sources used should be justify. Text should be written using single line spacing, 1 line spacing between paragraphs should be left.

Headlines:

The manuscript should be composed of main headings and sub-headings.

Main Title :

Times New Roman character, using capital letters, bold and must be in Microsoft Word format in 14-pt format. Author name, abbreviations, author ORCID number and e-mail addresses should be written with two lines of space after the title and the name of the author should be written in 11 pt font size.

Abstract:

Abstract title should be written with two lines of space after Turkish keywords. Times New Roman should be in bold, 11 pt, justified, and in single word Microsoft Word format using capital letters. Should not exceed 600 words and abstract should be bold, 11 pt. and all text should be written in Microsoft Word format in Times New Roman style. Keywords in abstract should be in italic, bold type and 11 pt. At least three, maximum five key words should be written with the first letter and the other letters with small letters. In abstract, subject of the article, research method and result should be given.

Sections:

Section subtitles (INTRODUCTION, CONCEPTUAL FRAME, LITERATURE SCANNING, RESEARCH METHODOLOGY, FINDINGS, CONCLUSION, etc), which are formed according to the content of the article, should be all uppercase, 11 pt and bold, and they should be typed without numbering.

Main Text:

Subtitles should be written in 11 pt, bold and capital letters and the text should be in 11 pt., Times New Roman style in Microsoft Word format. Articles should be written in a single column, justified, and in a single space between paragraphs. The subtitle of the first section should start with a line space after the keywords and there should be no spaces in the following paragraphs. Article length must not exceed 20 pages with shapes and figures.
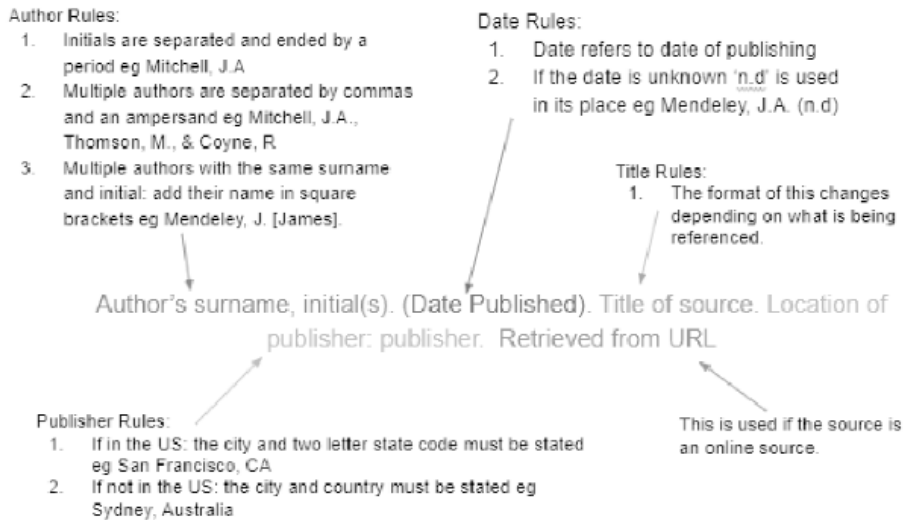
Tables, Figures, Graphics and Pictures:

If the tables, figures, graphics and pictures used in the text are not originally created by the author (s), they can be used in the text by showing "source". Tables, figures, graphics and pictures should be placed to fit the text and the headings should be written in 11 font size and centered. Tables and graphs used in the text should be listed as Table 1., Table 2. / Chart 1., Chart 2. etc. and so on. Table numbers and titles should be written before the table. Figures, graphics and pictures of the numbers and the headers (figure, graphic and picture) then the bottom of the Figure 1., Figure 2. / Picture 1., Picture 2. etc. should be written as ordered. The first letters of the words used in the tables, figures, graphics and image titles should be initials large and the others are small.

Conclusion: The title should be written in bold, 11 pt, capital letters and text in 11 pt. Times New Roman style in Microsoft Word format.

REFERENCE PRINCIPLES

Author Rules:
1. Initials are separated and ended by a period eg Mitchell, J.A
2. Multiple authors are separated by commas and an ampersand eg Mitchell, J.A., Thomson, M., & Coyne, R.
3. Multiple authors with the same surname and initial: add their name in square brackets eg Mendeley, J. [James].

Date Rules:
1. Date refers to date of publishing
2. If the date is unknown 'n.d' is used in its place eg Mendeley, J.A. (n.d)

Title Rules:
1. The format of this changes depending on what is being referenced.

Author's surname, initial(s). (Date Published). Title of source. Location of publisher: publisher. Retrieved from URL

Publisher Rules:
1. If in the US: the city and two letter state code must be stated eg San Francisco, CA
2. If not in the US: the city and country must be stated eg Sydney, Australia

This is used if the source is an online source.

In the reference part, only referred sources in the article should be included and the alphabetical order should be followed according to the surname of the author.

In-Text Resource Display:

In the works, the opinions of others should be shown as quotation or reference. Short quotes should be shown in quotation marks. Quotes longer than 4 lines should be written as a separate paragraph, 1 cm inside and 11 pt. In this case, quotation marks should not be used.

In the references, surnames, date of publication, and page number information must be given in parentheses. In the case of one and two authored publications, the surnames of both authors should be included in parentheses. With more than two author references, only the first author's surname should be given and 'and others' statement should be used for other authors. In publications written by legal entities, the abbreviation can be made after the first reference if the legal entity name is too long or the abbreviated form is very known,. If it is decided to use the abbreviation, the name of the institution should be written in the first submission and the abbreviation should be given in

square brackets next to it. If it is referred
to different publications published on the same date, the words "a, b, c, …"
should be used in order to distinguish the publications from each other,
and this usage should be included both in the bibliography section and the
references in the text.

Reference Examples

Reference to books and articles of a single author:

In text (book): (McQuail, 1987: 55).

• Reference to more than one work of same writer in the same year:

(McQuail, 1987a: 55; 1987b: 40).

If the writer has quoted from another author:

(Transcribed by McQuail, 1987a: 55).

In Bibliography: McQuail, Denis, (1987). Mass Communication Theory:
An Introduction, Beverly Hills, CA: Sage Pulication Inc.

Cavit, Binbaşıoğlu, (1988a). General Teaching Methods, Ankara: Binbaşıoğlu
Publishing House.

Cavit, Binbaşıoğlu, (1988b). "The Impact of Homework on Learning",
Education, 65, 362-369.