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Editor's Preface

Mustafa Kırca
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We are honored to present the 17/1 issue of the *Çankaya University Journal of Humanities and Social Sciences*. As in our earlier volumes, we have received valuable submissions at the intersection of literary studies, comparative literature, language, linguistics, translation and cultural studies for the current issue which covers a wide range of research on dystopian fiction, film studies, theatre, war on terror, memory, self, becoming, queer, gender performativity, poetry translation, dialogism, sense of home and domestic space among others. We are certain that this issue will stimulate further research in these subjects. We would like to thank all the authors wholeheartedly for their scholarly contributions and for their collaboration throughout.

We, as the Editorial Board of the *Çankaya University Journal of Humanities and Social Sciences*, would like to thank the Board of Trustees and the Presidency of Çankaya University, and the Dean's Office of the Faculty of Arts and Sciences for their continuous support. We would like to extend our thank to the undermentioned reviewers of the Journal's previous issues, who have volunteered to help with the process of blind reviewing and devoted their valuable time to evaluating submissions, for their insightful comments and efforts towards improving our manuscripts:

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Reading America's Psyche After 9/11 through *Camp X-Ray*

Camp X-Ray Üzerinden 11 Eylül Sonrası Amerika'nın Ruh Halini Okumak

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Abstract
The collapse of the World Trade Center Towers in 2001 opened a new era in world history. As a global mark, the period that followed the September 11 attacks brought more unease not only to the United States but to several countries with special damages to some Asian countries such as Afghanistan, Iraq, Syria, and Pakistan. The dominating debris image was soon shaped and reinterpreted by the defensive attitude of the American government to launch a war against terror. Besides promoting an effective security policy by democratic means in the American sense, surveillance measures were also heightened, making Camp X-Ray in Guantanamo Bay notorious for its dehumanizing service. Taking its departure from September 11, this paper aims to analyze the detainee camp in Guantanamo post-9/11 in its retold version in the film with the same name *Camp X-Ray* (2014) with a focus on the nation's foundational rhetoric of power that does not abstain from dehumanizing attitudes. Unlike the prison system, the camp in Guantanamo for the detainees erases one's individuality and offers endless nothingness for the one inside. Also, this reveals America's psyche after 9/11.
Keywords: 9/11, detention camp, war on terror, dehumanization, Guantanamo, America's psyche.

Öz
2001 yılında Dünya Ticaret Merkezi Kuleleri'nin yıkılması dünya tarihinde yeni bir dönem açmıştır. Küresel bir işaret olarak, 11 Eylül saldırılarını takip eden dönem sadece Amerika Birleşik Devletleri'ne değil, bilhassa Afganistan, Irak, Suriye ve Pakistan gibi bazı Asya ülkelerine daha tedirginlik vermiştir. Hakim olan enkaz görüntüsü, kısa süre sonra Amerikan hükümetinin teröre karşı savaş başlatma yönündeki savunmacı tavrıyla şekillenip yeniden yorumlanmıştır. Amerikan anlayışı çerçevesinde demokratik yollarla etkili bir güvenlik politikasının desteklenmesinin yanında gözetim önlemleri de artırılmış ve bu durum Guantanamo Körfezi'ndeki X-Ray Kampı'nın insanlık dışı bırakmaya hizmet eden kötü şöhrete kavuşmasına sebep olmuştur. Bu makale, 11 Eylül'den yola çıkarak, 11 Eylül sonrası Guantanamo'daki tutuklu kampının, aynı adı taşıyan *Camp X-Ray* (2014) filminde yeniden anlatılan versiyonunda, özellikle farklılık söz konusu olduğunda insanlık dışı bırakıcı tutumlardan kaçınmayan ulusun temel iktidar söylemine odaklanarak analiz etmeyi amaçlamaktadır. Hapishane sisteminin aksine, Guantanamo'da tutuklular için kurulan kamp, kişinin bireyselliğini silip yerine sonsuz bir hiçlik koymaktadır. Ayrıca bu, Amerika'nın 11 Eylül'den sonraki ruh halini de ortaya çıkarmaktadır.
Anahtar Kelimeler: 11 Eylül, tutuklu kampı, teröre karşı savaş, insanlık dışı bırakma, Guantanamo, Amerika'nın ruh hali

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Introduction

The collapse of the World Trade Center Towers in 2001 opened a new era in world history. As a global mark, the period that followed the September 11 attacks brought more unease not only to the United States but to some Asian countries such as Afghanistan, Iraq, Syria and Pakistan, with long-lasting damages. After that day, nightmare, shock, panic, disaster, apocalypse, attack, and evil became among the most frequently used words, especially for Americans, whether they had witnessed the events. National security became one of the immediate concerns, and Western intelligence agencies were soon reassessed. The extent of distress has been mentioned by several disciplines in differing aspects, from politics to arts, specifically because Americans did not have this kind of experience until 2001.

Jean Bethke Elshtain explains one of the main reasons for the long-term effect of shock many Americans went through as such: "Americans don't have living memories of what it means to flee a city in flames. Americans have not been horrified by refugees fleeing burning cities. No more. Now we know" (2004, p. 8). History added a new turn to the accounts as pre-and post-9/11, resulting in life-changing cases for many people. Many found it hard to cope with the absence of the towers. The feeling of void towards the towers' collapse resulted in various outcomes. Marriages and/or relationships, businesses, literature, and arts reflected the psychological effect of the memory of terror for quite a long time, suggesting reflections regarding *national security and personal safety*. The dominating debris image was soon shaped and reinterpreted by the defensive attitude of the American government to launch a war against terror. The rage evoked a "display of national unity and patriotism; volunteers clogged military-recruiting centres. American flags were in evidence everywhere. Citizens around the world held vigils at US embassies" (Tindall & Shi, 2009, p. 1115). Considering the country's policy of foundation and insistence on frequent military interventions, a vital link appears between what was done in the past and the events happening in the post-9/11 world. The type of defence following the attacks suggested immediate mobility in military terms. Furthermore, such a rush soon resulted in the announcement of the war on terror in 2001, lasting till 2021. In the tenth year of the attacks, the United States Department of Justice formed a strategic report that focused on the importance of the continuation and necessity of extreme safety cautions nationwide to prove and preserve the nation's determination and strength for the ongoing war:

> For its part, the department has improved its ability to identify, penetrate and dismantle terrorist plots as a result of a series of structural reforms; the development of new intelligence and law enforcement tools; and a new mindset that values information sharing and prevention, while vigorously protecting civil liberties and privacy interests. Working with partners in the intelligence community, the military and law enforcement, as well as with communities across America and counterparts around the world, the department has not rested -- and will never rest -- in its efforts

> to safeguard America. (Ten Years Later: The Justice Department After 9/11, 2011)

Besides the stated enforcements, honour appeared to be of great importance, which explicitly reflected the avenging tone in the aftermath course: "As the Justice Department and the entire nation honour the memory of those who lost their lives in the 9/11 attacks, the department remains fully committed to the fight against those who target Americans and our way of life. The best way to honour the legacies of the victims of 9/11 is to prevent further terrorist attacks on this country, which remains the highest priority and most urgent work of the department" (Ten Years Later: The Justice Department After 9/11, 2011).

In addition to promoting effective security policy by democratic means in the American sense, surveillance measures were also heightened, especially by the Patriot Act, which was put into practice a month after the attacks. According to this act, the government has the full authority to detain and arrest any suspicious behaviour or attempt of terrorism through enhanced surveillance procedures. Furthermore, the prison system was enlarged significantly by re-opening the Camp X-Ray detention camp in Guantanamo Bay. The camp, which served to house Cuban refugees that sought asylum from America, had altered its means. Though there is little information about the treatment of Cuban refugees between 1994 and 1996, historical accounts suggest that Camp X-Ray will be remembered for its brutal service by the released former detainees and in the news archives about Gitmo. Taking its departure from September 11, this paper aims to analyze the detainee camp in Guantanamo post-9/11 in its retold version in screenplay with the same name as *Camp X-Ray* with a focus on the nation's foundational rhetoric of power that does not abstain from dehumanizing attitudes, especially in the case of difference. Unlike the prison, the camp in Guantanamo erases detainees' individuality and offers endless nothingness for them.

From Early Settlement to Millenia

In order to understand the long-acting rage rhetoric since the attacks, it is necessary to remember the fundamental texts that had effectively shaped American identity and ignited the soul of togetherness. If we go back to John Winthrop's famous lecture "City Upon A Hill", delivered in 1630, a text that directed America's path throughout the years, it becomes evident that it contains a discourse of superiority and power as it says,

> may the Lord make it like that of New England. For we must consider that we shall be as a city upon a hill. The eyes of all people are upon us. [So that if we shall deal falsely with our God in this work we have undertaken, and so cause Him to withdraw His present help from us, we shall be made a story and a by-word through the world.] We shall open the mouths of enemies to speak evil of the ways of God, [and all professors for God's sake].

Winthrop highlights the necessity to pursue God's will in addition to hard work to overcome all the hardship about survival. This speech, which has a warning

aspect for the newly settlers, has been used with an altered focus. It has been misinterpreted and consulted as a text in order to declare the nation's superiority.

In the same voice, there is Patrick Henry's speech delivered on March 23, 1775, that suggests a just and divine cause in shaping the country's identity:

> Sir, we are not weak, if we make a proper use of the means which the God of nature hath placed in our power. Three million of people, armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us. Besides, sir, we shall not fight our battles alone. There is a just God who presides over the destinies of nations; and who will raise friends to fight our battles for us.

Texts such as "The Crisis", "Speech to the Second Virginia Convention", and "The Declaration of Independence" were inspirational for the American Revolutionary War as the new nation openly stated the extremely discomforting treatment of England since the 1600s even after America declared her independence. Monarchy, invasion, and lack of democracy and liberty were among the biggest obstacles to the country's independence and uniqueness. However, after the Revolutionary War, America's promise of *liberty and democracy for all* became valid only for the white, leaving black people and the Natives aside for centuries. Emerging as an imperialist and colonizing nation, America soon became the resonance of its recent past. The painful experience America once had was reflected towards the non-white within the territories of the new country. For instance, as also stated by Howard Zinn in his lecture on American Exceptionalism, the new nation soon showed its intention to expand with the annexation of Texas in the 1830s, which was soon followed by the annexation of Chicago in the 1880s (MIT Video Productions, 2019). Whether it is called annexation or invasion, there has always been a strong self-trust of power towards the intention to prosper. Although the mentioned texts date back to the 17th and 18th centuries, they still resonate, especially in cases of justification to invade lands outside the continent. Believing in the statement "The eyes of all people are upon us" has been a matter of defence that suggests and loads strong suspicion over other nations, making them readily responsible and even guilty. Winthrop's text encourages the thought that New England is a "selected" country (Lahur Kırtunç, 2008, p. 99) destined to have prosperity and power over others.

Similarly, in "The American Crisis", published in three parts from 1776 to 1783 during the American Revolution, Thomas Paine insists on the importance of freedom and encourages people to get united for this new nation together with God's will. It was crucial to keep the high motivation of the masses amid the struggle for freedom from British domination. In an aggressive tone throughout the text, he states: "Tyranny, like hell, is not easily conquered; yet we have this consolation with us, that the harder the conflict, the more glorious the triumph" (Paine). In a similar tone, several American leaders in the 20th and 21st centuries echoed the mentioned texts to justify their cause to interfere with and claim

right in the countries that America targeted. Looking at this within the context of exceptionalism, which is America's foundational narrative, it holds that the "United States has a unique place in history, differing fundamentally and qualitatively from all other countries; it also emphasizes a 'God-given destiny' to guide the rest of the world according to the mainstream US political, social, and economic worldview" (Nayak & Malone, 2009, p. 254).

The spatialization of the United States as a territory and its environs has a particular colonial history. As a new nation, recently emancipated from England's rule, the United States expanded westward, claiming land and resources initially from the indigenous inhabitants. The appetite for growth continued within the country. Though America suffered from some inevitable economic crises in her history, she has been among the few countries to take the lead in the fate of other countries. Through that vision, America has long taken part in several wars and gradually announced herself as the world's superpower responsible for providing security in and out of the country. However, this was severely challenged by the 2001 attacks, and the government started security precautions in its strictest sense. Soon, an environment and soul were created to unite against the evildoers to ensure the country was secure and that the evil was wiped out. Moreover, it was necessary to bring freedom, justice and democracy to the places that help and nurture the terrorists. As a country that has never been the target of such destruction, the shock of the attacks resulted in the rhetoric of war in the governmental part that maintained and even increased the revengeful tone in the following time after then-president Bush declared *war against terror*: "Tonight, we are a country awakened to danger and called to defend freedom. Our grief has turned to anger and anger to resolution. Whether we bring our enemies to justice or bring justice to our enemies, justice will be done" (The White House: President George W. Bush, 2001, September 16). And to remind the country of the necessity of solidarity, Bush announced, "freedom itself was attacked this morning by a faceless coward. And freedom will be defended. […] The resolve of our great nation is being tested. Make no mistake. We will show the world that we can pass this test" (The White House: President George W. Bush, 2001, September 16).

A similar reaction continued via the media with the implication of the necessity of an immediate war as Kellner lays out:

> The television networks themselves featured logos such as "War on America," "Attack on America," "America under Attack," and circulated discourses that assumed that the United States was at war and that only a military response was appropriate. Few cooler heads appeared on any of the major television networks that repeatedly beat the war drums day after day, without even the relief of commercials for three days straight, driving the country into hysteria and making it certain that there would be a military response and war. (2007, p. 625)

The revengeful rhetoric that came immediately after the attacks never lessened its tone, especially against those who are not Americans in and out of the country. Strict security measures started at airports and several entrance points

to the country. However, additional security cautions were taken against Muslims following the events. Intolerance of Muslims highly increased immediately post-9/11. That is, "all traits of aggression and wickedness are thus projected onto the Other while constituting oneself as good and pure" (Kellner, 2007, p. 628). To make sense of that kind of an unprecedented event, stories have been turned into screenplays with themes of rage, revenge, and phobia post-9/11 such as *Syriana, Zero Dark Thirty, United 93, World Trade Center, Rendition, Babel* and *My Name is Khan*. The films have spread the dominant understanding and hatred towards Muslims, whether they are American or not. Moreover, there is possibly a link between the films and the speeches given in the immediate aftermath of that day, as from that day on, most of the attention was turned into the Muslims in the country regardless of the content of the President's speech:

> The face of terror is not the true faith of Islam. That's not what Islam is all about. Islam is peace. These terrorists don't represent peace. They represent evil and war. When we think of Islam, we think of a faith that brings comfort to a billion people around the world. Billions of people find comfort and solace and peace. And that's made brothers and sisters out of every race -- out of every race. America counts millions of Muslims amongst our citizens, and Muslims make an incredibly valuable contribution to our country. Muslims are doctors, lawyers, law professors, members of the military, entrepreneurs, shopkeepers, moms and dads. And they need to be treated with respect. In our anger and emotion, our fellow Americans must treat each other with respect. Women who cover their heads in this country must feel comfortable going outside their homes. Moms who wear cover must be not intimidated in America. (The White House: President George W. Bush, 2001, September 17)

Although Bush seemed to have made a reintegrative speech, it fell behind the dominant national approach towards Muslims. There appeared a particular division and hatred towards Muslims both within the nation and worldwide. There was also media support in the first days after the attacks to create and ignite disgust, especially towards Muslims. Erin Steuter and Deborah Wills explain how also European leaders see Islam and Muslims post-9/11:

> European leaders have used equally problematic metaphors in statements about Islamic communities within their countries. Former French Interior Minister and now President of France, Nicolas Sarkozy, publicly labelled Muslim immigrants 'gangrene' and 'scum', and Danish MP Pia Kjørsgaards called Muslims 'a cancer in Denmark'. Recurring metaphors of disease, decay, and dehumanization are a frequent part of European and North American public discourse. American syndicated radio host Neil Boortz informed his audience of over 3.75 million listeners that: "Islam is a creeping mold infestation. Islam is a virus. It is a deadly virus that is spreading throughout Europe and the West. We're going to

> wait far too long to develop a vaccine to find a way to fight this. (2009, p. xii)

Although the president's speech seemed to have a soothing and embracing tone, the societal outcomes such as Islamophobia proved the contrary. Such hatred and revenge towards Muslims in public life and politics ignited *War Against Terror*. However, the war was not the ultimate plan of the government to fight terrorism. Within a short time, surveillance measures were increased and reached the extent that justified the construction of the detention facility in Guantanamo Bay in 2002 to keep individuals who are considered to have terroristic intentions and backgrounds.

By 2002, detainees held by US forces principally and initially from Afghanistan were sent to the notorious Bay in Cuba. Though the detainees were chosen from where US forces were based, any suspicious report from any part of the world was considered. New detainees appeared from Pakistan, Yemen, Kuwait, United Kingdom, Saudi Arabia, China, Spain, Jordan and Turkey. Besides airports, stories of hatred and discrimination grew towards Muslims in businesses, schools, and universities, shortly in several areas of public life. There were real-life stories of people saying that they were severely kept in Gitmo among the detainees, although they had no connection with Al-Queda or any related groups. The detainees who were not held by US forces were taken to Gitmo either by denunciation or mere suspicion.

The first detainees arrived on January 11, 2002. Instead of holding and arresting suspected individuals in their own countries, "The United States administration considered that holding detainees outside of the territory of the United States would deprive federal courts of jurisdiction over detainees' claims; a premise that was found unconstitutional seven years later" (Inter-American Commission on Human Rights, 2015, p. 15). Besides the war, the government also planned a judicial structure, showing the extended security conditions. The idea of keeping the suspected in one place and calling them detainees has, within years, reached a case that Guantanamo Bay detention camp has received nothing more than notoriety because it had far exceeded and deviated from its task. As a well-known fact, "the precautionary measures have evolved and have concerned many specific issues, such as allegations of abuse and torture of detainees" (Inter-American Commission on Human Rights, 2015, p. 17). Despite the unveiled condition of the detainee camp, there was almost no American attempt or interference from any other country to change the treatment of the detainees in Guantanamo. Though the American government persisted in the victim discourse, she has been, on the other hand, powerful enough to commit injustice in the name of freedom and democracy in front of the world, and this explains why the American government has not declared any unease for what has been done in Guantanamo since 2002. In other words, "the War on Terror was stated as an act of "military humanitarianism," but did not go any further than "contemporary imperialism", what has been done in Guantanamo is America's another announcement of her insistence of superiority along with growing

violence. With Guantanamo, America became the "symbol of captivity" (Smith, 2011, p. ix).

Though designed in the form of a prison, there continued an altered type of war in Guantanamo, located on the southeast corner of Cuba, far away from the world's reach. This recent construction is one of the most evident proofs of the unending sense of invasion under the disguise of kind power and freedom because "as a signifier of wartime coordinates, Camp X-Ray colloquially signifies all the incarceration facilities at Guantanamo, imaged as chicken-wire cells open to the elements, imagined as a simultaneous staging of penitentiary hypervisibility and imminent political disappearance" (Anderson, 2009, p. 1731).

Reflections From Camp X-Ray During the War on Terror

Besides the political sense, in the period following the attacks, arts targeted the indelibility of the events and movies have continued this for quite a long time. There have been made over a hundred films since 2001 that reflected the shocking effect of the attacks, and it has been put on screen in differing ways: the unknown threat has been either zombie, a natural disaster or apocalyptic scenarios suggesting that the world has come to a definite end. Though there are several scenarios to narrate the suddenness of the events, vengeance, peace, and freedom remain as main ideas in most films. A majority of the films insisted on the theme that what really happened could not have ever happened in America.

Directed by Peter Sattler, *Camp X-Ray* provides a close-to-real depiction of the life inside Gitmo. Released in 2014, the movie stands among numerous movies with its content that lays a close-to-real description of the detention camp, Camp X-Ray, in Guantanamo, displaying life both for the detainees and and the soldiers situated there. It portrays the aftermath of the attacks with its real-life reflections of this detention camp both in the architectural and psychological sense. It represents how the readily existing tendency of intolerance in America increased significantly towards Muslims following the attacks. Also, the American military's approach to detainees under the rhetoric of democracy forms the other significant part of the movie, which is a case often undermined in Hollywood movies.

In the film, according to the regulations, there should be a suicide watch every three minutes, rules should not be loosened as the detainees are over-experienced and know the procedure better than the soldiers, and the camp is a war zone. Moreover, there is no such thing as a family visit to this war zone. Another critical task is not to prevent them from escaping but from dying; any intention of refusing to eat should be noticed and force-feeding. The soldiers are allowed to talk, yet they should not give any information about their lives. They can read newspapers that are two months old.

The film portrays the impossible friendship between a soldier and a detainee called Ali Amir, who initially appears to enter his house with several mobiles in a plastic bag he brought. Some minutes after, unknown people catch him while he is praying. After getting arrested, he is made blind and deaf until the

destination point, where several cells are on the first floor of the detainee camp in Cuba. The soldiers, on the other hand, are allowed to talk, yet they should not give any information about their lives. The detainees can read newspapers that are two months old. Like the other detainees, Ali continuously shouts out to learn why he is kept in that detention facility and shows increasing aggressive behaviour in the limited and 24/7 luminous space he is forced to live in. Not having proper communication with the soldiers working as guards in the camp, he is noticed by them as a potential rebel. Labelled as wild and problematic by the soldiers, Ali stands out as a conscious detainee compared to several others. Unlike others, he does not want to give in but continues to stay sound and healthy to regain his freedom as he has witnessed the extreme torture-like treatment of the others in the cells who refuse the guards' commands. He also consciously stays away from force-feeding and the suffering that comes after it, finishes the books in the library and complains about not receiving enough books to read. Amir is not on good terms with the soldiers there, and he grows interested in a new soldier, Cole, who incidentally finds herself in Guantanamo instead of her wish to be sent to Iraq. Cole's arrival does not make any difference for the other detainees. Yet, Amir gradually grows hope as he starts to feel he is living as he manages to communicate with someone, though very silently.

Film critic Matt Zoller Seitz states that the film tells about "what happened to America's psyche after 9/11: the moral numbness that set in right away and never entirely lifted" (Seitz, 2014). The prison setting draws a similar version of the biased perception of the American imagination. The detainees are allowed to pray five times a day, and they are allowed to have Koran in their cells, yet the way the soldiers communicate with them is pretty humiliating. When Ali asks for new books, the unknown woman soldier says: "I thought you could only read Quran." And she also gets stunned when Ali says he has read the whole Bible as the film goes beyond a love story. Contrary to some criticism, the audience witnesses how civil death, which is *the status of a person who has been deprived of civil rights (Civil Death Statutes),* finds a body in the atmosphere of Gitmo. The detainees are not allowed to refuse to eat as they should not lose their life as detainees. They should also not refuse medical check, and if seen necessary for some reason, they should take all of their clothes without stating any disapproval, all leading to the act of dehumanization, which is "the act of perceiving or treating people as if they are less than fully human and (it) leads to discrimination against other individuals or entire groups" (Scrimin & Rubaltelli, 2021, p. 2707). As the subjects that have also experienced civil death, detainees also witness the dehumanizing essence of the supervision in the camp both in the film and in the actual camp atmosphere.

In his analysis of the prison, Foucault states that the prison is "an apparatus for transforming individuals" (1977, p. 233) and Caleb Smith resonates with this, saying, "through isolation and surveillance, it trains its inmates to discipline themselves, turning its assembly of malefactors into a congregation of docile and submissive subjects. And in the literature and critical scholarship of the American prison, we confront two starkly opposed figures: a reflecting, self-governing soul and a cadaverous, dehumanized body; […] yet the two seem

almost irreconcilable" (2011, p. 4). Although both Foucault and Smith highlight the discipline of the prisoner after the punishment process in terms of the general prison system, it proves hard in the case of American prisons. And the system works worse for the ones in the detainee camp. They are detained in quite an isolated part of the world in a structure designed to disregard the detainee as an individual with its strict rules inside. In the case of the detainees of Gitmo, most of whom have no idea despite the long time of captivity in the Camp Guantanamo, the "legal codes divested the convict of rights; its ritualized disciplinary practices stripped away his identity; it exposed him arbitrary and discretionary violence at the hands of his keepers; it buried him alive at the hands of his keepers. Its ideal subject was who 'was once dead and is alive'" (Smith, 2011, p. 6).

The camp atmosphere Smith depicts is a kind of space where personal space is violated, mainly because the detainees could be interrupted anytime with an arbitrary inquiry by the guards. And also, for both parts, it could be viewed as a non-space as the interaction between the detainees and the guards offers nothing more than a command-obey relationship where not any mutual sense other than hatred is experienced and "how thesis of Foucault's Discipline and Punish- that prisons produce self-governing subjects through isolation and surveillance- loses its explanatory power in the age of Guantanamo" (Smith, 2011, p. 202). Self-governing skills and discipline remain a distant resolution after the detainees' release, who has long been inhumanely violated both physically and psychologically. The psychological pressure of being suspected could leave permanent traces leading one to continual self-doubt and uncertainty in their life after the camp. As a first-person witness and sufferer, Abu Zubaydah, who "has never been charged with a crime," says that he has been through nudity, put on a waterboard, exposed to sleep deprivation, and spent 11 days in a coffin-shaped box. Alex Gibney, the director of the documentary titled The Forever Prisoner, states that "He faces the horror that some people at Guantánamo face, which is maybe the most existential horror of all, beyond even a prisoner who is given a life sentence," "Your future is forever undefined. You don't know whether you're ever going to get out or whether you'll ever get an explanation of why you continue to be there" (Smith, 2021). Gibney highlights that there is nothing left for the detainee regarding identity as the self is erased. Moreover, the way detainees are treated in Gitmo bears suspicions, as there is secrecy in the operations inside, again making one remember Smith's statement that "prisoners are not beyond the embrace of the law, they are mortified by it" (2011, p. 23). Mostly performing through arbitrariness, both in absolute and in the film, Camp X-Ray is entirely away from the usual prison system as the camp does not suggest anything such as transformation, discipline and a standard and familiar punishment system. Unlike the panopticon model with the chicken wire cells open to elements enabling hypervisibility, as it is formerly stated, the camp suggests uniqueness and the existence of unequal force due to its unsystematized operation. The camp has few resemblances with prison, just like the individuals in them; they are not convicted as prisoners but are under the heavy burden of being potential convicts. Though in most cases, the prisoners

know why they are held in prisons, in the camp, there are individuals born just because they look suspicious, may have relations with the terror unions, or are suspected just because they are Muslims. Keeping an individual incarcerated without evidence after quite a long time is illicit; the inside system in the camp bares inhumane manners like denuding, waterboarding, and sleep deprivation by unseen interrogators in secret sites (Rosenberg, 2019). As Judith Butler says, both for Guantanamo and some inhumane legal framework,

> we see the operation of a capricious proceduralism outside of law, and the production of the prison as a site for the intensification of managerial tactics untethered to law, and bearing no relation to trial, to punishment, or to the rights of prisoners. We see, in fact, an effort to produce a secondary judicial system and a sphere of non-legal detention that effectively produces the prison itself as an extra-legal sphere maintained by the extrajudicial power of the state. (2004, p. 92)

In a similar vein, it is explained that the camp "exists as a distinctive Foucauldian entity in ways that do not entirely resonate in other supermax prisons. […] It adheres to techniques of normalization aimed at transforming detainees into beings who are docile, obedient, and useful for generating "enormously valuable intelligence" for the war on terror. On the other, such penal technologies, coupled with harsh interrogation (and torture), repressive conditions of confinement, and few prospects for release, produce resistances that undermine the expressed mission" (Welch, 2009, p. 4).

The above-stated cases in Gitmo, such as waterboarding, denuding, torture, forced sleep deprivation, and force-feeding, which are also given in the film *Camp X-Ray*, reveal the very fact of an incarcerated body hard to name, define and classify. It stands out as an example of a legitimized power thanks to governmentality in order to "consider itself its own justification" (Butler, 2004, p. 95). And this hierarchic governing is heightened in this detention facility with the observers who have limitless right to interfere with the detainees' space, body and thus life whenever they want. By doing so, the observers create discomfort in the detainees' area until they act according to the arbitrary rules of the observers. While the obedient is rewarded with staying away from torture, the disobedient is penalized with violence by the guards with their chief's high permission, which is also clearly reflected in several examples throughout the movie. During the observation, the soldier guards favour the power they are given and act with the confidence it has created in them. And depending on this hierarchic case, they take the detainees for granted as they mock the way the detainees live in the cells, like their religion, prayers, preferred traditional food, desire to read more books, and now about the agenda other than the newspapers from weeks ago.

Conclusion

In conclusion, the attacks of September 11 have changed the familiar problems of the world into a more frightening and worrying condition as there has appeared a comprehensive surveillance system in any parts that we can

imagine. The meaning of security has changed for Americans. It has resulted in the American government finding a new solution to the incarceration system to cope with extreme suspicion and reconstruct the detainee camp in Guantanamo to hold the individuals as detainees that the American government considers suspicious. As holding individuals due to behaviour or appearance that is arbitrarily considered to have terroristic intentions is readily a case out of the law, constructing an imprisonment facility is hard to name as a prison. However, a detention facility should also be considered illegal. With the accustomed conduct of considering herself as a superpower who is quite disturbed by the idea of losing it, the American government has comfortably displayed the detention camp in Guantanamo with its nearly 600 detainees in its first years. Camp X-Ray, both as a film and as a real-life detention centre of the same name, paints a conflicting vision of reality. It has long been operated with hierarchical impositions fueled by dehumanization, obliterating anything associated with individuality and subjectivity.

Camp X-Ray revisits the heightened surveillance case after the September 11 attacks by highlighting the imbalance of power dynamics and the questionable morality of the war. The presence of both the young protagonist and the detainee Amir lays out the dehumanizing aspects through the experience of the controller and the controlled. The isolation of the mostly Muslim detainees from differing countries in a place insistently called a detainee camp prevails conflicting ideas towards America's rhetoric of democracy. Yet, when the country's past is considered, over-defensive attitude and ambiguity of equality speeches.

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Intersectional Edges in Adrienne Kennedy's *Funnyhouse of a Negro* and *The Owl Answers*

Adrienne Kennedy'nin *Funnyhouse of a Negro* ve *The Owl Answers* Adlı Oyunlarında Kesişen Sınırlar

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Abstract
This article aims to explore intersectional boundaries in the construction of formations through the analysis of Adrienne Kennedy's plays, *Funnyhouse of a Negro* (1964) and *The Owl Answers* (1965) Intersectionality challenges the axes of power by interrogating the experiences of the marginal voices who are exposed to simultaneous and interactive oppression. Positions of the disadvantaged identities predetermined through cultural construction in these plays reveal the discrimination debates at a junction where identity crisis points out what it means to be both black and woman, and the denial of intersections to keep the differences alive. The juxtaposition of intersectional voices against privileged ones provides a lens through which one can understand the systematic nature of oppression and inequality. One's being aware of her/his own position means realizing how confronted identities are constructed and positioned. Thus, trying to struggle against domination and invisibility in such a construct draws a road map of a journey to self-definition and required consciousness to resist. Within the framework of intersectionality, the present study offers a focus on black females' experience and social and political consequences of a culturally adapted construction through race, gender, sex, and class.
Keywords: Intersectionality, Black, Women, Performativity, African American

Öz
Bu makale, Adrienne Kennedy'nin *Funnyhouse of a Negro* ve *The Owl Answers* adlı oyunlarının incelenmesiyle, toplumsal oluşumların inşa edilişindeki kesişimsel sınırları keşfetmeyi amaçlar. Kesişimsellik, eşzamanlı ve etkileşimli baskıya maruz kalan sıra dışı seslerin deneyimlerini sorgulayarak iktidar eksenlerine meydan okur. Bu oyunlarda dezavantajlı kimliklerin kültürel bir inşa yoluyla önceden belirlenmiş konumları, kimlik krizinin hem siyah hem de kadın olmanın ne anlama geldiğine işaret ettiği bir kavşakta ayrımcılık tartışmalarını ve farklılıkları canlı tutan kesişimlerin inkâr edildiğini ortaya koymaktadır. Ayrıcalıklı seslere karşı kesişen sesler, kişinin baskı ve eşitsizliğin sistematik doğasını anlayabileceği bir mercek sağlar. Kişinin kendi konumunun farkında olması, karşı karşıya olduğu kimliklerin nasıl inşa edildiğini ve konumlandığını/konumlandırıldığını fark etmesi anlamına gelir. Dolayısıyla, tahakküme ve görünmezliğe karşı mücadele etmeye çalışmak, kendini tanıma, tanımlama ve direnme için gerekli olan bilinçlenmeye doğru ilerleyen bir yolculuğun

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yol haritasını çizer. Bu çalışma, oyunların kesişimsellik çerçevesinde incelenmesiyle, siyah kadınların deneyimlerine ve ırk, cinsiyet, toplumsal cinsiyet ve sınıf üzerinden kültürel olarak inşa edilmiş bir yapının toplumsal ve politik sonuçlarına odaklanır.
Anahtar Kelimeler: Kesişimsellik, Siyahi, Kadın, Edimsellik, Afrikalı-Amerikalı

The struggles of activist movements in the United States, especially feminist and anti-racist efforts of those who have been fighting to be the voice of the voiceless, have focused on achieving inclusive political rights and improving the living conditions of people in society. Broadly, feminist movements were underestimated because only white middle-class women struggled to get their problems resolved while anti-racist struggles were criticized for raising the problems of black men only. This paradoxical situation seems to have been resolved with the increasing usage of the term intersectionality. Kathy Davis (2008, 68), an academician known for her contributions in the field of gender studies, briefly summarizes the role of the term that "intersectionality was intended to address the fact that the experiences and struggles of women of color fell between the cracks of both feminist and anti-racist discourse". Intersectionality has started to be widely known and frequently discussed within the third wave of feminism and the emergence of intersectionality has begun to be perceived as a field of discussion to indicate the same problems from different perspectives.

Segregation as a term points out many different social constructions. This means both individual and social awareness are required about the possibility that the potential discriminations that the individual may be exposed to may be based on religious, class, ethnic or racial grounds at one time. Within this context, intersectionality can be explained in the most general sense as "the state of being linked through various common qualities."[1] In social studies, intersectionality is considered as an analytical framework used to understand and explain how an individual's social and political identities come together to create different situations of discrimination and privilege. It is of great importance in terms of establishing many examination and solution systems, including determining the position of the individual in the social structure correctly and solving problems such as inequality. Widely adopted by academics, women's rights policy advocates, practitioners, and activists in the early twenty-first century, the term intersectionality is most broadly defined as "a way of understanding and analyzing complexity in the world, in people, and in human experiences" (Collins & Bilge, 2016, 15). The concept of intersectionality, which was known as an analytical tool at the time it emerged, has gained a theoretical structure by being widely discussed in the studies by the African American civil rights advocate, lawyer, and academic Kimberlé Williams Crenshaw. Crenshaw examines intersectionality in three main categories; structural, political, and representational. In terms of structural intersectionality, Crenshaw explains

[1] As of March 19, 2022, Collins Dictionary listed at www.collinsdictionary.com/dictionary/english/intersectionality

that black women's experiences of domestic violence and rape are qualitatively different from those of white women. While representative intersectionality describes the cultural construction of women of color, political intersectionality points out that both feminist and anti-racist policies paradoxically marginalize the issues of violence and oppression against women of color. In this context, political intersectionality is agenda-setting in terms of practices related to the defense of civil rights.[2]

While some feminist theorists, such as Crenshaw, focused specifically on the social situation of women of color, critics such as Floya Anthias and Nira Yuval Davis have framed their discourse in a more general context, encompassing not only lower-class black women but any group of people who are subject to intersectional discrimination. In their co-authored article titled "Contextualizing Feminism: Gender, Ethnic and Class Divisions", Anthias and Yuval Davis asserted their belief that there is no single truth in all circumstances and stated that "[t]he focus or project of each struggle ought to decide which of the divisions we prioritize and the extent to which separate, as opposed to unified, struggle is necessary" (1983, 73). Thus, the first use of the term "intersectionality," while emphasizing the intersection of gender and race in the process of development, associates gender with several different axes, especially class, nationality, sexual orientation, and age.

Gender, racial classifications, and ethnicity are intertwined social constructs. The concepts introduced and appeared within these constructions, knowledge and experiences about women generate the basic building blocks for intersectionality. They are shaped by many axes that are indivisible and affect each other and have influences on individuals from different sides. In this case, Collins suggests using intersectional analysis. In their book *Intersectionality*, academics Bilge and Collins state that "[i]ntersectionality as an analytic tool gives people better access to the complexity of the world and of themselves" (2016, 15). Events and conditions in social and political life are not shaped by only one factor; rather, they are often formed by profound and equally impressive factors, meaning that it is possible for an individual to be subjected to gender discrimination while being subjected to class or racial discrimination at the same time. The intersectionality theory, which examines this disadvantaged position and is referred to as "… the most important theoretical contribution that women's studies in conjunction with related fields, has made so far" (McCall, 2005, 1771), explains and emphasizes the combination of potential overlapping discriminations. Intersectionality theorists predict that all discriminations should be examined together, and in addition to being an academic field of study in feminist criticism seeking to scrutinize the oppression of women, the intersectionality theory also finds a place in international human rights discourses. As Nira Yuval-Davis stated in her article titled "Intersectionality and Feminist Politics", the United Nations Human Rights

[2] For detailed information, Crenshaw, K. W. 1991. "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color." *Stanford Law Review 43(6)*, pp. 1241-99.

Commission "recognized the importance of examining the intersection of multiple forms of discrimination, including their root causes from a gender perspective" (2006, 194) in its resolution on women's human rights in 2002.

Intersectionality can also be used for the analysis of power relations in the context of discrimination. While political actions reflect the intersectional perspective, intersectionality can also be considered a tool for struggling to understand, make sense of and transform modern power in all its complexity. For example, through political intersectionality, Crenshaw analyses "how both feminist and antiracist have, paradoxically, often helped to marginalize the issue of violence women of color" (1991, 1245). Crenshaw used this expression, which she brought up in her legal studies, to explain that the field of experience of black women does not appear both in the feminist struggle and in the anti-racist discourse and struggle. The conflict stems from the people's assumption that Black women's claims of exclusion must be unilateral, whereas Black women can experience discrimination in a variety of ways. Crenshaw wants to make the reader think of an intersection with four directions of moving traffic as a metaphor. Discrimination can move in one direction or another, just like how traffic does at an intersection. Cars moving in a variety of directions, and occasionally in all of them, might cause an accident if it occurs in an intersection. In Crenshaw's own words, "Similarly, if a Black woman is harmed because she is in the intersection, her injury could result from sex discrimination or race discrimination" (1989, 149).

Multiple positions that form power relations in ordinary life are tried to be made visible. An individual's experiences are not only gender-stigmatized but also racialized, classified, and associated with other kinds of hierarchies. Intersectionality also comes to the fore in the field of knowledge production. While producing knowledge on gender and gender inequalities, a gender approach that relates to different axes is brought to the agenda in order to analyze power relations. Originally a lawyer, Crenshaw studied the cases of violence and rape against women and concluded that by the late 1980s these incidents of black women had been rendered invisible within both the feminist movement and the anti-racist movement. Because black women are marginalized in anti-racist movements in terms of their gender identities, this double subordination and ignoring cause violence against black women to become invisible. "[T]he boundaries of sex and race discrimination doctrine are defined respectively by white women's and Black men's experiences" (Crenshaw, 1989, 143). Within the anti-racist struggles, there is a fight against stereotyping Black men. In order not to spread this stereotype, violence and rape incidents by Black men against Black women are not brought up much. Crenshaw's analysis of three discrimination lawsuits filed by black female plaintiffs against corporate employers shows that "Black women are protected only to the extent that their experiences coincide with those of either of the two groups [Black men or White women]" (1989, 143). Therefore, it is seen that anti-racist policies too fail to protect the rights of Black women completely.

Considering intersectionality as a keyword to understand the formation of an individual's identity – social or political – it is asserted that identity indicators – such as race, and gender – define each other and indicate how they are interwoven. According to cultural theorist and sociologist Stuart Hall, "identities are never unified and, in late modern times, increasingly fragmented and fractured; never singular but multiply constructed across different, often intersecting and antagonistic, discourses, practices and positions" (1996, 4). Claiming that identities are subject to constant change and transformation, Hall states that questions about what one can be and how to represent - rather than who one is and where one comes from - constitute the real agenda of identity. Emphasizing that identities are constructed within discourse, Hall argues that "we need to understand them as produced in specific historical and institutional sites within specific discursive formations and practices, by specific enunciative strategies" (1996, 4). He mentions that identities, which become evident by highlighting differences and stigmas rather than similarities, are products of certain types of power. Political theorist Ernesto Laclau, in his book *New Reflections on the Revolution of Our Time*, includes the thoughts of the literary critic Jacques Derrida, who is known as the founder of deconstruction theory. The development of an identity, whether it is form/matter, essence/accident, black/white, man/woman, etc., is always built on excluding something and creating a violent hierarchy between the two poles that result. There is a difference between "marked" and "unmarked" terms in linguistics. The former transmits a term's primary meaning, whereas marked terms complement or add a mark to it. The term "man" distinguishes the latter from "woman," but it also refers to "human being," the category in which both men and women fall. Thus, in contrast to the essentiality of the first word, what is particular to the second term is reduced to the function of an accident. It is the same with the black-white relationship, in which "white," of course, is equivalent to "human being." "'Woman' and 'black' are thus 'marks', in contrast to the unmarked terms of 'man' and 'white'" (Laclau, 1990, 33).

Therefore, the unity that identities indicate while emerging within the structure organized by the power, is not natural or holistic but is subject to formation processes that gain meaning through those that are controlled and excluded on the basis of differences. Psychoanalyst and social scientist Frantz Fanon is known for the notion that some neuroses are socially produced. He emphasizes the subjection and objectification of the individual's identity to performative processes by saying, "I came into the world imbued with the will to find a meaning in things, my spirit filled with the desire to attain to the source of the world, and then I found that I was an object in the midst of other objects" (2008, 82). According to Fanon, while colonial institutions had an impact on identity consciousness in the colonial period, the dependency and inadequacy of the newly established governments in the post-colonial period negatively affected the development of this consciousness. Therefore, at the point of finding the true meaning of identity, there occur actual processes that are shaped by the positive or negative effects of the powers and proceed under their control. In contemporary studies, "performativity points to a variety of topics, among them

the construction of social reality including gender and race" (Schechner, 2006, 123). Academic Judith Butler, a poststructuralist and feminist theorist, questions the traditional perception of sexual identity by expressing the concept of performativity as a form of action and evaluating it in a cultural context. By asking various questions about the concept of gender, Butler opens the traditional and accepted meanings of the concept to the discussion, examines the traditional approach, and deconstructs the feminist views that come up to Butler. Butler argues that "woman itself is a term in process, a becoming, a constructing that cannot rightfully be said to originate or to end" (1999, 43). The feminist subject is discursively constructed by the very political system that is thought to facilitate its liberation. She states that the adoption of this discursive structuring in feminist thought, that is, a presupposition, will hinder the feminist struggle. She wants it to be realized that the questioning of women's representation will not be enough, and how it is subjected to artificial classification and restriction actions. As a result of the criticisms Butler encourages, it is concluded that the distinction between sex and gender was originally made to oppose the understanding of "biology is destiny" (Butler, 1999, 9) and that gender is both a cultural construct and does not have to be a fixed concept as much as sex.[3] Therefore, there is no reason to consider the individual in a single way, and all kinds of sexual identity classifications have been opened for discussion.

The intersectional perspective, which holds that African American women's experiences of gender and racial subordination and alienation in the United States diverge from the experiences of white women and black men, ensures that democratic societies embrace the ideal of better political rights for all. When the historical process of theatre is analyzed from a feminist perspective, it is seen that women are either ignored or created by men. For example, the presence of women in classical periods (if a presence can be mentioned), "became possible by studying the image of women within plays written by men" (Case, 1988, 5). Feminist historians working on the position of women in the classical theatre tradition, after examining classical works since the early 1970s, encounter two basic images; "positive roles, which depict women as independent, intelligent and even heroic; and a surplus of misogynistic roles commonly identified as the Bitch, the Witch, the Vamp and the Virgin/Goddess" (Case, 1988, 6). Although feminist historians have examined such images in order to obtain findings of the daily lives of women in the times in which they lived, the images in question mostly provide information about how women were 'created' by male playwrights. Due to the fact that individuals who are exposed to social and cultural construction processes do not belong to any social class, are positioned at the intersection, and are often marginalized, it is difficult to recognize the individuals in question. At this point, the fact that African American female playwrights discuss the concept of identity shaped by factors such as race, ethnicity, gender, and culture increases the importance of

[3] For detailed information, Butler, Judith. 1999. *Gender Trouble: Feminism and Subversion of Identity*, London: Routledge. pp. 9-11.

intersectional studies. With her characters, Adrienne Kennedy ensures that individuals who are not able to fully belong to any group, but who position themselves or are positioned at the intersection of many groups, can be noticed.

Kennedy's main characters are staged as disembodied and fragmented beings, unable to fully embrace either white supremacy or black pride, and unable to feel fully belonging to either of the two opposing factions between which they oscillate. For this reason, Kennedy includes a structure in her plays that softens and changes the distinctions between memory, history, time, and space. Such a structure is necessary for a kind of deconstruction and a critique of racial identification and assimilation. In *Funnyhouse of a Negro*, Sarah is the child of a black father and a white mother. Each of Sarah's selves—the Duchess of Hapsburg, Queen Victoria, and Patrice Lumumba—represents a different aspect of her soul. Sarah is embarrassed about her black background, and occasionally she encounters her father's ghost. Her inner desire to be white could explain why she took an English class at university, had a white boyfriend, and worshiped the Queen Victoria statue. Sarah's discomfort with her ancestors turns into serious psychological pressure and causes her to take her own life. Similarly, in *The Owl Answers*, Clara is the child of a prosperous white man and his black slave. Clara is confined in a place that is synchronically the subway, the Tower of London, a Harlem hotel, and St. Peter's Basilica. The characters go back and forth, dressing in and out of one another, just like how the scene transforms. Clara's captors are Shakespeare, Anne Boleyn, William the Conqueror, and Chaucer, who did not accept her whiteness and did not allow her to attend her father's funeral. As with Sarah, Clara is haunted by her father's body, iconic Britishness, biblical figures, and white and black origins. While she gloomily wishes to die as a white, she eventually turns into an owl. In both plays Kennedy offers "powerful metaphors for the social (de)construction of racial and ethnic identities" (Brown, 2001, 292) that reflect current debates about identity politics. Both plays reflect the complex emotions caused by the characters' hybridity through the pain experienced by Sarah and Clara. Intersectional axes have a great share in their lives, which has been shaped by the pressure created by these feelings. While factors such as the transformation of the space and the use of interchangeable masked characters make the plays surreal, the character of Clara and Sarah represent the alienation experienced by African American women, caused by trauma and intersecting and overlapping pressures on identity.

The issue of oppression in *The Owl Answers* is told through intertwined, intersectional classifications such as race, gender, class, and hybridity. Clara, an African American woman who works as a teacher in Savannah and attends Teachers College during the summer, experiences a traumatic event. Due to her race and social status, Clara, who travels to England to attend her father's funeral, is not permitted entry into the church. Throughout her life, Clara has been excluded by both her father and her black adoptive family. Clara is completely estranged from herself and her family. Kolin notes that "[r]ejection by the outside white world coalesces with the abjection she suffers inside" (Kolin, 2005, 54). As a mulatto woman, Clara is subjected to the experience of

double subordination by the ideology of patriarchy and white supremacy. When she goes to England, her sense of loss increases because she is completely alienated by herself in a place that completely rejects her. She loses her sense of self and begins to experience existential conflicts that can have harmful consequences. Kennedy strengthens the formal structure by establishing imaginary dialogues with her psychic characters to reveal the extraordinary controversy between Eurocentric and Afrocentric rhetoric and mythologies. All these dialogues expand philosophical discussions of the aftermath of slavery:

> SHE. We came this morning. We were visiting the place of our ancestors, my father and I. We had a lovely morning, we rose in darkness, took a taxi past Hyde Park through the Marble Arch to Buckingham Palace, we had our morning tea at Lyons then came out to the Tower. We were wandering about the gardens, my father leaning on my arm, speaking of you, William the Conqueror. My father loved you, William …
>
> THEY. (Interrupting.) If you are his ancestor why are you a Negro? Yes, why is it you are a Negro if you are his ancestor? Keep her locked there. (Kennedy, 2001b, 30)

Clara cannot have a positive image of herself without the support of her father's community, but there is no room for a black woman in that society. All attempts by Clara's father to associate with representatives of the white patriarchy fail. These representational characters are the means by which the intersectionality pressure problem arises. Clara reflects on her African American past, confused by three distinct characters wearing white masks. When characters remove their masks, their underlying dark skin is revealed. These masks are understood to be metaphors for Clara's conflicting feelings about her hybridity and confusion that can lead to her own sense of alienation.

The prejudice against hybridization, which has existed since the era of black slavery, continued in the nineteenth century as a threat to the concept of white supremacy in dominant societies. Because of this, mulattos have been subjected to widespread humiliation and abuse. In literary works, the tragic mulatto has become a stereotype for the white reader/audience. As Sollors puts it, "mixed blood characters, merely because they were nearer white, were […] more tragic in their enslavement than their 'pure' black counterparts" (1997, 224) and being a mulatto has been considered as a kind of damnation. The reason why Kennedy includes mulattos – Sarah and Clara – in her plays is to reveal the wild side of the concept of racism. For example, Sarah does not have any place to feel like she belongs. While homes or cities are not places for her to consider home, it is her room, reminiscent of prison or asylum, where she lives and finally ends. The inability to feel belonging to any place in question is related to the inability to feel belonging to any racial identity due to being bi-racial. In the play, black and white colors are often used, emphasizing the dilemma and sense of belongingness of the character. The color white, which generally evokes positive meanings such as goodness, purity, and innocence, is used on satin curtains reminiscent of death and shroud, and the meanings associated with the color are diversified. She is haunted by the characters who are somehow connected to her,

such as her father, whom she describes as a black animal, her mentally ill white mother, African nationalist leader Patrice Lumumba, and Queen Victoria. Surrounded by these seemingly contradictory characters and symbols, Sarah has come to want to become a stereotype rather than resist it:

> As for myself I long to become even a more pallid Negro than I am now; pallid like Negroes on the covers of American Negro magazines; soulless, educated and irreligious. I want to possess no moral value, particularly value as to my being. I want not to be. I ask nothing except anonymity. (Kennedy, 2001a, 14)

Sarah's statement "I want not to be" (Kennedy, 2001a, 14) is associated with her refusal to classify, name, and explain herself. Because society's predetermined, rigid, limited, and often uniform definitions of her identity are somehow incomplete or faulty, it has become more desirable for her not to want to exist than to exist in the way others want her to. In fact, mulattos do not exist on a single, stable ground, which culturally allows them to move across seemingly fixed racial boundaries that reinforce racial hierarchies. Cultural ambiguity was seen as a threat to both black nationalism and the idea of white supremacy in western societies, given the political atmosphere of the 1960s. Kennedy's characters struggle against Black Power supporters'[3] notion that white culture should be removed from black life. In this sense, it is noteworthy that Sarah's views in *Funnyhouse* are in opposition to those of Black Power supporters:

> My friends will be white. I need them as an embankment to keep me from reflecting too much upon the fact that I am a Negro. For, like all educated Negroes—out of life and death essential—I find it necessary to maintain a stark fortress against recognition of myself. (Kennedy, 2001a, 14)

Wide acceptance of Kennedy's plays became possible not in the 1960s, but over the following three decades. In order for the plays in question to be understood as if they are dealing with the present day, the political resistance in the field of theatre must be perceived as it is today. For example, transgressive mulatto, instead of the tragic mulatto stereotype, is necessary to explain the permeability of racial boundaries. Kennedy's mulattos are in the position of the subject of intersection, a position that refers to identity, "the sum of the parts of difference (usually intoned as race/class/gender, etc.)" (1994, 2) as in Homi Bhabha's work *The Location of Culture*. While the subject of the dominant culture is in a structure with opposites and boundaries such as black and white, masculine and feminine, the intersectional subject determines its own boundaries within the overlapping boundaries of the opposite groups, thanks to its cross-border nature. Deconstructing sharply bounded binary oppositions means breaking down the hierarchical order in which either side is superior or inferior. Kennedy's use of the word Negro for black or mulatto characters in the dialogues in both *Funnyhouse of a Negro* and *The Owl Answers*, while emphasizing the

[3] For detailed information, Smethurst, James Edward. 2005. *The Black Arts Movement: Literary Nationalism in the 1960s and 1970s*. London: University of North Carolina Press. pp. 114 -32.

internalization of the discourse, indicates that their social positions are also internalized.

Kennedy describes the psychological division of the subject as formed by multiple social and historical powers. While it mainly deals with the disparate identities represented by the divided selves, it is understood that it powerfully brings to the stage the well-known experience of the African American subject. Another of Kennedy's political stances is that she includes the division of consciousness between the secondary skin color and the self-identity experience at the individual level, which is built by the racist discourse and brought to the fore by an external imposition. For example, in both plays, some of the selves of the protagonists are seen as historical symbols of white, such as Queen Victoria in *Funnyhouse of Negro* or William the Conquerer in *The Owl Answers*, while others, like a black father or a black mother, find themselves as representatives of the black past that mulattos in question want to get rid of.

Although Kennedy's divided characters are cut out of their historical context, the alienation that each of them experiences in real life coincides with the alienation of Sarah in the play. In *Funnyhouse*, Queen Victoria, having nine children, has lived away from society for about two years, experiencing anxiety after the death of her husband Albert; the Duchess of Hapsburg loses her sanity after her husband was deceived by Napoleon into believing that the Mexicans needed an emperor; the prophet Jesus is betrayed by his supporters and left to his fate; and Congo prime minister Patrice Lumumba has been alienated by the United States president after three months in office and later has been killed for his political beliefs. Although each of them has different reasons, alienation emerges as the common experience of all these characters. Sarah's motive has to do with the thought of rejecting her racial identity. In this sense, at the beginning of the play, Queen Victoria's door knocking, which indicates the arrival of Sarah's father, appears in Sarah's mind like an incessant knock on the door, which is the rejection of her racial identity. At that moment the Duchess' words can be explained by this relation:

> How dare he enter the castle, he who is the darkest of them all, the darkest one? My mother looked like a white woman, hair as straight as any white woman's. And at least I am yellow, but he is black, the blackest one of them all. I hoped he was dead. (Kennedy, 2001a, 12)

Here, the expression of "[y]et he still comes through the jungle to find me" (Kennedy, 2001a, 12), referring to Sarah's father, actually represents her search for identity, the crisis, and the trauma she experienced. His father's finding her is actually related to the end she has known is approaching. Sarah's story is told through herself and other historical and religious characters: The Duchess of Hapsburg, Queen Victoria Regina, Jesus, and Patrice Lumumba. It is clear that Sarah exists at the intersection of these characters that can be considered representative of imperialism and nationalism. It is the historical and political realities of the colonial conflict that cause their internal conflicts. While European antiques, books, oriental rugs, and photographs of Roman ruins draw attention as symbols of being Eurocentric, details such as skull, African

American hair, forest, and Patrice Lumumba character stand out as symbols specific to African culture. The mention of Patrice Lumumba, who became the first prime minister of the Democratic Republic of Congo in 1960, is a remarkable detail, given Lumumba's views advocating the adoption of African values and the rejection of foreign ideologies of imperialism. On the other hand, Lumumba's ideas against racist oppression and his desire for "the new spirit of radical decolonization" (Smethurst, 2005, 124), which inspired the Black Power movement, became the symbol of nationalist resistance against racism.

In *Funnyhouse of a Negro*, Sarah expresses her black-related point of view by using the phrase "wild kinky hair" (Kennedy, 2001a, 14) to talk about the curly and fluffy hair associated with African Americans. The fact that Sarah, who expresses her thoughts against blackness with the phrase "black is evil" (2001a, 14), presents one of her selves as Lumumba, the leader of an overseas African country, during her identity crisis means that black resistance has a place in her subconscious. Although she knows that her father committed suicide, she constantly states that she killed him. By referring to her father's ghost, she mentions that she will "bludgeon him with an ebony head" (2001a, 25) when she meets him for the last time, which makes it clear that she actually wanted to kill herself with the desire to destroy her black past. Kennedy tells through her characters that Sarah internalizes the colonial discourse that causes the exploited to see herself as racially inferior, and therefore desires to go out of her own body. For Sarah, both a mulatto and female character, no ideological thought or political movement other than the intersectional point of view is sufficient to fully understand her situation, defend her rights or meet her expectations.

The shock Sarah experienced was divided, like the selves she portrayed: experiences of the intersection of concussions, the collective shock of the African American, the enslaved black, and the exploited black at the same time. Throughout colonial history, the black body has always been presented as a brutalized, re-signified primitive African stereotype. Black feminist author and professor of women's studies, Beverly Guy-Sheftall, summarizes the postcolonial discourse on the black female body in her article "The Body Politic: Black Female Sexuality and the Nineteenth-Century Euro-American Imagination": "There is nothing sacred in black female bodies, […] They are not off-limits, untouchable, or unseeable" (2002, 18). There are lines in *The Owl Answers* that the violation of the black female body is seen as legitimate, so to speak.

> NEGRO MAN. What is it? What is it? What is wrong? (He tries to undress her. Underneath her body is black. He throws off the crown she has placed on him. She is wildly trying to get away from him.) What is it? (Kennedy, 2001b, 40)

In *Funnyhouse*, the Duchess of Hapsburg's palace suddenly turns into Sarah's bedroom, while, in *The Owl Answers*, the Tower of London becomes both a prison and a subway. Temporal and spatial abrupt transitions provide mobility and fluidity to both the characters and the overall structure of the plays. This

situation offers the possibility of "self-in-process," which is a form of resistance against the colonial discourse. Both Bhabha and Fanon believe that self-construction is an absolute strategy for the colonized subject. Bhabha explains this thought as follows:

> [A] subversive strategy of subaltern agency that negotiates its own authority […] [A]gency requires a grounding, but it does not require a totalization of those grounds; it requires movement and manoeuvre, but it does not require a temporality of continuity or accumulation. (1994, 185)

Therefore, it is quite consistent that the characters, who are in-between the dominated or dominant culture and their own culture and even express the shocks they have experienced due to this situation, both physically and psychologically, construct themselves in the process by determining their authority, rather than existing in a fixed and unchanging state. That is why Kennedy includes multiple phrases that describe each character in *The Owl Answers*.

> SHE who is CLARA PASSMORE who is the VIRGIN MARY who is the BASTARD who is the OWL. BASTARD'S BLACK MOTHER who is the REVEREND'S WIFE who is ANNE BOLEYN. GODDAM FATHER who is the RICHEST WHITE MAN IN THE TOWN who is the DEAD WHITE FATHER who is REVEREND PASSMORE. THE WHITE BIRD who is REVEREND PASSMORE's CANARY who is GOD'S DOVE. THE NEGRO MAN. SHAKESPEARE, CHAUCER, WILLIAM THE CONQUEROR. (Kennedy, 2001b, 29)

The transition of characters from one racial identity to another, from one social class to another, and their transformation from specific individual identities into historical symbols obscure the boundaries of social class and identity. However, in such a case, it becomes possible to get away from unnecessary social rigidity, to see the invisible, and to obtain the rights of those who are ignored. Fanon explains the benefit of not being fixed and static by saying, "In the world through which I travel, I am endlessly creating myself" (2008, 179). In the plays, in which historical figures who are symbols of imperialism, literature, and belief are included, the main characters Sarah and Clara can be expected to be fully included in any class identity with the transitions in current and historical times, but this is not possible. Sarah prefers not to exist rather than exist in a shaped and limited way whereas the transformation of Clara into an owl, who desires to be a white woman, also can be described as a manifestation of the racist colonial discourse that causes the black woman to be identified with animals. As a result, the transition between time, space, and characters allows the boundaries between opposing and hierarchical identities to be destroyed, while the inability to remain constant in any character means that the demarcated, performative identity is not a safe and desirable shelter.

Critical studies of Kennedy's *The Owl Answers* with the surreal character have been limited to the framework of literary criticism, which places the main

character Clara in a psychological context. Likewise, many academic studies focus on the play as a portrayal of a black woman seeking her home and relationship in a world of discrimination and unfairness. Clara is presented as a mixed-race woman with a fragmented soul, confused about her identity. However, examining the character of Clara from an intersectional point of view appears to gain new dimensions, because there is an alienation of Clara's identity within three intersecting categories: race, gender, and hybridity. Clara makes every effort to embrace her father's white heritage, but her attempts are in vain. She is utterly frustrated when she has no hope of owning this legacy. The tragic ending of *The Owl Answers* is linked to the psychological trauma Clara has been through. The intersecting types of oppression Clara endures and these three interconnected categories combine to form her alienation to the point where she gives up her own life.

As mentioned earlier, Kimberlé Crenshaw has stated that intersectionality can be defined as various hierarchies intertwined in the experiences of black women. As racial and gender social hierarchies position African American women at the bottom of the hierarchical structure, Sarah, the daughter of a black father and white mother, and Clara, the daughter of a white father and black mother, find themselves in a narrow space between black and white. In this regard, since the name Funnyhouse, used as a kind of pun, also refers to a room full of mirrors that cause people to see themselves in different ways in amusement parks, the room of the main character Sarah is described as the environment where she questions her own image, body, and identity.[4] The main reason for the identity and existential crises they have experienced is that they have not had the opportunity to express themselves as they wish with their free will and to exist as they wish. Rosemary Curb, a prominent academic in women's studies, explains very clearly what is meant to be told through Sarah's situation. The consciousness of Sarah is situated on three continents that are at war with one another. Sarah's body reenacts the rape of Africa by white Europeans as both rapist and victim. Sarah is both the betrayer and the betrayed in her relationship with her parents. Curb states that "Kennedy mocks the hypocrisy of her four historic selves in the penultimate jungle scene by having them appear with nimbuses as 'saviors' of Africa, still obsessively narrating the story of the father's rape of the mother" (1992, 151).

It is known that Crenshaw's thoughts on intersectionality are shaped by "focusing on two dimensions of male violence against women - battering and rape" (1991, 1243). In this sense, the theme of rape in *Funnyhouse* gains depth in different dimensions over and over again. The rape of Sarah's mother by her father caused her mental health to deteriorate and she was sent to a mental hospital. Her mother's condition turned into an obsession for Sarah, and she added the fear of sharing the same fate with her mother among the psychological

[4] For detailed information, see Deniz Aras' unpublished PhD Dissertation entitled "Anna Deavere Smith'in Solo Performanslarında Kimlik ve Direniş Performansı" (in Turkish) (Identity and Resistance Performance in Anna Deavere Smith's Solo-Performances), (2016), Graduate School of Social Sciences, Atatürk University, Erzurum, Turkey. p. 72.

pressures she was struggling with. When Sarah's mother appears in the play for the second time, she utters words that can be considered as an ironic reflection of racist rhetoric: "Black man, black man, I never should have let a black man put his hands on me. The wild black beast raped me and now my skull is shining" (Kennedy, 2001a, 13). While the theme of rape is important in terms of bringing up one of the main issues that led to the emergence of intersectionality, these words can be evaluated as critical expressions against the colonial ideology and the racial construction of stereotypes that associate blackness with savageness and brutality.

In her studies, Nikol G. Alexander-Floyd, who is known as a lawyer and political scientist, states that "scholars and activists from different parts of the globe are finding ways to utilize the unique insights supported by this approach" (2010, 814). Intersectional thinking not only helps individuals to perceive their own identities correctly but also provides the opportunity to understand and change the world they live in. It determines your choices and desires in life. This is related to the identity crisis that both Sarah and Clara are experiencing. According to intersectionality scholars such as Amber West, Kennedy is a social critic, because Kennedy reflects on the tragic states of her characters "in order to depict the complex and distinct manner in which black women experience intersecting forms of oppression" (2012, 140). The characters in question, West concludes, have experienced tremendous personal and political discrimination and are attempting to find a method to challenge racism. The contemporary black feminist movement sees innovative art as an effective space for black feminism, as well as a tool to resist cross-cutting forms of oppression. Innovative theatre, then, of which Kennedy is a representative, is a highly functional space "to construct and empower a political sensibility that opposes misogyny and racism simultaneously" (Crenshaw, 2018, 131). When evaluated in a broader framework, Angela Davis, as American human rights defender, stated, "art is a form of social consciousness - a special form of social consciousness that can potentially awaken an urge in those affected by it to creatively transform their oppressive environments" (1998, 236). As a sensitizer and catalyst, art can encourage participation in organized movements that aim to bring about radical social change.

It can be said that Kennedy nourished and contributed to this aspect of art. Kennedy specifically links racial issues related to blackness with gender issues in order to question the systemic oppression within American society. The characters, who experience intersectional pressure intensely enough to internalize it, are conveyed to the reader/audience with Kennedy's unusual style, enabling her to create sensitivity in society.

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Edward Bond's Dialectical Theatre from the Perspective of a Dialectical Understanding of Utopia and Dystopia

Ütopya ve Distopyanın Diyalektik Anlayışı Perspektifinden Edward Bond'un Diyalektik Tiyatrosu

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Abstract
Edward Bond asserts that art is significant because it is made up of a constant dialectic of variation in which every idea is subject to criticism. Bond does not argue that a utopian work of art resolves actual conflicts in a fictitious setting; rather, he emphasises that it exposes these issues in a concrete way in its internal structure and reflects the need for a new and different existence. The aim of this paper is to demonstrate how Bond, one of the most prominent representatives of Marxist-dialectical theatre, creates a dramaturgy of utopia (individual)/dystopia (dividual) and hope/hopelessness in his plays *The Bundle* (1978) and *Summer* (1982). Bond believes that art, particularly theatre, should be employed to encourage the desire for a socialist utopia. Bond does not resolve the contradictions of life (within capitalism) in a utopian fiction; rather, he contends that the problems of capitalist exploitation that drive individuals to hopelessness should be made visible in his plays' internal structure. He does this through a kind of Brechtian theatre where the contradictions of capitalism are foregrounded. Like Brecht, Bond attempts to use theatre to promote change in society - both represent the fundamental problems of society to convince spectators that social change is necessary and possible. Bond purposefully employs a mix of political propaganda and a utopian hope for a new and different existence. His plays exhibit a desire for a politically awake society, and a peaceful world that prioritises equality and freedom.
Keywords: Dialectic, Utopia-Dystopia, Hope, Edward Bond

Öz
Edward Bond, sanatın önemli olduğunu çünkü her fikrin eleştiriye tabi olduğu sürekli bir varyasyon diyalektiğinden oluştuğunu ileri sürer. Bond, ütopik bir sanat eserinin kurmaca bir ortamda gerçek çatışmaları çözdüğünü iddia etmez; daha ziyade bu konuları kendi iç yapısında somut bir şekilde ortaya koyduğunu, yeni ve farklı bir varoluş ihtiyacını yansıttığını vurgular. Bu çalışmanın amacı, Marksist-diyalektik tiyatronun en önemli temsilcilerinden biri olan Bond'un *The Bundle* (1978) ve *Summer* (1982) oyunlarında nasıl bir ütopya (özgün)/distopya (özgün olmayan/bağımlı) ve umut/umutsuzluk dramaturjisi yarattığını açıklamaktır. Bond, sosyalist bir ütopya arzusunu teşvik etmek için sanatın, özellikle tiyatronun kullanılması gerektiğine inanmaktadır. Bond, hayatın (kapitalizm içindeki) çelişkilerini ütopik bir kurguyla çözmez; daha ziyade, kapitalist sömürünün bireyleri umutsuzluğa sürükleyen sorunlarının oyunlarının iç yapısında görünür kılınması gerektiğini savunur. Bunu, kapitalizmin çelişkilerinin ön plana çıktığı bir tür Brechtyen tiyatro aracılığıyla yapıyor. Brecht gibi Bond da toplumsal değişikliği

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gerçekleştirmek için tiyatroyu kullanmaya çalışır-her ikisi de seyircileri toplumsal değişimin gerekli ve mümkün olduğuna ikna etmek için toplumun temel sorunlarını yansıtırlar. Bond, yeni ve farklı bir varoluş için kasıtlı olarak bir siyasi propaganda ve ütopik umut karışımı kullanır. Oyunları, politik olarak uyanık bir toplum ve eşitlik ve özgürlüğü ön planda tutan barışçıl bir dünya arzusunu sergiler.
Anahtar Kelimeler: Diyalektik, Ütopya-Distopya, Umut, Edward Bond

Dialectical Theatre in Edward Bond

Dialectic, a kind of didactic reasoning, has been used in various forms from the beginning of human existence on Earth since human life always includes important changes and interactional elements. It is the science of the destruction of that remains stagnant in existence. Dialectics is also identified in the ancient Greek period as the creation of back-and-forth arguments between contradictory notions. In this vein, as Maybee (2016) notes, "Plato, for instance, presented his philosophical argument as a back-and-forth dialogue or debate, generally between the character of Socrates, on one side, and some person or group of people to whom Socrates was talking (his interlocutors), on the other". In the fifth century B.C., this particular philosophy was observed among Socrates, Plato and Aristotle: "What Aristotle says about dialectic in the *Topics* certainly fits to a large extent with what Plato exhibits as Socratic practice in the earlier dialogues" (Hamlyn, 1990, p. 466). This philosophy configures a dialectical relation between philosophy and political freedom.

In the nineteenth century, Hegel honed the dialectical method and evaluated humans and the universe from a historical point of view. As Berti states, Hegel "is well aware of the particular mode of political freedom that was realized in Greece, because he claims that it was a matter of limited freedom on account of the existence of slavery, and to this proposition he adds the famous declaration according to which in the Orient only one is free, which is say no one, in Greece only some are free, and in the Christian-Germanic world all are free" (1978, p. 347). In his definition, Hegel clarifies what is meant by opposing sides in his dialectical method. While in Plato "opposing sides" represented people (Aristotle, Socrates, and so on…) in Hegel opposing sides stand in for various notions of consciousness. In fact, Hegel's formulation indicates that self-consciousness, the intellect or spirit determine the trajectory of human history. Hegel defines dialectics as "the principle of all natural and spiritual life" (*Science of Logic*, 1977, p. 56). Hegel's dialectical method provides the 'negatively rational' (the moment of instability and restrictedness) and the positively rational' (the moment of grasping the unity of the opposition between the first two determinations) (*Encyclopaedia Logic,* pp. *79-82)* and sets out his famous dialectics as following a movement of thesis-antithesis-synthesis (Being-Nothing-Becoming):

> Hegel sees the category of "being" as a contentless abstraction: being in itself has no determinate qualities. Pure being, says Hegel, is "the absolute abstraction" because its purity consists in "an absolute absence

> of attributes." Hence being is nothing; there is no ground on which these two terms can be distinguished since both are without content. Since being both implies its opposite (nothing) and is also indistinguishable from it, the ground of their simultaneous opposition and identity must lie outside of them. They are perpetually passing into each other, and this indefinite transition between them needs to be expressed by a third term, namely, "becoming." (Habib, 2005, p. 387)

On the other hand, Marxist thought criticises Hegel's idealist dialectic through the concept of dialectical materialism derived from the writings of Marx and Engels (1857). Both Marx and Engels embraced a realist epistemology (and ontology of economic classes) in contrast to Hegel's conflict of ideas and "developed Hegel's idea of man's self-creation through labour, his objectification, and, in certain circumstances, his alienation or estrangement from his own activity" (Habib, 2005, p. 398). Marx insisted that "Hegel was an idealist in that Hegel thought that the moving force of history had to do with changes in self-consciousness, whereas he, Marx, insisted on his own "materialism", which held that changes in self-consciousness were to be explained by changes in the economic relations in society" (Pinkard, 2008, p. 122). At the level of economic debate, the sense of reality was recovered. Criticising idealism, dialectical materialism focuses on a torn, damaged, chaotic, bleeding and dirt-filled world. The Oxford English Dictionary defines dialectics as "logic, reasoning; critical investigation of truth through reasoned argument, often by means of dialogue or discussion" and materialism as "the theory or belief that nothing exists except matter and its movements and modifications" and dialectical materialism as "the theory that political and historical events result from the conflict of social forces (seen as caused by material needs) and are interpretable as a series of contradictions and their solutions" (qtd in Anderson, 2020, p. 5). Through his historical materialist view of society, Marx sought to prove that the main factor that creates history is the class struggle and that dialectical thought exists in the functioning of the social process.

Focusing on the writings and ideas of Marx, Bertolt Brecht draws from his interpretation of human nature. Brecht uses Marx's political thought to nurture his ideas. To understand the history of the world, Brecht applies the insights of dialectical materialism. He challenges previous notions of theatre and applies Marx's theories to fit the stage. "Akin to how Marx responded to Hegel's own theories considering the history of the world, epic theatre came about as the rejection of traditional aesthetics of Western theatre as first proposed by Aristotle in *Poetics*" (Anderson, 2020, p. 14). Brecht's dialectical drama portrays class conflicts by revealing societal inconsistencies. Influenced by Brecht's Marxist conception of history, Edward Bond aims to change the path of the historical drama from the individual to the common. Bond himself explains Brecht's influence: "I have worked consciously-starting with Brecht but not ending there. Brecht's contribution to the creation of a Marxist theatre is enormous and lasting, but the work is not yet finished" (Bond, 1978, p.32). Charles Marowitz also clarifies the Brechtian effect on Bond: "Bond is right in

calling himself perhaps the only post-Brechtian writer working in England" (1972, p. 5). Bond pays homage to Brecht's efforts to form Marxist theatre (Biçer, 2008b, p. 64) and like Brecht, Bond tries to focus on the audience because theatre judges society, interprets the world and tries to shape it as Brechtian order indicates. Bond considers dialectical thought to be a method of analysing social life and the system in which one lives, identifying problems and seeking solutions. The socialist utopia as a model of ultimate justice, equality, and freedom is one of Bond's particular solutions because "Bond is a socialist, personally convinced of the revolutionary potential of the working class in this country" (Coult, 1977, p. 62). He purposefully employs a mix of political propaganda and a utopian hope for a new and different existence. The purpose of this paper is to analyse how Bond creates his dramaturgy of utopia/dystopia, and hope/hopelessness in his plays *The Bundle* (1978) and *Summer* (1982).

Utopian/Dystopian Drama

Utopia is understood in general terms to be that which is impossible to attain. Siân Adiseshiah (2011) clarifies that "Utopia is about what is not but what ought to be. Tantalizingly present as the ungraspable object of the desiring self, utopia remains beyond the discursive realm. Because utopia's presence is located outside of our conceptual horizon" (p. 152). Michael Griffin and Tom Moylan contend that "Utopianism … is best understood as a process of social dreaming that unleashes and informs efforts to make the world a better place, not to the letter of a plan but to the spirit of an open-ended process" (2007, p. 11). Within the context of a better place and good society, Krishan Kumar (1991) asserts that

> Utopia [. . .] is first and foremost a work of imaginative fiction in which, unlike other such works, the central subject is the good society. This distinguishes it at the same time from other treatments of the good society, whether in myths of a Golden Age, beliefs in a coming millennium, or philosophical speculation on the ideal city. Fictive elements no doubt have their part to play in these modes but in none of them is narrative fiction, as in the utopia, the defining form (p. 27).

Claire Macdonald points out that "First conceived by Thomas More in 1516 in a reflective dialogue modelled on Plato's *Republic*, utopia is the perfect state, an ideal place where all is perfectly in balance, where social unity is realized, and where design and planning, hope and civility at last (or perhaps at first) find a home" (2015, p. xiv). Social crises and the concern to find a solution to the issues, pains, terrors, wars, and absences that humanity has suffered on Earth are the basis of the formation of utopias, which aim at an ideal social structure that works in favour of human beings. While utopia offers an alternative to the system in which we live, it is based on definite and strict organization and planning in the name of equality and shared happiness. In the pursuit of this equality and social happiness, suppressing individual tendencies and values and denying them due place is the critical step that turns utopian understandings into dystopias. Trish Reid, focusing on Williams' essay,

explores that "Williams sees the utopian and the dystopian as two sides of the same coin" (2019, p. 77), as "modes of desire or warning in which a crucial emphasis is obtained by the element of discontinuity from ordinary 'realism'" (Williams, 1997, p. 97). In *The Concept of Utopia,* Ruth Levitas defines utopia as the desire "for a better way of being and living" (2011, p. 7). By depicting a heaven on Earth, the utopian writer is optimistic in his presentation. Conversely, a dystopian writer tries to depict the hell created by individuals who set out with the dream of creating an earthly paradise. Dystopia represents "a fiction of submission (…) of helplessness and hopelessness" (Lepore, 2017).

Utopia has been deemed as a functional element of culture and as needed "for freedom [which is] denied by the class organization of society" (Gartman, 1991, p. 440) because "it postulates the freedom to create and communicate without physical and cultural boundaries" (Klaić, 1995, p. 66). More's *Utopia* is considered as the principal work, written in prose, of the genre. H. G. Wells' *A Modern Utopia* became a classic around the end of the nineteenth century. Aldous Huxley's *Brave New World* and George Orwell's *Nineteen Eighty-Four* are dystopian novels that have left an indelible imprint on the twentieth century. Contrary to prose fiction and novels, theatre is not generally included in fictional utopias. Adiseshiah explains one of the reasons for this as follows: "There are several reasons for why not many utopian plays have been written or performed …but one of them is the perceived constraints on the form of drama in production: in other words, bodies on stage engaged in live performance, and the scenographic limitations of theatre, which are more restricting than prose (as prose depends on the reader's imagination to visualise utopia)" (2020, p. d35). On the other hand, Jill Dolan interrogates the potential of utopia in drama in her book *Utopia in Performance: Finding Hope at The Theatre*, Dollan asserts that "performances inspire moments in which audiences feel themselves allied with each other, and with a broader, more capacious sense of a public, in which social discourse articulates the possible, rather than the insurmountable obstacles to human potential" (2005, p. 2). The audience can interact with each other in solidarity with the hope of a better future in the theatre. There are compelling reasons for theatre and performance's shared interests and affinities concerning, as well as utopia and its creative potential. This potential creates imaginative and alternative worlds. Janelle Reinelt clarifies how theatre could produce utopian plays in Britain:

> The theatre, which seems a well-suited venue for conceiving imaginative or alternative worlds, has not experienced a contemporary outpouring of utopian plays. Britain, however, perhaps because of its well-developed socialist theatre tradition, has produced several plays which might be considered at least functionally utopian (1991, p. 222).

Bernard Shaw's plays *Back to Methuselah* (1921), *The Simpleton of the Unexpected Isles* (1934) and *Farfetched Fables* (1950), Howard Brenton's works' *Plays for Utopia*, Howard Barker's play *The Castle* and Edward Bond's trilogy *The War Plays* are examples of utopian drama in Britain. The idealistic

desire for justice and equality dominates Bond's theatre. Bond defines current society as an extreme condition in which inequality is regarded as the "natural" order of things. Bond's drama is a realm where we can make responsible choices, seek the meaning of justice and freedom, without being crushed by late capitalism. Bond's plays offer the potential for individuals to create and maintain a new and utopian society. For conceptualising an alternative society and subjectivity Adiseshiah explores Deleuzian 'dividual' subjectivity: "Markedly different from the self-contained indivisibility of the "individual," the dividual can be broken down into several parts. Whilst for Deleuze the dividual is a dystopian figure (the dividual as interpellated in multiple ways for the benefit of capital), (2020, p.d36)." Bond's characters can be analysed in terms of this Deleuzian concept, with 'individual' (members of the utopian society) and 'dividual' (members of the dystopian society) featuring in his plays.

Bond depicts the current world as a place ruled by authoritarian forces. Bond takes a historical (*Summer*) and dialectical (*The Bundle*) perspective of the authoritarian forces, which exploit their people and separate them from community. Bond is resolute in his hatred of capitalism and predictive conviction in a socialist utopia that would stop systemic capitalist violence, and he is noteworthy for suggesting the necessary dramatic ways of building successful socialist theatre. Bond, building upon the notion of a Marxist tradition, seeks to create a new and more perfect social order and represents the political function of utopian drama. His utopia is a socialist society of equal and free individuals and he argues that encouraging a desire for a socialist utopia should be performed through art, particularly theatre. This paper focuses on dialectical theatre and utopian and dystopian drama, addressing problematics of dividual/individual figures and hope/hopelessness in Bond's plays *The Bundle* (1978) and *Summer* (1982).

Dystopian Dividual and Utopian Individual Figures in *The Bundle*

The Bundle, which started a different era in Bond's playwriting, was staged by the Royal Shakespeare Company in 1978 at the Warehouse Theatre. He believes that art, particularly theatre, should be employed more effectively to achieve a socialist utopia. Bond explains his intention in the play:

> The people in The Bundle live by a river. Directly or indirectly, they all live from it. From time to time it floods and destroys them. If, as the play invites, you substitute factories and offices- all industrialism- for the river, then my purpose is plain (qtd in Hay and Roberts, 1978, p. 26).

The Bundle, the embodiment of Bond's belief that people can create a rational society, carries optimistic traces that society can be changed positively. The author places the phenomenon of change and the dialectic of change in the focus of the play. In *The Bundle*, which can also be described as a play in which Bond tries to reflect the dialectical change and the social will necessary for this phenomenon to occur, the author clearly states this purpose in the preface he wrote to the play. In his preface, Bond exemplifies the meaning of his theatre:

"theatre can co-operate with all those who are in any way involved in rationally changing society and evolving a new consciousness" (2013a, p. 129). Dealing with human consciousness from a Marxist approach, Bond establishes a dialectical relationship through a conflict between the concepts of good and evil. Thus, in the play, the struggle between the utopian social structure (socialism) in the author's dreams and the existing system (capitalism), which he sees as a counter-utopia, takes place (Biçer, 2008a, p. 132). Criticising landowners (evil) as dystopian dividual figures (members of dystopian society), Bond tries to portray oppressive behaviours and social injustice and create social dreaming through Wang's efforts to create better conditions for peasants (good).

The play is set in Asia and depicts the story of Wang, who lives in a peasant community. Wang, a revolutionary leader standing with the people against the landowners, reappropriates the land for the common good. "Wang hurls one into the water so that he can go on with his plans for revolution" (Gourg, 2008). Growing up with financial issues caused by the social structure, Wang enters the landlord's service in return for taking them to the rescue boat when the stream floods and his family and neighbours are in troublesome circumstances. Although "Wang is not a devoted revolutionary in the beginning of the play" (Jones, 1980, p. 515). In the beginning of the play Wang reflects one of Hegel's dialectic characteristics as 'nothing'.

He begins to promote awareness and educate the people after seeing the ruling class's harsh behaviours and social injustice. His goal is to end the landowners' oppression and save the people by building canals to protect them from the flood, which is a second but equally dangerous menace. (Coult, 1977, p. 57) Wang's goal represents his effort to reach an infinite transition named as 'becoming'. To create the Hegelian dialectic category (being-nothing-becoming), Wang calls for collective action for the oppressed poor while he voices the idea that today's people should take action in order to stand up to the capitalist system and the inequality that it brings along, and in order to establish a socialist utopia (members of the individuals) that will bring equality among people. Collective action for the oppressed poor represents Brechtian order and hope for the socialist utopia. Bond reflects the dialectical relationship between hope and despair in *The Bundle* through members of the dystopian and utopian society. R. D. Jones notes that "The Ferryman has a more difficult time accepting this new activism because he has always lived with society's repressive morality" (1980, p. 515). Society's repressive morality drives the Ferryman to hopelessness:

> The Ferryman: (slight pause) I will try to explain. The landowner owns the boat and the river and the fish. You could say he owns us – he owns the only way we can live. In return he keeps us safe. (Wang moves as if to interrupt.) Wait! You sit on the bank in the sun and wave your arms to keep off the insects. Some still bite – but not many. Well, if the landowner didn't keep the robbers away they'd come down the chimney

> and take the food out of your mouth! We're his property. (Bond, 2013a, p. 146)

The play's second part is positioned as the characters take action to eliminate existing problems. Wang and his men try to persuade the Ferryman to bring them weapons to initiate social change. The Ferryman, overcoming his hopelessness and the old way of thinking, agrees to help them. The Ferryman's struggle reflects the root of class organisation of society. This situation also reveals the dialectical progression between the two parts of the play. Wang and The Ferryman as the members of class organisation, does not accept fictional submission of helplessness and hopelessness and tries to create their utopia through radical solutions. These radical solutions represent the social violence and the struggle. Biçer notes that the social violence and the struggle to survive amidst oppression and poverty which pushes the individual to despair are replaced in the second part by the belief that it is not enough for an individual to be good in the society and the necessity of creating radical solutions encompassing the whole community (2008a, p. 138).

Offering a method that necessitates violence in order to eliminate the culture that creates violence, Bond represents Wang as a devoted revolutionary character in the second part of the play. In *The Bundle*, Wang tries to reach a utopian society and become a member (an individual) of this society, and it will definitely not happen through magical thinking. "The present social order is in its own form of violence, and that man can change his society" (Jones, 1980, p. 517). In this respect, the play reflects the painful actions required for Wang to achieve his utopia. For Bond, the role of theatre is to analyse how human beings and individuals are defined within the social context because social analysis can create consciousness and hope in working class people.

With his effort and radical solutions, Wang has evolved from the dividual figure in the dystopian society Deleuze defined to the individual figure. As an individual labourer, "Wang attains a utopian society, but there is nothing magical in the process. The play carefully demonstrates Wang's desire, the possibility of a utopia and the painful actions necessary to achieve it" (Tully, 1979, p. 67). Wang's actions may seem necessary to achieve his goal and to decide between good and evil. He has to consider different alternatives to eliminate all kinds of oppressive systems (colonist system as dystopia). The old Ferryman, who decided to die for him, proves that Wang's desire, his utopia, is real:

> Why are our lives wasted? We have minds to see how we suffer. Why don't we use them to change the world? A god would wipe us off the board with a cloud: a mistake. But as there is only ourselves shouldn't we change our lives so that we don't suffer. Or at least suffer only in changing them? (Bond, 2013a, p. 204)

While the play portrays the dialectic of utopia and dystopia by contrasting the communist and capitalist systems, it also explores the dialectic of dividual/individual and hope/hopelessness through the landowners, Wang

and Ferryman. *In The Bundle*, Bond is confident that dialectical exchange can be possible by asking questions of the society.

Hope and Hopelessness in *Summer*

Bond's "most reflective and lyrical play" (Marowitz, 1973, p. 128) *Summer* was staged at the National Theatre in 1982, and concerns people trying to heal the wounds of war and events in an unknown coastal town on a fictitious island. To use Macdonald's words in her analysis of More's *Utopia*, the island is "a place that is heard but never found… an island set just out of reach" (2015, p. xvi). In this fictional island, Bond portrays a fictional utopia creating a dialectical relation in society. Bond forms a dialectical relation between hope and hopelessness and treats the subjects of how people made the world uninhabitable and how a hell on earth (dystopia/hopelessness) was created through war, class conflicts as central themes in his play, and yet, at the same time, aims to create an ideal social order (utopia/hope) and living humanely. Bond tries to shed light on human history, which he sees as the history of class conflicts, through the characters and setting of the play (Biçer, 2008a, p. 139). The history of class conflicts and political action is represented by Bond's characters: "My female characters are often involved in political action. . . . Both Agustina Ruez [sic] and Martha [in *Summer*] have argued their case: neither are callous or imperious." (Bond, 1995, p. 198). In *Summer*, Bond reflects the dialectical exchange onto the stage, with the actions of the actors embodying conflicts and contrasts such as old-new generation, ultimate justice-the justice constructed by ruling class, war-peace and hope and hopelessness.

Xia points out that "There are five characters in the play, an upper class woman Xenia, her former servant Marthe, their children Ann and David, and an ex-Nazi soldier" (2014, p. 1188). Through the five characters of the play, he takes on the problems created by class divisions within society and articulates his longing for a better world where there will be equality and freedom. At the first scene of the play, Anne and her mother Xenia depart London for a yearly holiday in the coastal estate that Xenia's family previously owned. Prior to the war, Xenia had a comfortable life on the island with her wealthy family. They had enough financial means to employ maids. The war has destroyed the lives of the characters, forcing them to change. Deaths, destruction, and exile have revealed despair and a dystopian life for them.

Xenia and Marthe are the representatives of the old generation in the play. Xia clarifies how Xenia and Marthe represents "the meaning of the past without which, Bond argues, the meaning of-the present cannot be truly discovered" (2014, p. 1189). Unlike the past, Xenia and Marthe, Bond tries to find the meaning of the current world and future through David and Ann because David and Ann, leaving the thought of hopelessness, carry the hope for a good and reliable society. After the war and the Nazi invasion, nothing is the same on the island. Xenia is now a foreigner living on the island:

> Marthe: Wipe out dust from your feet. That's a good advice. This isn't your home anymore. You're a stranger here. Some of the flats have

> changed hands eight or nine times since you left. Most of the people in them have never heard your family home (Bond, 2013b, p. 362).

Like Marthe, Xenia has become a victim of the dialectic exchange between ultimate justice and justice by the ruling class.

Ann and David and Marther and Xenia represent the fine line between hope-hopelessness and life-death. While Xenia and Marthe (on her deathbed) embodies old generation, David and Ann, who are waiting for their child to be born, embodies new generation and hope. Actually these characters are representatives of dialectical thought.

Bond creates a new event with the help of the play's fourth character, the German, whom he names with his national identity. The German soldier is entirely ignorant of the crime committed against the citizens of the island. He insists that what Nazi soldiers accomplished in the past was for the welfare of all humanity, while being completely misled by Nazi acclamation of the Arian race (Xia, 2014, p. 1190). The ignorance of German soldier invading the island, the rise of fascism and acts of violence during World War II, demonstrates how dystopian society is created by those in positions of power. The war perpetrated by Nazi forces creates a dystopian society of brutality, destruction, misery and hopelessness. Similar to the pessimism of the early twentieth century "with an increasingly pervasive sense of fear, anxiety, and political uncertainty in the context of mass slaughter of World War I" (Adiseshiah, 2019, p. 2), Bond reflects the pessimism in the shadow of the slaughter and holocaust of World War II. When the German Nazi soldier expresses what happened at the concentration camp "in WWII tells his involvement in crimes committed on the island" (Xia, 2014, p. 1190):

> In a war, bodies are a problem even to Germans. Take them to the mainland? More work, porters, boats, more lorries to take them from the quay to the hills. Throw them into the sea? No tide. The beaches are fouled. The town can't go about its business. You would think this was the devil's island it was so difficult for our adjutant to run. Now I will tell you about the end. When we had to go home. By then the island was full of bodies. They had been sealed up in caves and pushed down cracks (Bond, 2013b, pp. 382-83).

Bond, integrating the will for a better future for humanity and reminding the audience that there is a lot of work to be done to achieve this goal, tries to explain that even nature will admit the massacre that took place (Biçer, 2008a, p. 146). This will for a better future also means the hope for human potential to make the world a better place.

Through Ann and David's love for each other, the island, which has been the scene of war, death, and exploitation until now, becomes a hope for "an encounter affirming a solidaristic engagement with the hopeful anticipation of a better future" (Adiseshiah, 2022, p. 30). The conflict created by the difference between the generations, as revealed by the discourses of Marthe and Xenia, gives way to Ann and David's efforts to create a happy and peaceful life. The

old lose their social and political power and the young (as the creators of nomadic utopia society) can shape and govern the future.

Through the presence of the young (future generation), Bond aims to demonstrate that a future without war is possible, embodied by the truths of equality and freedom. As the future generation grow, "this need develops into an advanced concept of justice i.e. that the world is supposed to be a home for everybody" (Xia, p. 1188). A society made up of aware individuals can create a hopeful upcoming generation. Bond, guiding Ann and David to find a meaningful life, reminds readers/audiences that a happy and new life/utopia can be built with effort and hope.

Through his socialist interest, the dramatist seeks to create a better and equal society with individuals, indicating his fundamentally utopian imagination. "To reinforce the atmosphere of hope, the dramatist announces the painful birth of his utopia towards a rational society in the last scene of the play, with the child Ann carries in her womb symbolising the upcoming generation" (Biçer, 2008a, p. 140) and as Adiseshiah (2022) clarifies "theatre has a utopian nomadic quality" (p. 30), characters, getting beyond the borders, create their utopia and freedom in the play.

Conclusion

Bond intentionally merges political propaganda with a utopian desire for a new and different existence. His plays express a wish for a politically conscious society and a peaceful world where equality and freedom are respected. The dominant utopian theme of his plays raises human consciousness to choose between nothing-becoming, hope-hopelessness, dividual-individual and good-evil. For that reason Bond focuses on dialectical thought, which exists in the functioning of the social process. Bond aims to divert the historical drama from the individual and toward the collective, influenced by Brecht's Marxist perspective on history. Laying bare the societal challenges and difficulties people deal with, the dramatist turns to Marxist dialectic approach to find solutions, transforming Wang and system in which they live, aiming to end exploitation by landowners and create the idea of socialist utopia like in *The Bundle*. *The Bundle* reminds us that in order to achieve a socialist society and the possibility of utopia, and to get rid of any oppressive system, we bear the brunt of with painful actions. Bond exploits the landlord's power (as the source of dividual member of the dystopian society) as the cause of social violence, oppression, and poverty and incorporates the dialectical methods of Marxist thought. The most politically brutal dystopian reasoning is pervaded by the utopian dream for society to be significantly different.

The features of the second play of this study, *Summer,* force us to understand two main points: on one hand, how people made the world uninhabitable and how an infernal world (dystopia) was created through war, and, on the other hand, how an ideal social order (utopia)/of living humanely and ideal justice can be created. The strategies of Bond's works-focusing on ordinary life, remembering the past (*Summer*), suffering in the present (*The Bundle*) and

thinking about the future (*Summer*)-allow audiences to contemplate the relationship between utopia-dystopia and hope-hopelessness. While thought-provoking dialogues and arguments indicate dystopia and hopelessness, the young/future generation and love-making relations evoke hope and utopia. Bond's plays provide new ways of thinking differently about old and future generation, Hegelian dialectic theory and dialectical discourse between dividual and individual figures.

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Concepts of Domestic Space and the New Family in *Rabbit Hole* and *Clybourne Park*

Rabbit Hole ve *Clybourne Park*'ta Ev Alanı ve Yeni Aile Kavramları

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Abstract
This article examines two modern American plays, *Rabbit Hole* (2006) by David Lindsay-Abaire and *Clybourne Park* (2010) by Bruce Norris, in order to demonstrate the changing characteristics of domestic spaces. These plays depict the ways in which characters' identities and familial dynamics are influenced by disruptions to their home lives, shifts in representations of femininity, the decline of patriarchy, and the generation gap. Although domestic dramas are often criticized for perpetuating negative stereotypes about women, these plays challenge these perceptions in several ways. The families depicted in both plays are white, heterosexual, and relatively affluent, and while they may conform to societal norms in terms of race, sexuality, and wealth, they still reflect changes in power dynamics within contemporary American society. These families have become a site for social progress and a symbol of the weakening of patriarchal structures. This trend is slow but steady, offering insight into the evolving dynamics of family values and gender roles, and providing a clear picture of the ongoing changes within families. Both plays address a variety of issues that contemporary American families face, from dysfunctionality to communication breakdowns, and offer innovative solutions while presenting a different family structure than that of previous generations.
Keywords: American drama, theatre, domestic drama, *Rabbit Hole*, *Clybourne Park*

Öz
Bu çalışma, David Lindsay-Abaire'nin *Rabbit Hole* (2006) ve Bruce Norris'in *Clybourne Park* (2010) adlı iki çağdaş dönem Amerikan oyununu üzerinden, evsel alanların son zamanlarda ortaya çıkan yeni özelliklerini analiz etmektedir. Bu oyunlarda ön plana çıkan önemli özellikler ise yaşam alanlarındaki karakterlerin ve kimliklerinin tasvirleri, değişen kadınlık temsilleri, yıkıcı bir olaya yönelik ailesel ve bireysel tepkiler, ataerkilliğin gerilemesi ve kuşak farkı açısından büyük değişiklikler görülmesidir. Ev içerisinde geçen aile oyunları doğal olarak feministler tarafından kadınları, önemli bir kimliği olmayan basit hizmetkârlara indirgedikleri için eleştirilse de *Rabbit Hole* ve *Clybourne Park* bu algıyı yenilikçi açılardan değiştirmektedir. Bu çalışmada analiz edilen aileler beyaz, heteroseksüel ve nispeten varlıklı bir geçmişe sahip ve bu oyunlardaki ırksal, cinsel ve ekonomik tek düzeyliğe rağmen, yine de çağdaş Amerikan toplumundaki güç dinamiklerindeki değişiklikleri yansıtmaktadırlar. Bu aileler, bir anlamda ataerkilliğin zayıflamasını ilan eden sosyolojik ilerlemelerin ortak bir yeri olarak görülmektedir. Oyunlardaki tanık olunan bu eğilim, aile değerleri ve toplumsal cinsiyet rolleri süreçleri hakkında daha anlayışlı olan ve ailedeki sürekli değişimin canlı bir resmini gösteren yavaş

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ama istikrarlı bir dönüşüme sahiptir. Çağdaş Amerikan ailelerinin işlevsizliğinden üyeler arasındaki iletişim eksikliğine kadar çeşitli sorunlara odaklanan her iki oyun da yeni çözümler önermekte ve yeni aile kavramının öncekilerden önemli ölçüde farklı bir yapıya sahip olduğunu tasvir etmektedir.
Anahtar Kelimeler: Amerikan dramı, tiyatro, aile dramları, *Rabbit Hole*, *Clybourne Park*

American Stage: Hegemony of the Middle-Class White Family

Although at times American dramatic creativity seems as diverse and contradictory as the society itself, plays specifically devoted to domestic life have been long-time favorites with American audiences and critics. Increasing reports of violence, domestic tensions, and abuse by and towards teenagers and other family members have been vital signs that made domestic representations more appealing to society. As the house and home are frequently perceived as "symbols of the self, the psyche, and the body," (Briganti 8) a thorough investigation of residential spaces can explore the relation between society and the individual. Characters in their domestic settings embody traits of millennial American identity as twentieth century domestic realism has paved the way to an enriched and revitalized American theatre conceptually challenging and culturally pluralist. Advancing the argument of American identity from a domestic point of view, this article focuses on the reflection of American identity in private spaces. The portrayals of American houses and protective family cycles in contemporary plays go through a significant evolution, and thus the American family on stage requires a new assessment. This article evaluates portrayals of American characters in their residential spaces and identifies major changes in terms of shifting representations of femininity, familial and individual reactions towards a disruptive event, the decline of patriarchy, and the generation gap through David Lindsay-Abaire's *Rabbit Hole* (2006) and Bruce Norris' *Clybourne Park* (2010). These commercially and critically successful pieces of mainstream American theater share several features which constitute significant differences in portrayals of the American family on stage.

Domestic realism has been criticized for being a "structurally unambitious, homogenous, tunnel—visioned form, churning out the same fundamental message and denying creation of a more open, pluralistic theatre" (Demastes, ix), but contemporary American domestic realism has to a certain extent pulled away dramatically from attitudes of traditional patriarchy and misogyny. The main determinant of this change has been in content rather than form. I believe this is the answer of the millennial American drama to June Schlueter's question in 1999 about "whether domestic realism remains an accommodating theatrical form" as there has been a growing interest in analyzing domesticity and domestic spaces, particularly after 9/11 which triggered an internal investigation about identities and otherness.

Like twentieth century American domestic plays, *Rabbit Hole* and *Clybourne Park* center on a traumatic event within different family structures and investigate these families' ability to cope with its stresses.[1] The variety of families portrayed is promising but contemporary American domestic realism requires more participation from other ethnic and gender minorities to display a fair spectrum of shifts in cultural and social life. The families analyzed here are white, heterosexual, and of a relatively affluent background. Despite the racial, sexual and economic normativity in these plays, they, nevertheless, reflect changes in the power dynamics in contemporary American society. Several features are common in both plays. First, the end of patriarchy and the emergence of dominating female protagonists are clearly visible: after decades of women's struggle for equal representation, the American stage hosts well-established and independent female characters who are not necessarily bound to their houses by domestic roles. Household chores are often equally divided or women have willingly taken the responsibility. Second, when disruptive events in each play reveal the need for familial unity, comfort is offered by someone outside the family due to the impotence of family members. Third, transformations in American society are reflected through a comparison between the older and younger generations. Younger people are more cognizant of multiculturalism and pluralism, more tolerant of others, and more willing to learn about others whereas older characters are more willing to conserve their values and stick to their life-style. Although these plays by white American male playwrights are mostly about middle-class, white families, their approaches to social and cultural topics include constructive and progressive features.

Lindsay-Abaire describes his play *Rabbit Hole* as "a play about a bereaved family, but that does not mean they go through the day glazed over, on the verge of tears, morose or inconsolable" (64). Becca and Howie's four-years-old son, Danny, dies eight months before the first scene because he follows their family dog into the street through the door that Howie has left unlatched while Becca was answering a call from her sister. Therefore, everybody including Becca's sister shares a feeling of guilt for Danny's death. Lindsay-Abaire tells the story of a despondent family and signals the difficulty of loosening a traumatic event. Despite differences and misunderstandings among most family members, family eventually becomes the main factor reuniting members after all the difficulties they endure.

Similar to *Rabbit Hole* in many aspects, Bruce Norris' *Clybourne Park* (2011) is also praised for "ripping the Band-Aid off the American epidermis, the one covering the

[1] It would be, however, anachronistic to reduce the pivotal aspect of these plays to the point that they take place in a domestic area. Contemporary American domestic realism, as the most fertile and flexible mode of American theatre, keeps audiences in their seats while providing opportunities for playwrights to survive. These plays are often capable of successfully exploring the inner depths of human experience, offering psychological insights, political criticism and spiritual counsel not because they take place in private zones, but because they reveal conflicts and contradictions inherent in the society.

oozing sore of race relations in the U.S.A." (Simakis). Written as a sequel to Lorraine Hansberry's *A Raisin in the Sun* (1959), *Clybourne Park*'s first act turns to a white couple who decide to sell their house to the Youngers (the African-American family in Hansberry's *Raisin* which ends before the Youngers arrive in Clybourne, a white-dominated neighborhood). There is no black population there, and other white property owners are concerned that their presence might trigger a "contamination" leading to a decrease in real estate prices. Act II unfolds the process of gentrification in Clybourne years later and the audience witnesses a discussion over racial and financial problems that most Americans suffer from regardless of their ethnic and economic backgrounds.

The Demise of Patriarchy

Domestic values and domestic space do not impose restrictions on women in these plays written by male playwrights, rather they are primarily appreciated by both men and women in the plays. The embodiment of feminine and domestic virtues in Becca in *Rabbit Hole* and Bev in *Clybourne Park* increases the importance of these women although it is usually well-known that a writer could easily get away if s/he does not endorse women rights within domestic settings in their texts. For example, prominent playwrights with similar backgrounds and nature, such as Eugene O'Neill, Tennessee Williams, and Arthur Miller, were criticized by feminists for maintaining patriarchal suppression in their plays. Domestic spaces were heavily denounced for victimizing women in plays starting from *Trifles* (1912) to *How I Learned to Drive* (1999), but the perception of domesticity in contemporary texts through a less phallocentric language by male playwrights recognizes the equality of sexes within domestic spaces. Desire, defined by Judith Butler as "the feeling of absence or lack" (7), is not central to the recognition of female characters, and there is a clear tendency to avoid a direct suppression of any sexes.

Although the lack of women in production process (as producers, directors, and writers) is often criticized, modern American domestic drama has always hosted strong female characters as long as their existence is justified for the men around them. Hence, the legacy of domestic realism in the twentieth century is a repressive paradigm which neglects the presence and significance of female representation in modern American dramatic texts. Domestic realism in the twenty-first century has evolved to contain a subversive characteristic as female characters have not been as docile as they used to be. However, contemporary characterizations have created a binary view of past and present conditions for women. In this respect, they highlight epistemological paradoxes between then and now which demonstrate how further demands of women can help advance society. These plays have the potential to offer alternatives to limited and detrimental visions of home. However, the rise of women's awareness and the erosion of patriarchal institutions' impact on family as well as the concept of marriage and female artists' rising contribution to the production process of plays, have enabled female characters more than ever to raise their voice against stereotypical perceptions and classifications. The

inclusion of more women mean more sensitivity for female issues. Social struggles and theoretical debates for equal rights have forced recognition of diverse and fluid identities; theatrical texts have also reflected a similar response to find ways of representing varied characters who go beyond stereotypical and simplistic representations.

Alternative visions from contemporary plays contest long-held archetypes and bring recognition to diversity on the conception of female characters. For example, all female characters in *Rabbit Hole* would meet the expectations of women's right activists of the nineties, but Becca, in particular, shines as an independent woman and a contemporary housewife. Indicating her difference through independent lifestyle, Becca is not religious unlike other parents at her therapy group, who describe their kids' death as God's act. She compares God to her father because both were prayed to and both "treated" people "like shit" (51). Her defiance of religion as well as her defiance of her late father as a representation of patriarchal systems echoes radical feminist manifestations. She is also critical of other women who attend therapy groups, "These ladies don't even talk about their kids or their husbands or any of it. I think they are just so happy to be away from all that. It's probably the last thing they wanna talk about. Because I'm sure most of them are bored housewives, right?" (47) Unlike other women in therapy group, Becca is a voluntary housewife who is vividly contrasted to other female characters in the play. Aware of the limitations of her domestic space, Becca has maintained her creativity and dignity while being in charge of her domestic responsibilities and she is a millennial character different than the twentieth century female portrayals who are either not as independent as her or are imprisoned within their domesticity. Becca embodies the new domestic figure of the twenty-first century, created by women's resistance to submission as well as economic forces, which transformed every individual, regardless of age, sex, ideology or other personal traits into participants in the labor market. Becca's situation embodies the modernization of life-styles and the reduction of authoritarian structures within family and society.

Becca's constantly clean and well-organized house is proof of her motherly skills and personal maturity, but her family doubts whether her sister Izzy, who often hangs around pubs and has a messy house, is capable of raising a child. In addition, Becca demonstrates a great deal of expertise in baking. Although appreciation for domestic skills might seem the appraisal of a patriarchal value system, the way these skills are portrayed in the play is not intended to degrade the position of women in society. The reconciliation Becca and Izzy experience before the latter gives birth signals the eroding patriarchal values, as Izzy does not fit into the description of a virtuous mother. Although the quality of domestic service by women functions as an agent and product of cultural and social perception, Becca as a role model, a conscientious housewife and mother celebrates her clumsy sister's pregnancy. Apart from Becca's personal level of integrity and familial background, this might be why it is so difficult for her to accept her child's death.

Becca's potential for self-invention and rehabilitation becomes a key factor in her portrayal whereas her mother is the opposite. Her mother's irrelevant and ill-informed opinions on politics, including her politically incorrect admiration for the Kennedy family based on her personal inclinations, demonstrates her superficiality which is also reflected in her incapability of coping with her son's loss. Becca's struggle with memories isolates her from the outer world, and the only way out of this chaos becomes her reconciliation with the fifteen-year-old Jason, who has accidentally killed her only child. Her relatively positive approach to reconciliation with her son's accidental killer and her encouragement to her mother to act sensibly point to Becca's capacity for personal maturation. Her mother, on the other hand, either ignores her son's absence or does not feel remorseful for his death.

One of the primary differences between Becca and her mother stems from the former's self-realization after her meeting with Jason. Without her husband's confirmation, she meets Jason and reads his published short story dedicated to Danny. They talk about parallel universes and where theirs might be. Becca says, "so this is just the sad version of us" (55). The tone of the play here becomes more optimistic as they reveal their true feelings in their short conversation. In addition, Howie's early arrival indicates his symbolic return to Becca and the end of his brief romance with another woman. Becca has called their friends Rick and Debbie, and they will have a cookout with their children, whom Becca has been avoiding for a while. The following conversation indicates the return to normal for them:

> HOWIE: [. . .] And then we'll wait for Rick and/or Debbie to bring up Danny while the kids are playing in the rec-room. And maybe that'll go on for a little while. And after that we'll come home.
> BECCA: And then what?
> HOWIE: I don't know. Something though. We'll figure it out.
> BECCA: Will we?
> HOWIE: I think so. I think we will. (61)

Becca's action has enabled them to eliminate the gloomy atmosphere. Although she struggles to find her place between past and present, her action triumphs over Howie's indifference or avoidance of the topic. The fact that their life will go back to its routine does not necessarily imply that they will be happy, but it removes the clouds of sorrow and that transitional loop in their life.

Is it a coincidence that characters like Becca in *Rabbit's Hole* and Bev Stoller in *Clybourne Park* are more virtuous or respected because of their domestic skills? This transformation of domestic virtues from estrangement to an element of reconciliation can be a trend in domestic realism, which is often at the forefront of progressive movements. It has been a harbinger for changes taking place or bells for reformation. For example, cooking is not a strictly female sphere anymore; more men prefer to be stay home while sharing the responsibilities. An advocate of fresh ideas, drama holds a liberal attitude towards women's independence. American theater might be commercially oriented, but in certain aspects, it has manifested

liberal and subversive elements by advocating for women and minority rights. Women's freedom of choice, including being a voluntary housewife, has manifested a liberating effect rather than an isolating one on women. *Rabbit Hole* offers an alternative vision for domestic service and rejects the female conceptions of the twentieth century. As the play does not romanticize domestic space or portray female figures imprisoned within the politics of residential areas, the house is not depicted as a sanctuary or prison, and women are not seen as victims of domesticity due to their familial labor. Male characters also share the tasks and duties at home which shows that power and class divisions between couples weigh in favor of the women in Becky and Howie's relationship.

Act II in *Clybourne Park* is also a testimony of younger generations' partial superiority in terms of equalitarianism and level of tolerance towards each other compared to what it was like fifty years ago in Act I, where the stress on domestic space highlights the representations of the patriarchal family construction. When Karl insists that Jim, another guest in Russ' house, stay, he tells Russ that he does not mean to usurp his authority since it is Russ' "castle", and he is "the king" (56). Although this statement sounds overtly Victorian, it accurately reflects the spirit of the 1950s and 1960s, whose oppressive atmosphere is partially responsible for the sexual revolution and counterculture movements as a reaction. When Albert tries to calm Russ down, the latter reminds him that this is his space, "Putting your hands on me? No, sir. Not in my house you don't" (97). The house Russ is selling is his warranty contract with society; in this context it is a guarantor for the freedom and control of the property owner. This is exactly the reason that the Youngers also want to reside in Clybourne Park. This move will elevate their social status to complete independence and freedom.

At the end of Act I, as everyone leaves, Bev and Russ are finally alone in their house. At this point, Norris depicts the solitude of women in the 1950s. While they keep packing, Russ talks about how it is going to be great for him to have a short commute. On the other hand, his wife, Bev, does not have any choice in how to spend her time. While Russ consoles her that he will be at home as soon as his work is over, she responds ironically, "What'll I do in between?" (99) This question indicates the repressive characteristic of domestic space that has been harshly criticized in modern American drama, especially by feminist playwrights. The impact of feminist criticism and the advance of women's rights are represented in the second act as an answer to Bev's question because the play takes place in twenty-first century Chicago where women are not expected to be docile housewives.

Although *Clybourne Park* is strongly associated with independence and freedom, it is still a domain of males, not females. There is, however, a substantial difference in the representation of women in Act II. Female characters are not as submissive as Bev and Betsy. *Clybourne Park*'s second act, like *Rabbit Hole,* reflects the demise of patriarchy. Although the private sphere has been traditionally seen as the realm of

females, and the public sphere has been dominated by males (Gallagher 277), the absence of bullying fathers and husbands, or demanding partners on the contemporary American stage reflects cultural and socioeconomic progress. The prominence of politically correct characters is a significant result of workshops, readings, and artistic influences. The process of multiple edits inhibits "a writer from thinking outside the box," (Hosking) as Lindsay-Abaire points out, but the outcome is usually appropriate plays which conform to middle-class values. Most contemporary playwrights, however, have a clear progressive response to the tyranny of patriarchy which domestic realism usurped. Family politics are no longer necessarily carried out between father and son or father and wife. The new dialectic of families requires more participation as well as more dispersed, equalized, and reversed power dynamics.

Lindsay-Abaire and Norris, like most contemporary male American playwrights, are capable of forming non-submissive and strong female characters. Although there is no clear assertion of a subversive approach to the patriarchal system, as a feminist text would demand, the situation and presence of these characters are highly positive in terms of female representation. These playwrights have their varied reasons for creating well-developed female characters. For Lindsay-Abaire using female characters is a method to "distance [himself] from the protagonist" (Hosking) so that he is not writing about himself. For Norris, an equal division of roles between male and female actors might stem from the tradition of the Steppenwolf Theatre, where he has been working as actors for years. Regardless of the practical necessities, the egalitarian intention he applies in his texts is a fruit of advances in women rights.[2] The reduction of hierarchical and authoritarian structures within the families depicted in his play change the literary and social conservative rhetoric into a more pluralist, open, and ongoing discussion.

Disruptive Events and the Despair of Family

Most dramatic works prefer to associate their theme with daily life, domestic settings and familial issues, so it is not surprising to see that they have been used in contemporary American plays. Besides, people want to see characters and events that they can identify themselves with and by the same token, *Clybourne Park* tells the story of the Youngers family moving out of their primarily white neighborhood while selling their house to an African American family. This planned move, which is the source of conflict, originated from the Youngers' son's suicide after his return from the Korean War. As expressed in both plays, the lack of assistance and the hopelessness within the family hinders the reconciliation process and leads people to seek condolence outside the family circle. Moving out of the natural domestic space is usually the first thing to do, as mobility in American families is very

[2] This egalitarian and advanced situation in dramatic representation, however, should not obscure the fact that there are still many cases of domestic violence and abuse in real life. These plays convey middle-class values so comfortably that nobody feels the absence of troubles which may be subconsciously attributed to lower classes.

frequent. Home is often associated with the absent character, and memory is expected to reset with a change in domestic space. The house characterizes a self-contained ordeal that negates the heeding process within the family and functions as a catalyst to ignite confrontations.

Becca and Howie in *Rabbit Hole* also decide to sell their house which is associated with past they wish to leave behind. The house serves as a repository of memory for all these plays, and therefore becomes an item either to get rid of or hold on to. This is a legacy of a modern American drama, famous for portrayals of dysfunctional families; and much the same narrative survives in contemporary domestic realism.[3] The house in *Rabbit Hole* encapsulates leftovers from the dead son's life. The family's reaction causes the whole event to turn into a psychosis with no escape at the end of the tunnel. As the play's title implies, a psychological and chaotic experience awaits at the end of this journey, a self-validation the people involved will explore. This play serves as a small scale version of a national trauma, which the nation experienced during 9/11, reduced to a middle-class family level – the landscape-shifting vacuum of death devastates everyone. Chaos and lack of authority, however, turn death into the subliminal driving force of these plays.

The trauma in these plays is initiated through the loss of a beloved person. Reminiscence or repression of an absent character on stage, like Becca's brother and child, or the Youngers' son, is a frequently used element in playwriting techniques. Different from a flashback, in reminiscence, the dialectic between memory and forgetting plays an important role in self-representation. For example, Becca intentionally records another TV show on one of "Danny's tapes" which her husband, Howie, secretly watches when she is not around. She removes Danny's pictures and his memorabilia. Losing a brother to drug addiction, Becca uses emotional shutdown to reduce her pain. Previous experience of such a loss has an impact on her to escape reality rather than face the agony of it.

Grief for the death of a beloved one in both plays brings family and community members closer to understanding their incapability to assist each other. In each of these separate cases, characters without family sources of consolation—Becca in *Rabbit Hole*, Bev in *Clybourne*—receive assistance from figures outside the family circle. This situation opposes, to a certain level, the subliminal message embedded in American political discourse since 2001. Being a wary and dutiful citizen was defined as keeping an open eye for strangers and people outside of one's circles. Playwrights, however, have indirectly responded through an alternative path

[3] There are several modern masterpieces of American drama which champion the house as an indispensable part of the play rather than a simple notion of setting. Tennessee Williams' *The Glass Menagerie* (1944) portrays a house that needs to be abandoned for Williams' redemption. On the other hand, Lorraine Hansberry's *A Raisin in the Sun* (1959) considers a house in a "better" neighborhood as a status definer. Stressing the advanced property ownership of African American community, August Wilson's *Fences* (1983) studies the issue of securing what belongs to a family as the title also suggests.

where outsiders turn into friends or saviors. This might be considered as a therapeutic and optimistic contribution of the American drama to overcoming domestic troubles. This overtone, endorsing social integration in domestic realism, is a novel response of the American commercial stage often criticized for being "conscientiously devoted to manufacturing escapism and obscurantism" (Brustein xiii).

Despite the gloomy atmosphere surrounding the plays due to the losses these families have experienced, it is significant that neither of them emotionally exploits the concept of death; it is mostly used to signify the elimination of emptiness and agony rather than bring the audience to tears for a melodramatic effect. Lindsay-Abaire explains this matter in one of his interviews, "We go [to theatre] because we want to feel less alone. We want to feel that we're in communion with the story and with other people in the room. It's about connection. It's not necessarily about wanting to see how awful the characters' lives are." (Harren 14) Although it is a major part of the plots, death in these works destabilizes the comfort zone and triggers action. A more liberal approach to death, the effort shown by characters does not aim to reduce or relieve the pain of death. The aestheticized—slice of life–version in contemporary domestic plays juxtaposes death with life and the living whereas a naturalist representation is mostly based on grief and agony. This reminder prevents these plays from serving merely consoling and therapeutic purposes as the real purpose is primarily to question family structure and significance of death and then provide some relief and guidance. Although the emotional setup of *Clybourne Park*'s finale, where Bev catches her son, Kenneth, in full uniform writing his last letter to his family before his suicide, leaves a bitter tone, the depiction of arguments radically undermines this tragic vision. Rather than lessen the agony, family serves to fill the void of the deceased. Instead, the absence of authority in these families becomes the primary thing to be filled immediately.[4]

The way characters present themselves within their private spaces shapes their personal identity and the balance of power in the house. Their actions offer an insight into continuity and change in cultural patterns, shifts that determine national policies. For example, the lack of family members' commitment to the production of collective good in the family accentuates their eagerness to promote their individual concerns. The concept of miscommunication within the family is at the center of *Clybourne Park* whose first act is marked by the Youngers' verbal subterfuge, and the second act by the disorder caused by each character's enthusiasm to be heard and reluctance to listen. Rather than reach a consensual and harmonious settlement, the individuals take the initiative and claim that he/she is the one to lead the others just like Howie in *Rabbit Hole*. This action is a

[4] Tom Scanlan, in his book *Family, Drama, and American Dreams*, points to Lillian Hellman's *The Little Foxes* (1935) as the beginning of this search for new power dynamics within the domestic spaces.

reminder of a competitive culture in which individuals aspire to take control of their own and others' lives. These plays narrate individual aspirations within families in times of crisis from the perspectives of different characters, allowing readers/audiences to better appreciate the human dimension of the events. The inclusion of an outsider into family politics opposes the politically embedded xenophobic atmosphere of millennial America and functions as a healing factor for family solidarity.

Transformation through Old-Young Generations

> "Drama … creates a unique public sphere in which audience gathers to hear, witness, and suffer the public airing of secrets–about themselves. Implicit in every drama, by reason of its form and the concreteness of the experience it represents, are the conditions of a group psychology in which the audience is exposed and put on trial. When that process works, the audience finds itself in a mousetrap in which the supposedly "pathological" characters on the stage reveal, even as they undergo, the conflicts which the audience wants to keep hidden from itself. Theater is dangerous because it publicly stages the truths about society which that society wants to conceal." (Davis 9)

Walter Davis describes the process of "stage reveal" in which recipients achieve a deepening awareness of concealed truths through the unfolding of conflicts. In popular plays, unlike political theatre which does not refrain from giving didactic messages or showing abominable images, this process of "conscientization" is embodied in familiar forms such as conflicts between generations which reduces the possibility of directly imposing upon the audience in order to ensure the box-office success. Revolt against the "parental archetype," which underlines the differences between the younger and older generations, has been a commonly repeated theme of drama since *Antigone*. Used commonly by playwrights from ethnic minority backgrounds to highlight problems between immigrant parents and second-generation children (Lee 90), the generation gap has been a fertile field for mainstream American drama to bring up a wide range of conflicts such as tyranny versus freedom, rules against personal philosophies, conservatism against liberalism, the abuse of power and other weighty issues.

Clybourne Park portrays a generation gap in two societies separated by fifty years. There is no direct criticism or reference to a generational gap through characters in the play, but both acts engage the issue. Word games, confusion, politically in/correct jokes, and prejudices changing thorough time are some elements Norris employs in his play. Although Norris, in essence, illustrates that humanity has not been advanced as much as we assume, the egalitarian and tolerant nature of millennial America, compared to the sixties, constitutes a major difference.

Rabbit Hole also highlights the identity of a millennial mother and points out the differences between Becca and her mother. More liberal and educated, Becca confronts her mother's coping with stress:

> Did Izzy tell you I was taking a continuing ed. class? We're reading *Bleak House*. Isn't that hilarious? He handed out the syllabus and I just laughed. Bleak House. Of course no one knew what I was laughing at, which was great. It's in Bronxville so no one knows about me. I'm normal there… I don't get "the face" every time someone looks at me… I like that I'm just a lady taking a class. (118-20)

Nat resorts to the comfort of religion after her son's suicide whereas Becca takes refuge at a continuing education class. Reading literature becomes a shelter against interaction with her husband or other people. The savior position that written word is assigned to serves as a testimony to the twenty-first century's adoption for new kinds of literacies. Communicating or seeking therapy in written forms of language reigns over the spoken word in Becca's case. Exhausted with the assumptions of people surrounding her, Becca struggles with the identity attributed to her by others. Unlike her mother, she prefers to fight against it and literary arts help her reshape her identity. Thus, the impact of literature on Becca's rehabilitation is a crucial difference between her and her mother. Younger generations in *Rabbit Hole* feel better if they escape the family circle. This voluntary exile introduces these female characters to self-realization and the amelioration of grief despite their inability to restore their familial order.

Parallel to *Rabbit Hole* and *Clybourne Park*, the generation gap has been a significant medium to illustrate the advance and decadence of families in American society.[5] In both plays, older characters are portrayed, to a certain level, out of context. Nat's ways are often questioned, and her daughters do not recognize her authority or wisdom. The differences between acts in Clybourne also reflect how older generations' perceptions have been forgotten or ignored by the new ones. Old characters' reluctance to admit their detachment from reality is often the primary catalyst to spark controversy between them and their families. The reason for their conflicts with younger people comes from the fact that they are not part of the millennium, their opinions look outdated, and they are not aware of the new boundaries of American society.

In addition to siding with the younger generations while maintaining the line of respect, contemporary American drama supports an enlightened and rational perception which is too prone to categorize, classify, identify, and analyze. Despite

[5] This situation undermines a common perception in American history that the 1950s formed the best generation and family. Stephanie Coontz argues this myth in her book *The Way We Never Were: American Families and the Nostalgia Trap* (1992) that as long as nostalgia for a fictional and mythologized past is accepted, there is no way to see forward. In this respect, domestic realism can help society to break the nostalgic bonds of the past.

being commercial theater products, these plays do not disregard the importance of spreading new thoughts and experiences within culture. This rational approach is utilized by younger characters: In *Clybourne Park*, the characters in Act II know more about the world due to their travels. Although characters are also aware of several world cities in Act I, they have never been there. Young characters are more global, and they are more considerate about borders. Norris converts this cognizance of world geography into a humorous anecdote where the capital of Morocco becomes a big issue just like Act I where Ulan Bator creates a similar comic effect all thorough the scene.

The point that American society has reached in terms of racial, social, and cultural terms is not compatible with the older generations' identity and their upbringing. Therefore, contemporary playwrights use middle-aged or younger characters to oppose their discourse and offer a more multicultural and egalitarian vision of sociocultural issues.

Significance of the Family

Together with other major theatrical productions in the first decade of the twenty-first century, it is clear that realistic domestic drama is attached to the American heart. At the center of American drama and, to a certain extent, of American literature, lies the American family: dysfunctional family conflicts and drama go hand-in-hand. Domestic realism's success on the American stage, however, has partially impeded social criticism. This is one of the reasons American drama was criticized for resembling a "diaper drama" in the 1980s and 1990s by Martin Esslin and Benedict Nightingale, who condemned the fact that problems with parents caused playwrights to ignore the urgencies of the political and social world. Contrary to the European theatre, a strong tradition of social commentary, excluding certain social upheaval periods like the 1940s and 1960s, has not flourished. As Marvin Carlson points out, "theatre in this culture has long been a socially marginal form, generally and not inaccurately regarded as a primarily commercial enterprise oriented toward the entertainment of upper middle-class audiences." (4) Either because of the public willingness to trespass on the private haven of family or a nostalgic wish to preserve a static, idealized, and traditional family on stage, the best setting for appealing to upper middle-class taste has been the home.

The abundance and significance of houses as the main setting in American literature is not a new factor. A house has been a strong symbol of acceptance and a promised part of the American dream for a wider range of opportunities. Owning a house, as Dianne Harris notes, "was the surest way to cement one's (and one's own family's) inclusion in the nation" (15), and not surprisingly, most masterpieces of modern and contemporary American drama take place within domestic spaces whether the characters are the property owners or not. As a possible indication of this house-based philosophy, there has been an abundance of plays whose main setting or theme has been around domestic settings. Tennessee Williams' *The Glass*

Menagerie (1945), Arthur Miller's *The Death of a Salesman* (1949), Eugene O'Neill's *Long Day's Journey into Night* (1956), Lorraine Hansberry's *A Raisin in the Sun* (1959), Marsha Norman's *'night, Mother* (1983), and August Wilson's *Fences* (1983) are examples of realist domestic dramas which carefully investigate individuals' tragedies through a family lens while exhibiting social and national disturbances in the background. The permanence of dysfunctional families resulted in producing more domestic realism as writers realized that "it could address large social and historical issues in theatrical terms" (Berkowitz 3). There is a clear transformation of domestic perceptions not only in the content, but also in form. For example, in the 1960s, private property for minorities meant a means of integration as Lorraine Hansberry uses private property in her play *A Raisin in the Sun* as one of the most efficient ways to reconcile separate racial groups of American society. In a similar vein, August Wilson advances this idea by focusing on fencing family property. Thus, the evolution of these domestic plays' setting can be illuminating not only in terms of theatrical artistry but also in terms of the social forces controlling them.

The house becomes a symbol for America's divided structure and it is a decisive element separating social classes in *Clybourne Park*. A similar type of elaboration is applied in *Rabbit Hole*: Howie cannot express his anger at Jason, who accidentally crashes his car into Danny, at least not until Jason's unexpected arrival at the open house session months later the accident. Howie asks him to leave because of the "family visiting" (37). This request suggests that there is a cycle here, and Jason is not part of this cycle. Although Howie is simply making up an excuse to get rid of Jason, his primary protective shelter is family. Jason's violation of physical boundaries—though polite and kind—releases Howie's submerged anger. The moment their place is "occupied" literally and metaphorically, dramatic conflict takes place. Interestingly, the place where Howie seeks solace does not offer a refuge from the outside or from his own problems. Rather than being forgiven or cleared for his involvement in the boy's tragic death, Jason is blamed for his unannounced arrival at the family's home. His entry justifies Howie's anger. Personal space and private property are integrated into American ideology and are important values, the violation of which is usually not tolerated. Bruce Norris highlights this situation in *Clybourne Park*. 9/11 has been a significant event in American history to reinvigorate the concern for boundaries and identity.[6] Physical boundaries are notably significant for the Americans since private property and its protection have been an indispensable part of the American ideology as opposed to socialist ideologies and European welfare theories. Staged five years after 9/11,

[6] This attitude, in general, exemplifies the preventative methods after 9/11. A family-centered shield, watchdog dads at schools and neighborhood report programs promote the message to be cautious against those who do not belong to local neighborhoods. It has become imperative to keep all in the family, and anything suspicious outside local circles must be prevented to avoid a moment of danger. Although it does not seem directly affiliated, the incident of Treyvon Martin who was killed due to his suspicious attire and actions around a Florida neighborhood has echoes of this policy.

Rabbit Hole conveys similar concerns through an American family's experience of loss and instability.

The finale of the play is synonymous with what America faced after 9/11. If this one family is considered to represent the emotional situation of the country whose sons and daughters are killed by an intruder, or an outsider, the reconciliation with the other reiterates a decisive shift in attitudes and values differing from the mainstream media and the discourse of war. Although the attacks on the World Trade Center and Pentagon were deliberate to the victims involved in them and to their families, they came as a shock which was very similar to the shock that Becca and Howie experience after their son's fatal accident. Like Becca and Howie, different people grieved and reacted in different ways. There was a lot of anger, a lot of sadness, denial, and finally acceptance of the truth that nothing can bring the lost lives back, but the lives of the living must go on.

Clybourne Park, which is also an investigation of society from different but similar aspects, portrays two different periods of America. If Act I can be divided into two parts, the first one portrays a regular family getting ready to move. This part can be called the private domain. On the other hand, the coming of neighbors inverts the whole play into an investigation of racial and social politics through family norms. The Stollers are content without outsiders. For them, outsiders mean disruption, bad memories, and an unwanted violation of their domestic space, especially for Russ. Like Howie in *Rabbit Hole*, Russ does not welcome investigations concerning his son's death. The untold part of this plot is about Russ and Bev's son, Kenneth, who returns home from the Korean War, and his transition to civil society becomes more challenging than anyone expects. In addition, he is accused of killing innocents in the Korean War. Kenneth cannot stand the pressure and isolation any longer and commits suicide by hanging himself in his room. Russ feels extremely angry and disappointed with his neighborhood. He believes that they are the main reason for Kenneth's suicide, due to their hostile attitude. *Clybourne Park*'s first half portrays an America dealing with racial prejudices among problems of veterans and Norris shows us in the second act that despite all the civil and social advancements, society still breeds a lot of prejudice due to the lack of communication among layers of it.

Apart from raising a voice for the whole of America, the setting of plays contains visible similarities, but both playwrights add a touch of locality to their plays. Lindsay-Abaire purports his plays to be independent of time and space, but his Boston roots are usually visible in his plays. The bars and cafes where Izzy hangs out, the suburban neighborhood, their affection for the Kennedys, Howie's business routine, and Becca's cooking style are reminiscent of an industrial North American lifestyle with Irish roots. Lindsay-Abaire's text's main force is a universal feeling and the chaos encountered in the face of death is clearly attached to Chicago. The characters in *Clybourne Park* are middle-class, bourgeoisie members whose activities and conversations hint at a prosperous background. In comparison,

Lindsay-Abaire's vision of family is more universal. The family that Lindsay-Abaire portrays is from the Boston area, and there is a liberal atmosphere which supports individual participation. Despite differences, the characteristics of different American families coping with a trauma are explored in both plays. In a similar vein but with a different method, Norris uses two completely different concepts of family to discuss property, racism, and segregation within the American society.

Conclusion

Family norms and values have always been at the core of the American nation as presidents have described it as the "cornerstone of society" (Lyndon B. Johnson) or as being "at the center of our society" (Ronald Reagan). The term "modern isolated nuclear family" was coined in 1955 by Talcott Parsons to highlight this simple family unit stripped of kinship ties and strong family networks (Heinemann 12). Tom Scanlon acknowledges the importance of family in the American drama in his book *Family, Drama, and American Dreams* (1978):

> American playwrights inherited their expectations from a changing family structure and a complex of ethical and emotional attitudes toward the family. From the outset the strains on the nuclear family system were felt in terms of intensity and isolation. … Yet, in our drama we do not give up the realistic family war. This conservative reluctance wars with the radicalism implicit in our desire to break out of inherited forms. (213)

Although Scanlon is right about the "conservative reluctance" to resist this realistic form, it is clear that children, as a sign of evolution and change, have been moved to the center of this nuclear family as well as the contemporary domestic American realism. They have become one of the most powerful sensual devices to create an emotional attachment to a dramatic text. *Rabbit Hole* focuses on the absence of a child. Although *Clybourne Park* deals with more social problems on the surface, the main plot takes its exigency from the Stollers' son's suicide. In both plays, the death of a child or absence of a happy childhood leaves such a devastating impact that memory becomes a burden for the family, and the house is a prominent factor for the quest of acquiring a new identity. This parallels other contemporary plays (*The Pain and the Itch* [2006] by Bruce Norris, *The Whale* [2011] by Samuel D. Hunter, *Other Desert Cities* [2011] by Jon Rabin Baitz) where children are always at the core of family and cause conflicts of memory and identity.[7]

Another social resemblance that both plays contain, in terms of the social and political timeline, is the proximity of these plays' psychological environments to the

[7] The prevalence of children occupying the central spot of the American families on stage can be seen as a result of socioeconomic projects inspired by the baby boomer generation. The transformation of American society in the 1960s created the social appeal of suburbs: they became a desirable place to raise children so that parents would be less worried about their neighborhood and other factors. Besides, owning a house in the suburbs has been "a sign of belonging to the middle class" (Harris, 17).

national mindset. It was a time of grief and agony for a long while after 9/11. People kept watching horrifying scenes on TV such as other Americans jumping off the World Trade Center or New Yorkers looking for their relatives, still hoping to find them. Despite the lack of any direct references to 9/11 or its conclusions, the psychology of those years correlates more with Becca's agony over losing her only child and Howie's feeling about his personal space being invaded by outsider(s). The solution Lindsay-Abaire suggests is to embrace someone outside of their routine circle of friends, namely the person who inadvertently kills their son, sounds more constructive and less xenophobic. Things off the stage, however, did not happen as the playwright proposed. Instead, the American government wanted to take revenge; a war broke out and more than a million people died.

Ten years after 9/11 and two years after the ascension of an African American to presidency, *Clybourne Park* focuses on the lack of dialogue and miscommunication which can easily be a brief summary of the decade. In general, it provides a civil discussion but also portrays how most of our discussions have been fruitless and doomed to fail from the start without serious and sincere action. Norris' dramatic vision also brainstorms on the remnants of history and undergirds how we are stuck in them unless they are permanently and willingly solved for everyone in this country.

What is promising in these literary texts is that recognition or reconciliation comes with the acknowledgement of others. American drama, albeit not universally praised for this tendency, boosts a multicultural vision of American society. In response to the concern that Samuel Huntington raises in his book *Who We Are* (2004), American drama reassuringly responds that white, Christian, middle-class, legally married families struggling with their problems are still the conventional pillar of this society at least for now. Recognition of others and their values, however, of which Huntington is skeptical, strengthens the unity rather than damages it at least on the fictional world.

Consequently, in both plays, families have a dysfunctional side which disables family members from offering atonement within the residential zone. Characters outside the family play a key role for the protagonists to find an exit out of her/his misery. Contrary to the discriminative tone of the post-9/11 era, theatrical texts subliminally suggest expanding people's borders for welcoming others. Although that is a progressive approach to social matters, the fixity of white, middle-class, affluent, and nuclear families limits our understanding of the twenty-first century American family phenomenon. Despite family's "centrality within the self-conceptions of the American nation and people" (Heinemann 8), the modern notion of the isolated nuclear family American drama is heavily oriented around "the values of the white-middle class, embodied by its socially and ethnically exclusive hegemonic family ideal" (10). A nuclear and patriarchal family which is "based on the stable exercise of authority/domination over the whole family by the adult male head of the family" (Castells 196) is the prototype of the American society.

However, due to the "rise of an informational, global economy, technology change in the reproduction of the human species, and the powerful surge of women's struggles, and of a multifaceted feminist movement … since the late 1960s" (Castells, 197), a new understanding of family where power dynamics are dispersed, equalized, reversed, or ignored has become mainstream. These families have become a common place of sociological advances to announce the melting of patriarchy. This trend has a slow but steady transformation which is more insightful about the processes of family values and gender roles and depicts a vivid picture of the continuous change in the family.

Old elements in a new generation of playwrights continue to exist. The reappearance of similar images and patterns of action involves interesting sophistications. On the face of it, Lindsay-Abaire and Norris are in touch with new modes of perception. Both playwrights try to put some new wine in this old bottle. For example, the decline of patriarchal figures and the prominence of dominant female characters signal a more egalitarian dramatic style. The shift of American feminism from familial oppression to campus rapes and equal pay is also a signal for a better family perception within gender equality groups. This liberal attitude has also changed the concept of domestic space, which is a significant factor in analyzing the generation gap. Positively, the transformation between generations highlights more rational and pluralist identity traits compared to parents and ancestors. Despite the lack of representation of economically and ethnic minor groups, American domestic drama remains the dominant technique for the articulation and production of American values as well as the reflection of cultural identities in the twenty-first century.

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Archiving the Resistance: Memory and Oppositional Recordkeeping in Dystopian Fiction

Direnişi Arşivlemek: Distopya Yazınında Hafıza ve Muhalif Kayıtlar

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Abstract
As imaginary good places located elsewhere and/or in another time, literary utopias may articulate nostalgic yearnings for an irretrievable past, but more significantly, they express socio-political discontent with the present and anticipations for the future. The role of memory is thus central in utopian configurations since they present better alternatives primarily by "remembering" and evaluating specific historical conjunctures. In line with the increasing prominence of dystopian fiction starting from the early twentieth century, issues concerning the preservation and destruction of memory have become more relevant. Authors portray how totalitarian regimes and corporations reshape or sever the links between the past, the present, and the future while defiant characters resist political oppression by forming alternative narratives. The struggle to construct personal and collective archives against the obliteration of past and present records makes recordkeeping a common theme and trope in many dystopian narratives. This paper examines the various forms of what I call "oppositional recordkeeping" in the selected major examples of the genre through theories of dystopia, memory, and the archive. The paper will conclude that authors of dystopian fiction preserve the possibility of utopian change by imagining various oppositional recordkeeping practices without overlooking the problems entailed in authority and authorship.
Keywords: Archive, memory, utopia, dystopia, recordkeeping

Öz
Edebi ütopyalar başka yer ve zamanlarda konumlanan hayali iyi yerler olarak geri getirilemez bir geçmişe duyulan özlemi dile getirebilir. Ancak daha da önemlisi, şimdiden duyulan sosyopolitik hoşnutsuzlukları ve geleceğe dair görüşleri ifade eder. Ütopya tahayyülleri belirli tarihsel konjonktürleri değerlendirerek daha iyi alternatifler sunduğundan işleyişlerinde hafızanın temel bir yeri vardır. Yirminci yüzyılın ilk dönemlerinden itibaren distopya yazınının yükselişiyle, hafızanın korunması ya da tahrip edilmesi ile ilgili meseleler ön plana çıkmıştır. Yazarlar, totaliter düzenlerin geçmiş, şimdi ve gelecek arasındaki bağları nasıl yeniden şekillendirdiğini ya da kopardığını, bu düzenlere karşı duran karakterlerin alternatif anlatılar üreterek politik baskılara nasıl karşı geldiğini hikayelemiştir. Geçmiş ve şimdiye ait kayıtların yok edilişine karşılık kişisel ve toplumsal arşivler oluşturma mücadelesi pek çok distopik eserin ortak temasını oluşturur. Bu çalışma, türün belli başlı örneklerine değinerek "muhalif kayıt tutma" adını verdiğim izleği, distopya yazını, hafıza ve arşiv ile ilgili teorik okumalar ışığında ele almaktadır. Çalışma, yazarların eserlerinde yazarlık ve otoriteye dair sorunları göz ardı etmeksizin tahayyül ettikleri muhalif kayıtlar aracılığıyla ütopik değişim olasılığını koruduğu sonucuna varır.
Anahtar kelimeler: arşiv, hafıza, ütopya, distopya, kayıt tutma

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Introduction

The growing scholarship that examines the relationship between utopianism and memory demonstrates their thought-provoking interaction. Geoghegan engaged with the subject as early as 1990 by asking: "Can memory have a Utopian function?" (p. 53). He underlines the relevance of hopes and anticipations to "the invention, distortion, selection, and framing, of memory;" even if the present lacks what is desired, it can be found in "present in a controllable, if, in varying degrees, mythic, past" (p. 54). This is why, he concludes, memory may have "a built-in Utopian function" for most people (p. 54). In his detailed survey of themes and critical problems concerning utopia and cultural memory, da Silva (2020) similarly states that "utopianism begins in memory" (p. 316). He explains that from Moses's recollection of the Garden of Eden to John's remembrance of his apocalyptic visions; from Plato's emphasis on *anamnesis* in his contemplation of the Good in the *Republic* to Hythloday's memories of the Utopians in Thomas More's *Utopia*, memory, in its both authentic and fabricated manifestations, plays a central role in utopianism. Da Silva also points out that Utopians themselves commemorate their King Utopus who has founded the existing order on the island as conveyed by Hythloday's anamnestic account (pp. 316-317).

Hanson's grounding assumption in his monograph on memory and utopian agency that "memory is fundamental to and constitutive of utopianism" (2020, p. xvi) resonates with Geoghegan's and da Silva's observations as well as with the departure point of this paper. The chapter titled "The Memory Crisis," in which Hanson examines a key passage -a journal entry, thus a record- from Kim Stanley Robinson's utopian novel *Pacific Edge* (1990), inquires the (a)historicity of the Morean models of utopia that are located in faraway lands. Tom Barnard, the writer of the entry, rants:

> What a cheat utopias are, no wonder people hate them. Engineer some fresh start, an island, a new continent, dispossess them, give them a new planet sure! So they don't have to deal with our history. Ever since More they've been doing it: rupture, clean cut, fresh start. So the utopias in books are pocket utopias too. Ahistorical, static, why should we read them? (as cited in Hanson, 2020, p. 20).

Hanson succinctly identifies the issue critiqued above by Robinson through Barnard: "the problem of utopias being sequestered from history is a problem of memory" (p. 20). The inhabitants of island utopias are not haunted by history like the readers themselves; the dialectical formations and historical negotiations are usually absent from utopian representations. Reminiscent of Adorno's "negative dialectics" (1966/2007), they are nevertheless valuable in their "negative function" according to Hanson: "we could say that the lack of attention to historical process so readily apparent in literary utopias underscores our own inability to remember the processes of capital" (p. 25).

The critique that utopias fail to register collective memory is only partially valid in the sense that some utopian configurations are much more multi-layered, and

the genre itself has transformed considerably since the previous representations of isolated locations. Moylan's formulation of "critical utopia" highlights this transformation by elaborating on the self-reflexive qualities and historical consciousness of some utopias produced in the 1970s. These works "focus on the continuing presence of difference and imperfection within utopian society itself and thus render more recognizable and dynamic alternatives" (1986, p. 11). It is, however, with the rise of dystopian fiction that preservation, manipulation, and destruction of historical memory, archival politics, and the possibility of resistance through recordkeeping come to the foreground in line with the atrocities afflicting the twentieth century. Authors portray how totalitarian regimes and corporations reshape or altogether sever the links between the past, the present, and the future while insurgent individuals and social collectives strive to resist political oppression and manipulation, constructing "a narrative of the hegemonic order and a counter-narrative of resistance" in Baccolini and Moylan's terms (2003, p. 5). Since characters imprisoned in the nightmarish order often struggle to form their own archives in response to the obliteration of past and present records, recordkeeping is a recurrent theme and trope in many dystopian narratives.

The purpose of this paper is to examine the various oral and written forms of what I call "oppositional recordkeeping" in the selected major examples of the genre. The works to be examined are George Orwell's *Nineteen Eighty-Four* (1949), Ray Bradbury's *Fahrenheit 451* (1953), Margaret Atwood's *The Handmaid's Tale* (1985), and Octavia Butler's *Parable of the Sower* (1993). These novels all depict the protagonists' attempts to resist socio-political control as they endeavour to remember the past and/ or "dismember" the present in order to survive and change their reality. Focusing on the symbolic valence of diary and journal keeping, books, and oral testimony, my discussion aims to present nuanced readings of the authors' diverse yet interlinked thematic and generic orientations. Derridean and Ricoeurian perspectives on memory and the archive along with Baccolini's and Moylan's critical work on dystopia are particularly relevant to the scope of my discussion. I will conclude that imagining recordkeeping practices within the closure of the oppressive order enables the authors of dystopian fiction to keep the prospect of utopian change alive for both their characters and the readers. As the authors consider innovative ways of disrupting the system, they simultaneously call attention to the complicated power dynamics that permeate the issues of individual and collective memory, (archival) authority, and authorship.

Archival Oppression and Discursive Manipulation of Memory

Fictional dystopian regimes, like their real/historical counterparts, deprive individuals of identity and political agency. The acts of the citizens are constantly monitored by advanced surveillance systems to prevent any exercise of free will and eradicate the possibility of rebellion. Discursive practices such as creating and sharing of information are under strict control of the totalitarian states, hence the constant manipulation of language, history, and memory. While the reliability of memory is by definition questionable due to the human propensity

for selective remembering and forgetting, this concern increases in literary dystopias since the rulers deliberately withhold historical knowledge and distort reality to consolidate their own power. Records, as Eric Ketelaar (2005) observes, "have power and are a power… as instruments of authority and control: for effecting knowledge-power, control, surveillance and discipline - in too many cases for enforcing oppression as well" (p. 297). Production, protection, operation, and interpretation of records thus compose the narrative core of many dystopian plots, and archival dynamics determine the course of action for both the perpetrators of dystopian regimes and dissident characters.

In his pivotal work on the (Freudian) politics of the archive, Derrida (1996) explains that the word "archive" is derived from the Greek *arkheion*: "initially a house, a domicile, an address, the residence of the superior magistrates, the archons, those who commanded" (p. 2). Similar to Ketelaar's remark, Derrida's etymological investigation reveals that archives, both as the physical places where records are kept and as symbolic locations of privilege, signify the power to control public access to historical documents. This is why, Derrida adds, "[t]here is no political power without control of the archive, if not of memory. Effective democratization can always be measured by this essential criterion: the participation in and the access to the archive, its constitution, and its interpretation" (p. 4). In dystopian narratives, democratization is halted as either members of the society do not have access to archives or they are misled through tampered records. Derrida refers to what Freud names the "death drive" (and he notes that the latter uses the term interchangeably with "aggression drive" and "destruction drive") in his compelling delineation of *Ie mal d'archive*, the "archive fever" (pp. 10-12). The archive fever, as the manifestation of the death drive, "*works to destroy the archive*" (p. 10); it is "*anarchivic*" or "*archiviolithic"*[1] (p. 10). This "anarchivic" power operates to the detriment of memory and generates forgetfulness, which, for the same reason, has the potential of destroying not only the archives but also the archons. Although many dystopian narratives lack details concerning the collapse of the totalitarian systems, it could be assumed that oppositional records that reject enforced forgetfulness may contribute to the downfall of the archons.

As contested sites permeated with conflicts about privilege, authority, and democratization, archives matter in establishing or challenging ideological narratives. It is thus important to inquire how they are populated in the first place. Ricoeur (2004) emphasizes the selectiveness that governs the narrative and remarks that

> the ideologizing of memory is made possible by the resources of variation offered by the work of narrative configuration. The strategies of forgetting are directly grafted upon this work of configuration: one can always recount differently, by eliminating, by shifting the emphasis, by recasting the protagonists of the action in a different light along with the outlines of the action. (p. 448)

[1] Emphasis in original in all quotations.

This is why the records of official history should be approached and interpreted with utmost vigilance. "When higher powers take over this emplotment and impose a canonical narrative by means of intimidation or seduction, fear or flattery," the emancipatory potential of the narrative that depends on both memory and forgetting is foreclosed (Ricoeur, 2004, p. 448). However, as Ricoeur also reminds us, the oral testimony precedes the written archive, which in turn solidifies into official history. Testimonies help understand the dialectical relationship between the past and the present as "the trace of the past in the present" (p. 170). Authors of dystopias utilize fictional testimonies since their own narratives have a similar function, albeit with a temporal shift. Literary dystopias are usually, if not always, extrapolations of the political trends, or in Hanson's expression, "the proleptic diegesis of given historical vectors" (2020, p. 10). In other words, they are speculative narratives that depict nightmarish orders in the future to demonstrate the possible consequences of the failure to address crises at the right time, which is the "now" of the readers. Through oppositional recordkeeping devices, the authors also ensure that these orders stay in the past for the next generations, if not for the protagonists present in the "now" of the story. Similarly, it is implied for the readers that the dystopia portrayed is simply one version of the future, which could be averted. Dystopian narratives thus become records of a future past themselves including "instruments of empowerment and liberation, salvation and freedom" as well as of oppression and manipulation (Ketelaar, 2005, p. 287).

Oppositional Recordkeeping in Dystopian Fiction

The power struggle revolving around records and archives in dystopian narratives is primarily the struggle to control language. Referring to examples ranging from Zamyatin's *We* (1924) and Bradbury's *Fahrenheit 451* (1953) to Butler's *Parable of the Sower* (1993) and Le Guin's *The Telling* (2000), Baccolini and Moylan (2003) state that "the dystopian protagonist's resistance often begins with a verbal confrontation and the reappropriation of language, since s/he is generally prohibited from using language" (p. 6). In opposition to the one-sided, dogmatic documents and publications controlled by the totalitarian order, diaries and journals usually appear in stories as the most prominent discursive spaces for the characters to question, challenge, and even rebel against oppression and injustice. These narrative devices are essential to the development of the dystopian plot as also identified by Keith Elphick (2014). He indicates the importance of epistolary, first person narrative for utopian and dystopian authors and suggests that journal entries and memoirs (testimonies could also be added) produce an equally powerful effect "[b]y providing this direct insight into a character's psyche and inherent suffering" and evoking a sense of urgency in the text (p. 177). In no other work is this clash between the suffering individual voice that struggles to understand through remembrance, and the regime that demands total obedience more evident than in Orwell's *Nineteen-Eighty Four*. As the emblematic of classical dystopian fiction (next to Huxley's 1932 *Brave New World*), the novel has been generating significant critical discussion regarding both its potential for political opposition and its failure to envision collective resistance since its publication.

The protagonist Winston Smith lives in the nuclear war-afflicted London of the dystopian Oceania and works in the Records Department (Recdep) of the Ministry of Truth with the task of "rectifying" every kind of documentation, statistics, and literature. The department eliminates potentially subversive figures or activities against the ruling IngSoc Party and alters the records by fabricating celebratory news about military victories and economic improvements within the society. In Oceania, history has no stable point of reference or collective archive to such an extent that it has actually "stopped. Nothing exists except an endless present in which the Party is always right" (Orwell, 1949/1977, p.155). The constantly mutating, endless present does not allow the residents of Oceania to remember anything but what they are given by the Party insofar as all historical and contemporary documents are simply the altered, so called "rectified," versions of the reality. The original copies are destroyed in hidden "*archiviolithic*" furnaces, to recall Derrida. The famous slogan imposed by the rulers encapsulates their operational logic: "Who controls the past controls the future: who controls the present controls the past" (p. 35). The past must be controlled through the present because only in this way can average Party members or the working-class people called the Proles accept the current situation rather than rebelling against it. When there is no stable ground for comparison with the life before Ingsoc or the individuals in other countries, there can also be no collective political consciousness to instigate positive action through rebellion. The totalitarian enactment of what Ricoeur (2004) would call "destructive forgetting" would eventually damage the "sensus communis" since "deceitful practices undercut the basis of confidence in language" and thus the possibility of communication (pp. 166, 442). This is particularly obvious in the fictional language "Newspeak" devised by the Party to "narrow the range of thought" and eventually make "thoughtcrime" impossible in the future (Orwell, 1949/1977, p. 52).

Throughout the novel, Winston struggles but fails to remember neither his own past nor life before Ingsoc despite brief moments of clarity. He is even unsure about the exact year he is in when the novel opens. While he works for the perpetuation of the system, which controls the society through the panoptical fear instilled by the posters of the mysterious Big Brother and ubiquitous telescreens, he simultaneously engages with perhaps the most serious "thoughtcrime:" writing in his own diary. Although Winston is aware from the very beginning that this is a self-defeating act, which will certainly be punished by the Party, "the diary functions as a repository of [his] scattered memories and, thus, as the sign of the Party's not entirely successful control of the individual archive" (Cristofaro, 2020, p. 59). His perspective thus oscillates between despair and a dim hope as revealed in his personal records. Once, he wonders for whom he writes the diary: "For the future, for the unborn ... For the first time the magnitude of what he had undertaken came home to him. How could you communicate with the future? It was of its nature impossible" (Orwell, 1949/1977, p.7). Later in the story, Orwell portrays Winston as considering the same question again and concluding that he might be writing "for an age that might be imaginary … The diary would be reduced to ashes and himself to

vapour" (p. 27). The annihilating "archive fever" of the Party in Derrida's terms renders his endeavour impossible, but as Elphick (2014) explains similarly to Cristofaro, "one's own written text, even if not destined for any particular reader, becomes a politicized act discrediting an authority's attempt to force all citizens to conform to its ideology" (p. 177). Due to its inherent political value then, Winston continues with his impossible undertaking at the expense of his life:

> *To the future or to the past, to a time when thought is free, when men are different from one another and do not live alone - to a time when truth exists and what is done cannot be undone:*
>
> *From the age of uniformity, from the age of solitude, from the age of Big Brother, from the age of doublethink- greetings!* [2]
>
> He was already dead, he reflected. (Orwell, 1949/1977, p. 28).

Winston is proven right about the Party's retaliation when his oppositional recordkeeping activity as well as his subversive affair with Julia is discovered by the Inner Party through O'Brien. O'Brien is the powerful antagonist whom Winston regards as a fellow rebel at first when the former secretly gives him and Julia a book titled *The Theory and Practice of Oligarchical Collectivism*. Initially represented as written by Emmanuel Goldstein, the enemy of the Party, the book explicates the ideological manipulations and procedures of Ingsoc. The discovery of a hidden manuscript or referring to other books within the book is another common trope in dystopian fiction, and it may also be considered oppositional. In *Nineteen Eighty-Four*, however, Orwell imagines a political dead-end by revealing that it is actually O'Brien who composes the book to ensnare Winston. In an emblematic final confrontation between the two, O'Brien confirms Winston's worst fears: "It is impossible to see reality except by looking through the eyes of the Party … It needs an act of self-destruction, an effort of the will" (p. 249). Whether Winston destroys himself to submit fully to the Party remains to be known at the end, and yet the readers witness how his willpower is broken through intense torture at the ironically called Ministry of Love. It thus seems more an indication of the Party's atrocities than the character's intentional self-destruction.

Orwell has been criticized for depriving his protagonist of an opportunity to "escape such a pessimistic future" unlike the readers outside the text, who could consider "dystopia as a warning" (Baccolini, 2000, p. 18), failing to "empower Winston" or "elicit any public reaction" (Elphick, 2014, p. 179), and situating "personal anamnesis as the only utopian faculty" (Hanson, 2020, p. 44). The readers could nevertheless assume that searching for infinite power, either the Party has inevitably destroyed itself too, or hopefully a better regime defeats and replaces Ingsoc. The Appendix on the principles of Newspeak attached to the main body of the narrative testifies to the downfall of Ingsoc as it is written in the past tense and mentions a "Winston Smith" who worked in the Records Department. To revisit Hanson's earlier comment on the lack of dialectical

[2] Format and emphasis in original.

formations and historical negotiations in some utopias, it is equally possible to suggest that Orwell retains the negative function of dystopias through their cautionary potential. It is implied that the linguist who discusses the principles of Newspeak might have access to Winston's writings in addition to other historical documents about the fall of the Party. His vision about the future as he explains Julia is thus relevant here: "one can imagine little knots of resistance springing up here and there—small groups of people banding themselves together, and gradually growing, and even leaving a few records behind, so that the next generations can carry on where we leave off" (Orwell, 1949/1977, p.155). Although *Nineteen Eighty-Four* is a dystopian narrative imbued with terror and despair, Orwell seems to suggest that there are still things to be done "together," and that the readers can still refuse to succumb to this despair.

Guy Montag, the protagonist of Ray Bradbury's *Fahrenheit 451* (1953/2008) responds to Winston's call as he gradually awakens to the dystopian reality around him and joins a collective to contribute to the formation of a better future. If *Nineteen Eighty-Four* is the expression of the conflict between the individual and the totalitarian state, *Fahrenheit 451* engages with cultural numbness and inertia of a society crippled with state propaganda and corporate surveillance. 451°F is the temperature at which paper catches fire and burns, and Montag works as a firefighter, whose duty entails burning books and houses in which they are illegally stored. Bradbury's novel materializes the notion of "archive fever" delineated by Derrida considering that libraries are in fact cultural archives. Even when dystopian narratives contain no explicit examples of oppositional recordkeeping such as diaries, journals, and testimonies, that books are either hidden and destroyed or reproduced through censorship in almost every fictional dystopian state demonstrates their symbolic power for the society. They are the links between the past, the present, and the future: they not only "preserve and memorialize those who have lived before" (Wood, 2008, p. 48), but by orienting the readers within a temporal continuum, also make them see their context differently, question the status quo, and perhaps imagine solutions to existing socio-political problems. In his introduction to the edited collection on *Fahrenheit 451*, Harold Bloom (2008) states that the stereotypes (particularly about women, it should be noted) and simplifications of the novel could be overlooked due to "its prophetic hope that memory (and memorization!)[3] is the answer." The novel matters because it reminds its readers that "if you cannot read Shakespeare and his peers, then you will forfeit memory, and if you cannot remember, then you will not be able to think" (p. 2). Bloom's statement is reminiscent of Halbwachs's understanding of memory as a collective formation in which "a person remembers only by situating himself within the viewpoint of one or several groups and one or several currents of collective thought" (1992, p. 33). Books can maintain various currents of thought originating from the common cultural repository of humanity.

Bradbury actually resorted to his own archive to finalize *Fahrenheit 451*. The novel is an expansion and adaptation of the themes he explored in his previous

[3] Emphasis in original.

short stories such as "Bonfire" and "The Exiles" as well as the novella titled *The Fireman*. In the 1993 foreword included in the collection edited by Bloom, the author explains why he keeps returning to "hyperbole, metaphor, and similes about fire, print, and papyrus:" "There was Hitler torching books in Germany in 1934; rumors of Stalin and his match people and tinderboxes. Plus, long ago, the witch hunts in Salem in 1680, where my ten-times-great-grandmother Mary Bradbury was tried but escaped the burning" (2008, p. 58). By contextualizing his work in reference to worldwide crimes against humanity along with the changing cultural climate in post-war (and Cold War) America, he evokes a sense of historical continuity and consciousness within the minds of his readers. The society he depicts would actually be familiar to a twenty-first century audience as well since mass media in the form of continuous visual and audio broadcasting dominates the social sphere, immersing people in a different version of an "endless present" described by Orwell. They live in houses with enormous "parlour walls" that show interactive series, and can communicate according to a given script with the fictional characters they call their "family" or "relatives." They also wear "Seashell ear thimbles," which constantly stream music, advertisements, and war news. Montag's wife Mildred lives similarly, building "an ersatz intimacy with the 'family' on the screen which contrasts markedly with her relation to Montag" (Seed, 1994, p. 229). Bradbury portrays this disintegration and desensitization in the couple's failure to remember where they met.

As Joseph Hurtgen (2016) keenly observes, *Fahrenheit 451* "maps both the shift from the reliance on the written word to the emergence of the televisual archive as the primary site of a society's archive, and that archive's relationship to corporate and state powers seeking maximum control" (p. 45). Books become redundant more than they are dangerous, and Montag's initial satisfaction with his job and the violence of the official ideology are encapsulated in the opening sentence of the novel: "It was a pleasure to burn" (Bradbury, 1953/2008, p. 7). However, thanks to a seventeen-year-old neighbour Clarisse, a peculiar girl "who think[s] too many things" (p. 16), and a woman who chooses to burn herself alive with her books rather than witnessing their destruction, his own transformation begins. The charismatic antagonist Captain Beatty, similar to Orwell's O'Brien, gives deceitful yet thought-provoking answers to his questions, which propels the readers to think further about cultural deterioration. As he explains, books are cut shorter first turning into "one-page digests" (p. 72), then films are sped up, and politics become "[o]ne column, two sentences, a headline! Then, in mid-air, all vanishes!" (p. 73). Only few students remain interested in philosophy, history, or languages: "[l]ife is immediate, the job counts, pleasure lies all about after work" (p. 73). This societal collapse is not initiated or imposed by the government, as Beatty explains Montag: "There was no dictum, no declaration, no censorship, to start with, no! Technology, mass exploitation, and minority pressure carried the trick" (p. 76). The government uses a misleading discourse as a pretext to implement new laws and surveillance methods while burning everything, including people:

> Coloured people don't like Little Black Sambo. Burn it. White people don't feel good about Uncle Tom's Cabin. Burn it. Someone's written a book on tobacco and cancer of the lungs? The cigarette people are weeping? Bum the book. … Take your fight outside. Better yet, into the incinerator. Funerals are unhappy and pagan? Eliminate them, too. Five minutes after a person is dead he's on his way to the Big Flue, the Incinerators serviced by helicopters all over the country. … Forget them. Burn them all, burn everything. Fire is bright and fire is clean. (p. 78)

Bradbury symbolically juxtaposes the destructive "archive fever" of the state with Montag's "fever" for meaning and purpose when the latter literally becomes sick after hearing Beatty's controversial responses. He finds the retired English professor whom he met earlier to quench his thirst for knowledge and imagine an exit from the system. Professor Faber has his own conflicts about failing to take action at the right time, and he calls himself a "coward" (p. 106) for saying nothing as things gradually exacerbate, hence Bradbury's "proleptic" gesture towards his contemporary moment to warn his readers about where the society might be heading.

Despite his initial reluctance, Faber decides to help Montag upon seeing the latter's passion, and his remarks are more nuanced and insightful than Beatty's. He tells Montag that books are hated because "[t]hey show the pores in the face of life. The comfortable people want only wax moon faces, poreless, hairless, expressionless" (p. 108). However, it is equally problematic to fetishize them as what humanity needs is a communicative environment in which diverse views on the past, the present, and the future can be nurtured; books would simply be their logical outcome. Montag discovers a unique combination of the two when he encounters a group of people, mainly engineering, social sciences, and humanities professors, who have been waiting in the wilderness for the end of the bombings to establish a better future order through past works of humanity. They have each memorized an essential book that has contributed to the collective cultural and intellectual heritage. Selected examples include works from Swift, Darwin, Schopenhauer, Einstein, Aristophanes, Gandhi, Confucius, and Plato as well as the Old and the New Testament. Granger, one of these "Book People," pertinently refers to the myth of Phoenix to describe how they also hope to rise from their ashes and begin again. Yet, this endeavour has to be based on remembrance of how they have arrived at this point in the first place; "they are precautious about the new society so that they will not make the same mistake" (Atasoy, 2015, p. 410). Bradbury is careful to convey to his readers that the memorized books, or the oppositional records against the amnesia of the dystopian system, would be written down again to be able to start anew from a common archive. The novel closes as the Book People walk towards the city with Montag, and the uncertainty of the future simultaneously contains the seeds of hope. They echo Faber in his earlier words to Montag: "Don't ask for guarantees. And don't look to be saved in any one thing, person, machine, or library. Do your own bit of saving, and if you drown, at least die knowing you were headed for shore" (Bradbury, 1953/2008, p. 112).

Nineteen-Eighty Four and *Fahrenheit 451* have been read together with Atwood's acclaimed *The Handmaid's Tale* (1985) in various interpretive contexts related to reading and recordkeeping. Finigan (2011) points out that Winston and Offred (Atwood's protagonist) are similar since both "are, or were once, professional archivists" (p. 445). Winston, as also explained above, works in the Records Department whereas the latter used to be a librarian before the theocratic Republic of Gilead takes over. Wood (2008) observes that both in *Fahrenheit 451* and in *The Handmaid's Tale*, "books represent important artifacts of the past and the act of reading becomes a heroic gesture" (p. 49). Atwood (2011) herself explains many times in her essays and interviews that Orwell "became a direct model" for her "somewhat different dystopia:" "By that time I was forty-four, and I'd learned enough about real despotisms—through the reading of history, through travel, and through my membership in Amnesty International—that I didn't need to rely on Orwell alone" (p. 145). This difference is mainly due to her explicit feminist agenda and her "use, re-vision, and appropriation of generic fiction that constitute an oppositional writing practice and an opening for utopian elements in dystopian science fiction" (Baccolini, 2000, p. 13). Whereas female characters are represented as passive and subsidiary in classical (male-oriented) dystopias such as Huxley's, Orwell's, and Bradbury's novels, Atwood situates a woman's, Offred's story at the centre of her narrative. Offred is a "handmaid" in the misogynistic Gilead, which commands that the fertile women of the country be assigned to men whose wives are unable to give birth in order to reverse the declining birth rates. Although her real name is implied to be "June" in a few instances, it is not verified throughout the story. She is simply "of (Commander) Fred," his handmaid, similar to other women whose names are replaced by the name of the ruling commanders in the genitive form, if they have been assigned to these high-ranking officers.

The Republic of Gilead is founded after the "Sons of Jacob Think Tank" have overthrown the previous democratic government and nullified the Constitution at the beginning of the twenty-first century. They derive their authority from their literal interpretation of the Bible evident in their enforcement of such verses as "*Be fruitful, and multiply, and replenish the earth*"[4] (Atwood, 1985/1998, p. 89). In Gilead, all second marriages and nonmarital relationships are condemned as adulterous. The female partners are arrested for immorality, and their children are confiscated by the government. This policy is later extended to the first marriages that are not contracted within the state church. While the ruling elite wield the right to read and write, these acts are forbidden for the rest of the society. Even the Aunts, who are responsible for the indoctrination of the Handmaids to ensure their total conformity, rarely read or write. The Commanders at times read to their household biblical stories to consolidate women's inferior position in society as simple "two-legged wombs," "sacred vessels," and ambulatory chalices (p. 130). Oral communication is also truncated and desiccated in this totalitarian system insofar as the Handmaids

[4] Emphasis in original.

are allowed to communicate only in Gilead's fabricated language. During the limited hours the Handmaids could stay outside for shopping, they walk in pairs and use expressions derived from the Bible: "Praise be" and "Blessed be the fruit" are the general forms of greeting, and they say "Under His Eye" for farewell. They are indeed literally under the "eyes" of the eponymous secret police that work together with the Angels (regular army troops) and Guardians of the Faith (paramilitary security force). In addition to these typical dystopian motifs, the women in Gilead wear special long gowns colour-coded according to their social position. They are thus deprived of the means by which they can constitute their own identity. In this respect, Offred's struggle to resist Gilead's oppression and make her voice heard through her account becomes the ultimate oppositional act.

Offred secretly records her story to a tape, cherishing the dynamic complexity of language she is forbidden to use. She combines the details of her daily life with those concerning the operation of Gileadean politics by referring to her past memories. She also talks about the times she spends with the Commander and her illicit affair with Nick, the Commander's driver and one of the Guardians, who is in fact a member of a subversive organization called Mayday. The part in which Offred strives to claim the ownership of her story as well as her life and imagine an empowering audience for herself is worth quoting at length:

> I would like to believe this is a story I am telling. I need to believe it. I must believe it. Those who can believe that such stories are only stories have a better chance.
> If it's a story I'm telling, then I have control over the ending. Then there will be an ending, to the story, and real life will come after it. I can pick up where I left off.
> It isn't a story I'm telling.
> It's also a story I'm telling, in my head, as I go along.
> Tell, rather than write, because I have nothing to write with and writing is in any case forbidden. But if it's a story, even in my head, I must be telling it to someone. You don't tell a story only to yourself. There's always someone else.
> Even when there is no one. (pp. 39-40)

Storytelling is Offred's survival mechanism, and "in process of reconstructing herself as an individual, Offred becomes the most important historian of Gilead" (Howells, 1996, p. 127). Elphick's earlier comment on the political potential of Winston's writing equally pertains to Offred's oral testimony, or recordkeeping, in the sense that it similarly reveals Gilead's fallibility and the possibility of change both in the fictional and in the real world. By the end of the novel, the readers recognize that Gilead is over as they read the "Historical Notes" section attached similarly to the "Appendix" of *Nineteen Eighty-Four*. Nevertheless, Atwood insinuates that the socio-political problems that may give rise to dystopian systems could be too deep-seated to be solved even when a totalitarian government such as Gilead is overthrown.

The "Historical Notes" presented are the partial transcript of the proceedings of a symposium on Gileadean Studies held in 2195, which include Professor Piexioto's keynote speech titled "Problems of Authentication in Reference to The Handmaid's Tale." Piexioto and another male professor have compiled thirty fragments of Offred's tape recordings and undertaken the work of transcription. The Professor's problematic, if not outright misogynistic, approach to Offred's story is evident in his disappointment with the content of Offred's recordings. As he shares details concerning the Gilead regime and speculates on the true identity of the Commander, he also resents that Offred "could have told us much about the workings of the Gileadean Empire had she had the instincts of a reporter or a spy." (Atwood, 1985/1998, p. 310). He states that the researchers would rather discover "even twenty pages or so of print-out from [Fred] Waterford's private computer" than Offred's "limping and mutilated story" (pp. 310, 268). "However," he adds sarcastically, "we must be grateful for any crumbs the Goddess of History has deigned to vouchsafe us" (p. 310). These remarks demonstrate that although Gilead's religious fundamentalism that imprisons women is a thing of the past, the readers should not overinvest in "an easily consolatory notion of utopia …: this future is still imperfect because sexism is present and scholars still believe that certain stories are better than others" (Baccolini, 2000, p. 24). Finigan (2011) argues that the metatextual framing devices at the end of both Orwell's and Atwood's novels "undermine their simultaneous (and rather utopian) yoking of the archive to the possibility of ideological critique" insofar as they reveal that "the scholarly gesture of archival 'recovery' has the potential to produce its own troubling effects of domination" (p. 436). It is, however, equally possible to claim the opposite: these gestures do not undermine but strengthen the authors' ideological critique. The critical value of telling and authorizing one's own story, which would pave the way for building a collective memory, is further highlighted by the discrepancy between Offred's oppositional record and its "official" version.

Unlike Offred, Lauren Oya Olamina, the African-American protagonist in *Parable of the Sowe*r, is able to both write and (co)authorize her own narrative while imagining a collective, open-ended utopian mission to overcome the detrimental impact of capitalist corporatism and the bankruptcy of social, political, and legal institutions. The title of the novel is derived from the eponymous parable in the Gospel of Luke, (8: 5-8)[5] which is about the dissemination of God's words and messages allegorized as seeds, depending on people's receptiveness to them. Set in the near future, the story covers the inception of Lauren's semi-religious belief system she calls the "Earthseed" along with her physical journey. It opens in California in 2024 as the fifteen-year-old Lauren portrays the ostensibly safe life within Robledo, a walled community, and the lawlessness that prevails outside the walls. This is a society of scarcity; water, sanitation, food, and gasoline are available for the rich only. While the police protect the privileged ones, the rest live under the continuous threat of theft, rape, and murder. The warming climate and earthquakes exacerbate the situation and highlight the widening gap

[5] Authorized King James Version.

between the haves and have-nots. There is no typically totalitarian governing body in the novel since it has limited to no authority as the puppet of multinational corporations. In contrast to the dystopian regimes discussed earlier, it is not the archons, those who wield the power, but commoners who destroy past records and accumulations in a different manifestation of the Derridean "archive fever." The widespread use of a drug called Pyro causes some people to set fires and burn in their anger and helplessness the houses of those they consider more fortunate. Reminiscent of Bradbury's fictional world in which burning books gives pleasure, the quality of education has deteriorated and books have become obsolete. As in the former, illiteracy rates are high, but unlike it, this stems mainly from the priority and predicaments of day-to-day survival.

Lauren has been aware that their walled community is not exempt from the impending destruction and thus turns to the written records, that is, the books her parents own and the notes she takes on those books, to increase her resilience. Earlier in the story, she asks a friend to use her imagination and check the bookshelves at home for "[a]ny kind of survival information from encyclopedias, biographies, anything that helps you learn to live off the land and defend ourselves. Even some fiction might be useful." She is, however, equally aware that much as books are valuable, they cannot be saviours in themselves. As she tells her friend, "[n]othing is going to save us. If we don't save ourselves, we're dead" (Butler, 1993/2007, p. 59). She nevertheless persists in carrying a few remaining books during her journey to the North after the houses in Robledo, including her own, have been burned down and plundered by the vagrants. Books are essential for "shaping collective and speculative memories, enabling Lauren to develop Earthseed in the first place" (Guerrero, 2021, p. 39), and like Winston's diary, her notebooks are indispensable for her sanity and constructive imagination. Even before the disaster that befalls on her community, she has decided to gather her verses into a volume, which she hopes to put to "better use" when people start to pay more attention to what she says than how old she is. This better use, as she explains, is "to pry [her] verses loose from the rotting past, and maybe push them into saving themselves and building a future that makes sense" (Butler, 1993/2007, p. 79). However, even if the "rotting" past, representing the "proleptic" positioning of dystopian fiction as described by Hanson (2020, p. 10), is imbued with pain, peril, and deprivation, the remembrance of upsetting memories is the first step in contemplating a meaningful future.

Lauren chooses "The Books of the Living" as the title to her oppositional verses, which reinforces the admonition of the novel for the still "living" reader. Referring to the myth of Phoenix like the Book People in *Fahrenheit 451*, she writes in her notebooks to find consolation and forge hope out of disaster: "In order to rise / From its own ashes / A phoenix / First / Must/ Burn" (Butler, 1993/2007, p. 153). She blends the knowledge she has acquired from the books and her own past with her unique philosophy and composes the Earthseed verses as the socio-ethical basis of a new utopian community she establishes with the help of other survivors. Since *Parable* itself is actually a collection of her

diary entries and the verses, recordkeeping operates both as a stylistic and as a thematic fulcrum. As Baccolini (2000) points out, "Lauren's critical awareness and empowerment originate in her writing, hence in the very form of the novel, which is a science fiction diary/autobiographical slave narrative/critical dystopia" (p. 25). Like Offred's storytelling, writing is Lauren's survival mechanism that allows her to cope with the losses she experiences and provides her with a sense of direction amidst chaos and violence: "I have to write. There's nothing familiar left to me but the writing" (Butler, 1993/2007, p. 158). Her own "archive fever," or "persistent, positive obsession,"[6] that desires to remember and rebuild denounces the destructive power of the dystopian authority. As she shares her writing with the people joining her (post-) apocalyptic march along the way, her philosophy "has developed through the feedback of questions, doubts, and insights that the new members bring to the discussion" (Moylan, 2000, p. 235). She thus feels empowered to resist and imagine a better alternative to the capitalist hegemony without mimicking the oppressive closure of dystopian archons and archives.

Lauren's companions are all from the peripheries of society, representing the traumatizing histories and exploited lives of ethnic minorities. As the Earthseed verses advocate, they must "Embrace diversity. / Unite … Or be destroyed" (Butler, 1993/2007, p. 198). Butler is careful to underline that Earthseed advocates, but does not dictate, hence its difference from rigid, fundamentalist patterns. While considering the values and priorities of her belief system, Lauren focuses on the necessity of flexibility and acknowledges that Earthseed "[c]ast on new ground / Must first perceive / That it knows nothing" (p. 179). Her openness to change as well as the ongoing discussions within the community renders Earthseed a self-reflexive set of principles rather than yet another dogma or what Ricoeur (2004) would call "a devious form of forgetting" that strips "the social actors of their original power to recount their actions themselves" (p. 448). The novel closes with the group arriving at an empty land owned by one of the members as they communally decide to build what they call the "Acorn" community and imagine cultivating the land, growing their own crops, and protecting and educating their kids together. Its overall textual dynamics and open-ended form make *Parable* a remarkable example of a critical dystopia as delineated by Moylan and Baccolini (2003). Critical dystopias "maintain the utopian impulse" for both the readers and the characters "by rejecting the traditional subjugation of the individual at the end of the novel" and opening "a space of contestation and opposition for those collective 'ex-centric' subjects whose class, gender, race, sexuality, and other positions are not empowered by hegemonic rule" (p. 7). Similar to the earlier examples of dystopian fiction, this "space of contestation and opposition" metonymically operates through practices of reading and writing in Butler's novel, but its

[6] These words are from the epigraph of the novel, which Butler presents as a quote from Lauren's *Earthseed: The Books of the Living*: "Prodigy is, at its essence, adaptability and persistent, positive obsession. Without persistence, what remains is an enthusiasm of the moment. Without adaptability, what remains may be channeled into destructive fanaticism. Without positive obsession, there is nothing at all."

collective configuration marks a stylistic and semantic shift that invites the readers to delve into the books of and on the living, and envision the possible aftermaths of dystopia.

Conclusion

Despite the predominance of dystopian fiction that portrays nightmarish worlds and oppression of people in them, the relationship between memory and utopianism could still be vividly observed in dystopias. Dystopian politics are entangled with discursive manipulations of language and memory as well as domination of the archives, as cogently encapsulated by Derrida's notion of the "archive fever" and Ricoeur's caveat against the selectiveness of official records. In fictional dystopias, democratic rights are curtailed; individuals are under constant surveillance, and they are deprived of the tools that may initiate their political awakening. The authors of the genre, however, keep the possibility of resistance and utopian transformation alive in their novels by imagining various instances of what I have termed "oppositional recordkeeping" above. In order to identify oral and written forms of oppositional recordkeeping, I have examined the major examples of dystopian fiction: Orwell's *Nineteen Eighty-Four* (1949), Bradbury's *Fahrenheit 451* (1953), Atwood's *The Handmaid's Tale* (1985), and Butler's *Parable of the Sower* (1993). The protagonists in these novels all endeavour to rebuild the severed link between the past and the present to address and, if possible, to transform their future for the better. Their "counter-narratives of resistance," to recall Baccolini and Moylan's informative phrase (2003, p. 5), originate in both personal and collective grounds and include recordkeeping devices that range from oral testimony, diary, and journals to books as embodiments of cultural memory. While the authors imagine these narrative devices organized around reading and writing as tools of subversion, they also draw the readers' attention to the complicated power dynamics that govern the issues of (archival) authority and authorship to reinforce their critical engagement with the operation of memory.

In his seminar on the archive fever in South Africa, Derrida (2002) revisits his earlier work and states that the archive is "not simply a recording of the past, but also something which is shaped by a certain … selective power, and shaped by the future, by the future anterior" (p. 40). As demonstrated by the examples discussed in this paper, the archival process could be construed both as totalitarian foreclosure and as an open-ended utopian horizon to be shaped by transformative collective action. Derrida's following observation concerning the inexhaustibility of archival materials gestures towards this utopian potential: "It's always possible to re-interpret an archive. And this future-oriented structure of the archive is precisely what confronts us with a responsibility, an ethical and political responsibility" (2002, p. 46). The proliferating debates that refer to the works of Orwell, Bradbury, Atwood, and Butler upon the rise of far-right politics and environmental crises around the world testify to the impossibility of closing the archive. Similarly, the list of dystopian works that contain examples of oppositional recordkeeping is by no means exhaustive as could be seen in the sequel novels written by Butler and Atwood themselves

along with many others that contribute to the reinterpretation of the archive.[7] Responding to Derrida's observation, the authors of dystopian fiction imagine myriad visions of the future to confront their readers with an ethical and political responsibility. The diverse expressions of opposition recorded as cautionary remainders function as utopian reminders of the possibility of building an emancipatory and egalitarian archive.

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The Journey to Dialogic Self in Doris Lessing's *The Golden Notebook* and *The Diary of a Good Neighbour*

Doris Lessing'in *The Golden Notebook* ve *The Diary of a Good Neigbour* Adlı Romanlarında Diyalojik Benliğe Yolculuk

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Abstract
The Golden Notebook (1962) and *The Diary of a Good Neighbour* (1983) by Doris Lessing are two novels providing insight into the perceptions of their protagonists, Anna and Janna, regarding life and self. When approached from the dialogic standpoint of Russian linguist and literary theorist Mikhail M. Bakhtin, both novels are notable with respect to the conflicts they issue between the self as a monologic outcome of life experiences, and the necessity felt for moving towards a dialogic conceptualization of self, and hence, of life. While addressing the one-sided observation an individual performs in the way she understands her self and surroundings, the novels carry a scrutinizing aspect to the psychological and social impacts of this monologic demeanor. This paper reveals how, in Lessing's two novels, Bakhtin's dialogic principle, and based on this, a concept of dialogic self is applicable. Analyzing the protagonists' relations with their selves, it argues that their monologic interactions with the self and the world evolve into living, dialogic ones fed by their new perceptions.
Keywords: Doris Lessing, Mikhail M. Bakhtin, dialogic principle, self

Öz
Doris Lessing'in *The Golden Notebook* (1962) ve *The Diary of a Good Neighbour* (1983) isimli romanları, ana karakterleri Anna ve Janna'nın hayata ve benliğe yönelik algılarına ışık tutarlar. Rus dilbilimci ve edebi kuramcı Mikhail M. Bakhtin'in diyalojik bakış açısından bakıldığı zaman, her iki roman da hayat deneyimlerinin monolojik bir sonucu olarak gelişen benlik ile, diyalojik olarak oluşturulan bir benliğe, dolayısıyla da hayata geçiş için duyulan ihtiyaç arasındaki çatışmalara değinmeleri bakımından dikkat çeker. Romanlar, bireyin benliğini ve çevresini anlama yöntemindeki tek taraflı gözleme değinirken, bu monolojik tutumun psikolojik ve sosyal sonuçlarını eleştiren bir yöne de sahiptirler. Bu çalışma, Lessing'in bu iki romanında, Bakhtin'in diyalojik prensibine dayanan diyalojik benlik kavramının nasıl mümkün olduğunu ortaya koymaktadır. Ana karakterlerin kendi benlikleriyle ilişkilerini analiz ederken, benlikle ve dünyayla kurmuş oldukları monolojik etkileşimin, yeni algılarından beslenerek, yaşayan, diyalojik bir türe dönüştüğünü savunmaktadır.
Anahtar sözcükler: Doris Lessing, Mikhail M. Bakhtin, diyalojik prensip, benlik

Introduction

As a cultural theoretician, literary critic and linguistic researcher, Russian philosopher Mikhail M. Bakhtin (1895-1975) gave utmost importance to see

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into the nature of existence. He evaluated language, literature, and communication within the frame of the "dialogical principle", asserting that every articulation takes part in a dialogue larger than itself, existing beyond time and space. Being open-ended, bouncing back to the past and expanding into the future (1986b, p. 170), this dialogue involves numerous individual, cultural and discursive voices which continually evolve, defy, mirror, and embrace meanings. Bakhtin's dialogical principle applies to the areas of sociology and even psychology, too, in that it enables an examination of human connections on individual and cultural levels. It contributes to the discourse of the self as well since there is not a fixed discourse that coins a single definition or perception of the self.

The link between language and the world is another matter of investigation for Bakhtin. His concept of dialogism suggests that speech consists of a huge inner organization, and when a text employs this property at the highest level, it is regarded as a literary text. In this respect, literature and life lived are not separate or on opposing grounds; rather, there are only differing types of speech units. Literary texts are not to be considered as remote platforms involving languages different from other types of writing, whether they be scientific or daily; however, the variety is in their discourses. Understanding the characters in a work of fiction from the lens of dialogism introduces a way to see the constituents of an individual, i.e., thoughts, approaches, and emotions in an unfolded manner. This study explores the concept of the self based on Bakhtin's dialogic principle in Doris Lessing's two novels, *The Golden Notebook* and *The Diary of a Good Neighbour*. The protagonists, Janna and Anna undergo a transformation which takes them from passively accepting how they have been conditioned to constitute their selves to actively generating new information.

The shift from a conceptualization of living that esteems spending, oblivion, and ignorance of feelings to one that desires to connect, communicate, and feel is a matter Doris Lessing brings to the table in *The Diary of a Good Neighbour***,** a novel about the life of an aged woman, Maudie, from the eyes of a younger woman, Janna. Upon highlighting the significance of establishing a dialogic self, the paper pursues the traces of co-creativity in Janna's speeches and attitude towards Maudie. Juxtaposing Maudie's world, enclosed with economizing and saving, and Janna's world, too much focused on spending up, the novel sews a patchwork of two distinct types of selves that can move in coherence, without subduing one another. Their exchange of notions as well as emotions enables Janna to disfigure her concept of old age and living, and earns her a new, dialogic sense of self. Similarly, in *The Golden Notebook*, Anna, a writer suffering from an inspirational block in her authorship, turns her fragmented notions of life and writing into a collective set of her reflections as a result of embracing her dialogic self. She re-gains the motivation to write, or even a new sort of mindset that delivers her a dynamic perception of feeling motivated. This experience is culminated in her interaction with Saul, a man who deeply touches on her emotions she had previously taken to sleep. In these two novels, Lessing situates her protagonists on a journey, starting with a monologic perception of their selves and ending with an open-ended ground of existing which receive the

influence of the other(s). The reader, hence, is invited to recognize the before and after versions of the selves these characters possess. As fictional texts, these novels serve to proclaim the meaning of self from a dialogic dimension and dislocate any fixed presumption by creating a new mode of existing.

Dialogism as a Framework for Self

Mikhail Bakhtin is renowned with his impact on various fields of knowledge and ideas regarding history, philosophy, and language, which makes it hard to situate him in a single area of research. He argues that his analysis is "not a linguistic, philological, literary or any other particular kind of analysis. … Our study is … on the borders of all the aforementioned disciplines, at their junctures and points of intersection" (in Holquist, 2002, p. 13). His conceptualization of dialogism is based not on separation, borders, and differences, but on the intersection of these. This attitude of him keeps him close to studying pragmatics and epistemology. Languages are, in this case, perfect devices that people use during construction, de-construction, and re-construction of established ideas and structures.

While investigating the connectedness between self and life, Bakhtin claims that there exists a breach between one's mind and the world, but this argument is not led by the eighteenth-century notion that there is no existence except what is perceived by the mind. Dialogic perspective is based on the premise that perceiving the self and perceiving the world do not give identical results; this can easily be understood as the answer to the discordance among the many layers of identity which the self entertains. Bakhtin's reflections on the dialogic principle aim to provide the ways through which one knows the existence of something, and these ways are definitely not targeted at singularity. The bulk of his research is full with arguments against a fixed mood of existence, knowledge, and self. Dialogically speaking, the sense of the conscious in a self exists within its relation to the other. However, this mode of existence is not a reference to polarizing the other against the self, or does not attempt to bind the contrasts together in order to establish a more supreme sense of identity. Indeed, existence of others forms the self. The dialogic self is the fractional connection between one's self and everything which is not that self. In this case, the self in Bakhtin's dialogism is a variable, rather than a fixated entity. It is merely a relation in which the operation of all relationships, including the relationship with oneself, can be conceived. When evaluated within a dialogic frame, this relationship also opens the door to discovering the artificiality of all dual constructs; "self/other is a relation of simultaneity" (Holquist, 2002, p. 18). Importantly, a dialogic self is not a double-edged structure; it is the plurality in a person's perception. This plurality reveals itself within several differentiations between the classifications made by the self and the ones appealing to any other apart from the self. At first glance, such a way to observe and understand life may seem like serving as just a different form of duality, but it is not since the dialogic self adds the variables of circumstance and association which totally relieve the self from emerging as a combination of poles apart. Bakhtinian dialogism suggests that life abounds in meanings, in other words,

"heteroglossia" (Bakhtin, 1984, p. 263), and it is improbable to reduce the multiplicity of such an enormous organism into a united term or concept. In his explanation of what is real, Bakhtin again states that self and other are not to be considered as separate poles; rather, they are positioned to assist each other in establishing differentiation. Hence the existence of self is bound with the existence of other, a combination out of which a sophisticated differentiation emerges. At this point, a self is never merely a self: it contains (it)self, any other thing except (it)self, and their connection.

For Bakhtin, the journey towards a dialogic self comprises of four interdependent stages (1986b, p. 159). Firstly, a sign in the physical environment is noticed. This sign, either a word, a phrase, or a person, has both a physical and a psychological aspect in that it stands as a necessity for the next stages to operate in human perception. Secondly, the person establishes the sign as familiar or unfamiliar to herself. The third stage is the instant when she conceives that this sign is important in the context it lives; this context may be present at that moment, or it may be one to come at a further time and space. The fourth stage is the dialogic conceptualization of self where the person allows the messages reflected upon herself through another self. In the process of her structuration, such a self will constantly be dialogic and evolving. In his article "Response to a Question from Novy Mir," Bakhtin informs that subjects' perceptions of themselves, and their ability to see themselves from the outside just as one sees another, are significant aspects of the dialogue (1986a, p. 8). This is imperative because only through this position of a dialogue can new possibilities be brought into being (Morson and Emerson, 1990, p. 55). Subjects, or people, do exist in the same place at the same time, but they hold distinct viewpoints about the object outside of them, or the other. Indeed, a communication between the selves never equates with their homogenous mixture. At this point, Bakhtin states: "he would see and know only what I already see and know, he would repeat in himself the inescapable closed circle of my own life; let him rather remain outside me" (in Bialostosky, 2016, p. 24). The self, idiosyncratic as she stands, activates her skill to respond. People can perceive matters in their own ways, which grants them that unique and specific ability to respond, and this ability is presumed in several ways (Bakhtin, 1990, pp. l-2).

Self as a Monologue

A dialogic concept of the self stands in opposition to the one operating with a single form of construct while ostracizing other probable varieties, which is monologic in Bakhtin's terms. A monologic self is led by a single, unified perspective, and not flexible enough to break into the dominant voice within. Meanwhile, it is possible for a dialogue to be monologic in human communication, but this is threatening because it kills other voices, suppresses the potentials kept there, and even refuses them. On the other hand, a monologue may be dialogic only by itself. Bakhtin's approach denotes that any positive or negative stereotyping is basically monologic due to delimitation of

the possibilities other than themselves. In this case, stating that an individual's life perspective is a fixated entity is monologic.

For Bakhtin, monologue is an illusionary construct. He positions any monologic construct as a subsidiary to the dialogic nature of the self; it is only there to prove the mechanism of a dialogue. At this point, V. N. Volosinov declares that "the monologic utterance is, after all, already an abstraction. … Each monument [here referred to as monologic utterance] carries on the work of its predecessors, polemicizing with them, expecting active, responsive understanding, and anticipating such understanding in return" (1986, p. 72). These utterances, which form the basis of communication, arrive at, and depart from, a dialogic frame of existence.

In his essay "Toward a Methodology for the Human Sciences", Bakhtin refers to ideologies which host the factors separating meaning systems from one another. There has been, for Bakhtin, a conflict ongoing between these factors and ones that try gathering these systems back. A monologic stance in this context is the point where the self is kept separate from other various meanings. When monologic, self is only able to reveal herself to the world and make psychological remarks about her existence. Another monologic act would be, perhaps, to generate knowledge and ideas that are not genuinely connected with one's self. This is similar to how a monologic writer characterizes a protagonist with no credit given to his/her utterances, ideas, or world view.

Another indicator of a monologic self is singularity in the perception of meaning and existence. For Bakhtin, from a philosophical standpoint, the only "singular" entity is consciousness, involving diverse ideas and meanings, on both individual and collective levels. Differing selves are transmitters of reality, and this is the only way knowledge of one's self and the world can be obtained. Therefore, reality, on the condition that it exists, is constituted by the consciousness of different selves. The self must be a listener to varying notions all at the same time, contribute her own perception and beliefs to them, and come up with an adjoined version of reality (1986b, pp. 114,163).

Anna and the Dialogic Self in *The Golden Notebook*

The Golden Notebook (1962) is a novel consisting of four notebooks kept by the protagonist, Anna Wulf. These black, red, yellow, and blue notebooks, later crossing on the way and bringing out the necessity of a single, final notebook named as the Golden notebook, are Anna's written records of experiences at different settings. From a formal perspective, these separate notebooks also signify a disconnected nature in the novel's structure, which opens the gate to a dialogic journey between Lessing and the reader, and furthermore, between the reader and the characters. The novel has a polyphonic structure in the Bakhtinian sense of narrative theory (Barnes, 2015, p. 138). Again, due to Bakhtin's argument in "Art and Answerability" that form and ideology go parallel to each other in a novel, one can suggest that the novel's divisional structure serves as a platform for the characters to perform in a dialogic manner.

Before establishing a dialogic connection with the self, essentially embodied by the novel's structure consisting of fragmented narratives embodied by notebooks, Anna's perception of her self, and life in general, has been monologic. Lessing relates to her monologic case as a "block" she undergoes as a writer. She obsessively tries to maintain an objective style of writing. She makes occasional references to switching on intelligence (Lessing, 1999, p. 274), and switching off imagination (p. 17) in the novel. She is conscious of the fact that otherwise what she does would be no different than telling a story, not the truth (p. 77). Anything that leads to feeling the depths of emotions also causes a new story to emerge. "And yet it is so powerful, that nostalgia, that I can only write this, a few sentences at a time. Nothing is more powerful than this . . . willingness, a longing to become part of dissolution. This emotion is one of the strongest reasons why wars continue" (p. 77). Emotions, for Anna, blur the way to truth; they even cause people to make wars and destroy each other. In other words, she is anxious about "feeling" since it would forfend her bond with truth, her safe zone. Like Janna in *The Diary*, she struggles to keep her connection with emotions loose.

Concentrating on an objective style of writing, Anna sets her mind on noting down her daily experiences, and so creating a prose based on truth. However, she is dissatisfied by the result again: "I expected a terse record of facts to present some sort of a pattern when I read it over, but this sort of record is as false as the account of what happened on 15th September, 1954, which I read now embarrassed because of its emotionalism. . ." (p. 411). She even tries putting an end to her act of writing, and collects articles from newspapers to use in the notebooks as representatives of objective pieces of writing.

Apart from her obsession with objectivity, her most obvious monologic trait, Anna underrates art's capacity to lead a shift in people's perspectives in general, and she herself dreams of a greater phenomenon to make a change. Indeed, the art she looks down on here is the one she creates- she is so detached from her creative potential that she makes devaluating mentions of it whenever she can. Regarding the novel of her time as involving the aspects of journalism, she expresses her "suffer[ing] torments of dissatisfaction and incompletion because of [her] inability to enter those areas of life [her] way of living, education, sex, politics, class bar [her] from" (p. 68). Anna implicitly refers to the fragmentation society Britain goes through in the 1950s. She does not feel herself capable enough to generate such "philosophical" writings as to impact people deeply; hence, she is demotivated about being a novelist, and thinks of getting involved with some other worldly task which could benefit the masses.

Meanwhile, Anna's efforts to isolate herself from emotions pay off: she experiences several dark moments which she records on the notebooks. She writes down seeing herself as two people: one standing, and the other, lying, whose "blood and brains" scattered on the pavement (p. 284). While this can be read as traces of personality disorder and insanity, it also hints how Anna splits her identity through ostracizing her intrinsic feelings. Since she perceives words

to be stronger when they are written down than they indeed are, such dark imaginations get more and more violent in her head.

In her monologic posture, Anna associates blockages people put on themselves with sanity and consciousness, thinking that "the essence of living now, fully, not blocking off to what goes on, is conflict" (p. 468); therefore, limiting oneself is the only way to live within the borders of a normal life. This is also the way she herself attempts to live life. She is not able to enjoy her emotions since she constantly shuts them off. At this point, her psychotherapist she calls as Mother Sugar advises her to return to her writing activity since that could make huge impact on the homecoming of her emotions. Meanwhile, Anna breaks up with her married lover Michael, which adds on her detached, split identity. While giving out the impression of a woman desiring a fulfilling married life, she starts getting into sexual intercourses with several men, contributing more to her devastation.

The breaking point in Anna's self-conceptualization emerges when she meets Saul Green, her tenant-to-be, towards the end of the novel. This is also Anna's stepping into the first stage towards the dialogic self. Saul is an American writer who appears to have a psychological disorder showing itself through mental breakdowns. Her initial feeling is everything about him being "jarring, discordant" (p. 547). She says:

> So I went down to the kitchen, leaving him to follow if he wanted. … He was examining me. I have never in my life been subjected to as brutal a sexual inspection as that one. There was no humour in it, no warmth. … It was so frank that I said: 'I hope I pass,' but he gave his abrupt offended laugh again and said: 'Fine, fine'-in other words, he was either unconscious he had been making a list of my vital statistics, or he was too prudish to acknowledge it. … I was uncomfortable with him, I didn't know why, something in his manner. (p. 497)

Anna finds Saul rough, sensing an individual's embodiment of self with no filter included. Obviously, in this second stage, Anna establishes Saul as a sign quite unfamiliar to her self. He throws scrutinizing glances at her when he feels like it, does not display any bashfulness or particular care in his communication with Anna. Such a straightforward exposition of the self subconsciously arouses her, because now, she is exposed to the other side of the valley, parts of her she repressed and pushed to the furthest edges in her monologic perception of the world. Saul's direct manner, self-centered as it is, may also indicate what role he is to fill in the following part of the story: contrary to Anna's obsession with an objective manner of reflecting on experiences, Saul is totally subjective and idiosyncratic.

Saul's idiosyncrasy appalls Anna as they start spending time together. In an instant when he uses "I" language too often, she feels herself shot with bullets (p. 487); he does exactly the thing she carefully refrains from. On the other hand, his selection of words and topics is not sustainable, which astonishes Anna. The man who she met on the first day and undressed her with his eyes, and the man

advising her about marriage right now are the same, though they appear like two totally different people (p. 487). Anna concludes that Saul increases her anxiety with this casualness. He disturbs the patterns she anticipates in a communication.

The time Anna and Saul are involved in a dialogic connection also coincides with the process when Anna sees serial dreams. In one, she sees herself as a male-female dwarf, and Saul, as her mate. She describes how friendly they appeared, and how these "two half-human creatures celebrat[ed] destruction" (p. 518), while at the same time being in love. This dream giving her "a terrible joy" (p. 518) is, obviously, the messenger of the persona Anna is evolving into due to her encounter with Saul; she gets prepared to salute her evils, recognize her forlorn parts, get them together, and step into the dialogic realm. By the reconciliation of her dispersed aspects could she rout that fruitful author out of her self.

The third stage in Anna's dialogic self is initiated by the emotions Saul's existence arouses in her. These emotions begin filling Anna in, the strongest of which is jealousy. Saul is not a man who would promise a loyal relationship with Anna; he regularly visits other women, sleeps with them, and Anna develops an irresistible anger towards it. The feelings she undergoes are not familiar to her; they argue, and at the end of the argument, Saul claims that Anna is using him for the purpose of being happy since she desires a fulfilling relationship and implicitly demands it from Saul. This moment is another instance of Saul's mirroring Anna back to her self. She has been detached from her feelings for so long, now she is invited to reciprocate with Saul, and sew the missing parts of the patchwork back to the whole. After the argument, they go for a coffee and have some chat over topics such as politics and Saul's life in America. Despite the devastating feelings she has been experiencing, she is apparently a few steps closer to her dialogic convergence. Causes that trigger Anna's jealousy do not end for sure, and they culminate in "switching on" Anna's receptor points. During this time, they continue getting intimate, having sex, then detaching due to Anna's jealousy, grief and anger at several occasions. All these help to peel many layers of Anna's monologic posture, and open her to a dialogic expansion. Also, at the end of one sexual intercourse where Saul acts hostile to the degree of violence, Anna says she feels "freed forever by being hurt by him in this way" (p. 582), perceiving the intercourse as a genuine experience of a heartbeat. In other words, she recognizes and affirms Saul's presence is the context he lives.

Saul's contribution to Anna's journey towards the dialogic self perhaps becomes most obvious as he urges her on keeping a single notebook, which is the Golden notebook. He questions Anna on why she keeps four separate notebooks as a writer, and Anna makes her mind on having a single notebook by stating that she "will pack away the four notebooks" and start keeping "a new notebook, all of [herself] in one book" (p. 607). This moment is the breaking point in her perception of life, writing, and everything she had previously been distanced to; moreover, she starts allowing the outer messages given to her self by another, which declares the last step to the Bakhtinian dialogic self . She is about to rejoice in the togetherness, the harmony, the merge of her emotions; they will exist all

at once for the constitution of the dialogic self. She will convey her experiences together with the chaos they emerge from, and gather them on a common platform to mingle without transforming into one another. As Mona Knapp suggests, the Golden notebook operates like a means of compounding what Anna has gone through during her journey in the previous notebooks (p. 54); but further to that, it is an occasion for Anna to fully embrace her self. With Saul's impact on her, and his suggestion of the first line of her novel to come, *Free Women*, she succeeds at putting together a cumulation of her own experiences and the novel's fictional characterization, which is another indicative of the new, dialogic Anna. In this way, the novel she left aside unfinished at the beginning of *The Notebook* is one step closer to completion. Regarding her relationship with Saul, it is now obvious that she employs different aspects of her self while interacting with him; in an instance of jealousy, while he tries to refute he has slept with another woman, she says: "I did not believe him, but the Anna in his arms believed him, even while I watched the two of us playing out these roles, incredulous that we were capable of such melodrama" (p. 612). What she describes as "incredulous" is, indeed, the expansion of perspectives, and the ability in seeing the possibilities, which she is newly introduced to. With respect to Saul's position, it should be noted that he functions as a mere figure in Anna's dialogic evolution. He is portrayed as a character unlikely to change; he is, indeed, the trigger for Anna's process.

Janna's Journey to Dialogic Self in *The Diary of a Good Neighbour*

As a fictional text, *The Diary of a Good Neighbour* (1983) employs a plot in which widespread social attitudes are entrenched. The novel issues the companionship flourishing between Janna and an elderly woman, Maudie, despite their differing educational, social and personal backgrounds. Janna's dialogic evolution is narrated in concordance with the companionship she develops with the elderly woman. Among the novel's motifs are illness and isolating oneself, depressing childhood memories, anger toward the husband, and feeling of filth, since Maudie is constantly kept in the house. Barbara Frey Waxman considers this novel as a *reifungsroman,* which issues the protagonist's "ripening and maturing in an emotional and philosophical way" (1985, p. 319). The connection emerging between Janna and Maudie changes the perception of old age as the load into some gift Janna acquires in return for looking after the very old (Lessing, 1983, p. 66).

As a middle-aged woman and the editor of a women's magazine, Janna defines herself as a stylish female proud of her expertise in fashion. She expresses herself further in this case:

> Mother used to say what I spent on my face and my clothes would feed a family. True. It's no good pretending I regret that. It sometimes seems to me now it was the best thing in my life that – going into the office in the morning, knowing how I looked. … Well, I've that if nothing else. I used to buy three, four dresses a week. I used to wear them once or twice, then into jumble. (p. 15)

Janna identifies herself within a culture that magnifies consumption, and builds up a fast style of living. At a point in her life, she gives up "disposable" fashion and starts following a "classical-expensive" fashion, finding it more effectual in the world of consumption. Instead of spending effort for establishing genuine connections with people, she pleases herself by investing her resources in her physical looks. Indeed, too much concentration on the appearance enables a space where she ensures her personal mastery. This is also the space where she protects herself from the emotional pain she would undergo upon losing her mother and husband due to illness. Janna is quite similar to Anna in that both avoid feeling their emotions to the fullest. She is so assertive in this respect that a "madly expensive" dress can be "a bulwark against chaos" (p. 102). She starts keeping a diary even though she seems not to be emotionally devoured by their death. She also writes down her projections in everyday life.

By the time Joyce, one of her colleagues, quits job, Janna decides to pick a part-time position by leaving her full-time editorship. This is also the time when Janna develops a friendship with Maudie, refrains from the giant fashion market as she lessens the density of her activity at the magazine and detaches herself from frequent shopping. As she meets the elderly protagonist, the direction of her focus completely changes and she depicts the meeting moment as she has seen "an old witch", an "old creature" (p. 12). Janna's meeting Maudie corresponds to the time when she undergoes the first and second stages of the dialogic formation of self in an instant. Janna's and Anna's journeys to the dialogic self differ in that Janna's start at the beginning of *The Diary* and sprawls over the plot, whereas Anna starts taking steps into the dialogic recognition towards the end of *The Notebook*.

The huge difference between Janna's and Maudie's individual concentrations is remarkable when they first get together. While Janna shops some make-up products to polish her physical appearance, Maudie is seen buying aspirin since she suffers from chronical pain and tries to relieve herself. In order to complete her purchase, she needs to ask for Janna's support. Following this, the reader feels the vast space between the worlds of these two characters as Janna accompanies Maudie to her flat and happens to see the harsh living conditions in which Maudie survives. The amount of dust and rubbish in the house shocks her. There are also old newspapers, clothes and "everything you can think of" (p. 23) scattered all around. This aspect of Maudie as a saver and piler of all things she possesses is so alien to Janna; she is accustomed to investing, spending and then disposing, which could also be noted as reflective of her self. While Janna takes shelter in remaining a fast consumer, it transpires in exactly the opposite way on Maudie's side; she feels secure as she saves her clothes and goods despite the dirt accumulating with them. She even takes the clothes Janna throws into the wastebasket because of the excrement on them back out. Her house, with the collection of dirt and waste in it, also operates as the macrocosm in which her body, the microcosm, keeps the illnesses and filth to itself, and seems to prolong the distance between the two characters even further. It is not wrong to say that at this stage, Janna's perception would be monologic, cultivated only through her own lens and established set of concepts. The breaking point eventuates with

Janna's re-conceptualization of waste, which also foreshadows the third step to the Bakhtinian self. The initial reflections reaching her from Maudie's world unfold as she says: "I thought of how [me and my colleagues at the magazine] wrote about decor and furniture and colours – how taste changed, how we all threw things out and got bored with everything" (p. 22). Stepping onto the dialogic bridge, she starts to feel the differences between the constructs of the two age groups; this happens only because she perceives Maudie's existence in the context she lives.

As Janna and Maudie get to know each other on a deeper level, Janna starts exploring the other through her self, where she gets into stages resonating with the steps of the dialogic perception. Her previous self had not discovered much about the elderly people. Currently, however, she can spot them anytime, anywhere, as she states: "I thought how I rushed along the pavements every day and had never seen Mrs. Fowler, but she lived near me, and suddenly I looked up and down the streets and saw-old women. Old men too, but mostly old women" (p. 13). Her interaction with Maudie opens the gate to conceiving life from the dimension of transience. A fundamental fact of life, human mortality was a thing Janna had not wished to contemplate on before, as proven by her inanimate reaction against the two deaths she witnessed in her family. Janna bears down on the fact that she will get as old as Maudie some day, and this is the next moment on her way to weave a dialogic net with her self. Now she is on the fourth stage towards her dialogic self, ready to let the messages conveyed through Maudie's presence in. She does not observe old age as the last step of a decline anymore; rather, she starts seeing a certain value attached to the elderly, a meaning beyond grouping, categorizing, or separating. Maudie's old age, hence, is nothing but a point in time, full of experiences.

Janna's acquaintance with Maudie does not solely mean the unintentional union of two women; it means their meeting, clash, getting close, and lastly, upon the dialogue generated by two differing backgrounds, the dialogic evolution of the self. Living life in two different mindsets, they bring their own social, economic, and moral attitudes to the fore. Lessing accredits Maudie as the factor on Janna's dialogic self formation. Her work experience as a milliner inspires Janna since she has keen interest in fashion. She feeds her thoughts with Maudie's experiences and turns them into inspiring references in her journal writing. She even forms the entry part of her diary with Maudie's, and then, several other characters' viewpoints. The reader witnesses Maudie's frequent narrations to Janna about the story with her husband and how she has been struggling with her poor finances since then. Both sadly and courageously, she confesses those days were the worst for her, and people were quite far from empathizing with her. Learning that she encountered comments such as: "Why don't you sell your locket, if you're so poor. … Have you got personal belongings, we can't keep people who have their own resources" (p. 98), the reader, too, gets into the harsh realm where Maudie led her life, and just as Janna does, understands the reason why Maudie is distressed as she currently is. Janna takes another step towards the dialogic self when, being a 49-year-old and thinking as a 90-year-old woman, she voids the Anglo-American polarization of the young and the elderly

(Waxman, 1990, p. 62). Instead of communicating via monologic patterns, the new interaction between the two women provides Janna with the unique, organic exchange of meanings required in her evolution.

Janna is, in a way, compelled to evaluate Maudie's perspective of life. Her entrance to the world of this elderly woman brings about the birth of possibilities through which she, someone different from Maudie but in an active connection with her, will be able to help her. She is aware that Maudie mostly dislikes her, finding her uncaring, cruel (p. 120). Janna acknowledges the elderly woman in the social setting she belongs to. Her emotions, which she prefers dismissing in many aspects of her life, are deeply influenced. However, she does not let her own limits possess the stage and mix with Maudie's. Lessing portrays both women naked, with all their humane traits, errors and monologic postures. They, specifically Janna, then tend to show a considerable improvement from where they started. Janna does not hesitate to make mistakes, learn from them, and give another try. As this relationship continues on the basis of receiving and giving, Janna's observation of Maudie naturally penetrates her monologic being.

Janna's exposure to the physical conditions of the elderly woman is, undoubtedly, the trigger to her softening the rules through which she conceptualized her self. While, in her previous mindset, her mere focus was the welfare of her own self and body, now she gets to do both the physical and the emotional work required to remedy an old body and honor her living. The young woman, keen on her style and looks, comes to the point of searching for woods in a trash container to burn at Maudie's fireplace. At the later stage of her life, she gets creative in her profession and writes novels with romantic and sociological themes, carrying the traces of her new self created by Maudie's existence. Janna's interest in her shortly turns into a feeling of responsibility toward her. This is evident when she undertakes giving Maudie a bath following her illness. She takes care of washing her "private parts" while the water dribbles down her body. Then, she takes her out of the bath and dresses her, first trying to find clean clothes. Meanwhile, Maudie is shameful and totally reflective of how humiliated she feels with all this sickness, poverty and elderliness. At this point, Janna is pretty careful about not hurting her (p. 63). This reveals that Janna has fully embraced a concept of the other, the elderly, as integral with her self. She even starts to muse over her own body image and compare it with the inescapable, predestined reality of a human, ageing:

> I have only to break a bone the size of a chicken's rib, I have only to slip once on my bathroom floor, … at any moment, fate may strike me with one of a hundred illnesses, or accidents … and there you are, I shall be grounded … solitude, that great gift, is dependent on health … and now I greet each day with … what a marvellous, precious thing, that I don't need anyone to assist me through this day, I can do it all myself. (pp. 174–175)

This can be interpreted as Janna's perception of the body getting close to another. They are two bodies of the same kind now; the only factor separating them from each other is "temporality" since "Maudie's body is Jane's future self" (Pickard, 2021, p. 122).

From this time on, life slows down for Janna. Values and emotions she had previously suppressed in the guise of busy work life start coming to the surface. Opening her self up to new details through Maudie causes her blockage of not being able to lament the two deaths she witnessed to get dissolved as well; she now feels that she suppressed her own pain throughout the past years, and they are now ready to be felt, seen, and honored, enabling her spiritual wisdom. Such a deepening in a person's world was ensured only through her approach to the other outside of her self, reaching an understanding of that other without totally leaving her own skill of judgment behind, and concluding that the notion of disgust juxtaposed with an elderly body exists side by side with its grace. This situation is "both repugnant and holy" (p. 20). Her mind is preoccupied by this new perspective now. She says that she "could learn real slow full enjoyment from the very old, who sit on a bench and watch people passing, watch a leaf balancing on the kerb's edge"; she watches "[a] shopping basket belong[ing] to a girl who has a child in it [and] is in love with the child. . . watched by old people who smile with them" (p. 174). Encountering with Maudie's filthy body and all the fresh meanings entering her world earns Janna what was previously missing, which later on will affect her individual relationships with her workmates and nieces, or her areas of interest.

In another instance, Maudie feels anxious about the possibility that she will be made to abandon her house due to its extremely poor conditions and her health risk. So, she stubbornly argues for her freedom in decision-making. Janna assists her in this process with her new, dialogic form of the self. While the old woman is blaming herself for not being able to keep the house neat and tidy anymore because of her bad health, for instance, Janna looks around, and thinks how beautifully this old woman managed to preserve some objects and photos from her past (p. 211). Therefore, it is correct to state that Janna has developed a dialogic sense of self, also leading to her dialogic connection with Maudie. Like Saul in *The Notebook*, Maudie is observed as the assisting figure in the formation of Janna's dialogic self. Both Saul and Maudie are functional characters in that they serve to initiate a period of change with their existence.

In *The Diary*, what Lessing suggests with the character of Janna, just as she does in *The Notebook* with Anna, is not an idea of a compound unity but a union within the self, in which divisions simultaneously partake. It would be spot-on, in this case, to claim that Bakhtin's dialogism is taken out of the realm of language and performed by Anna and Janna in their identity transformation. Just as language in Bakhtinian terms is supposed to be a dialogic bridge between human and the world, the bridge these women set between their selves and attitude to the elderly and authorship is set up as dialogic. This bridge is built with exchanges, reciprocities, conflicts, and feelings, which are all real and alive.

Conclusion

It could be noted, then, under the light of Bakhtin's dialogic perspective, that the conceptualization of an established self and the creation of a dialogic relation both within self and to the other are on opposite grounds to one another. Traditional discourses of self, with all fixed beliefs, codes and norms, are

monologic, while a receptive, living concept of self is dialogic. Both novels may even pinpoint various meanings of self in various reading settings since readers re-produce meanings as their selves are, from a Bakhtinian point of view, always in the melting pot due to changing dynamics of their lives and perceptions. As Bakhtin suggests, dialogues are constantly on the way of re-production and the last word can never be said (1986b, p. 170).

The expression of oneself is limitless just as a dialogue is; it exceeds time and space. Temporality and contingency are what generate the dialogic perception. When two given polarities are juxtaposed, they do not carry out the good-and-bad, proper-and-improper traits; they both serve in and contribute to the open-ended meaning of a being, an utterance, or a sign. In this multiplicity may one recognize the real, dialogic constitution. Similar to Bakhtin, Lessing rejects a style incorporating different ideas in a single basket; on the other hand, she is supportive of an interactive web of exchanges. Both novels embody this with the perception of life the two protagonists consequently adopt; unity in their dialogic journeys is a concept no more than the gathering of infinite singularities and the creation of a phantasmal integrity. The reflection of this integrity becomes visible when, in *The Diary*, Janna sees her future self upon looking at Maudie, and in *The Notebook*, Anna decides to keep the last notebook, which is able to involve many fragments and which brings the novel to end in an unexpected manner. Both novels end with the merge of the several aspects of the self, the former with Janna's expansion toward a more caring mindset regarding life and the elderly, and the latter, with Anna's progress into a more sophisticated way of perceiving life, literature and pencraft. Though in different scenarios, both women leave their monologic postures behind, lay their claim on their forlorn pieces, and keep on their life journey.

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Translating Cultural Items Pertaining to African-American Culture: Three Turkish Translations of Hughes' *Merry-Go-Round*

Afrikan-Amerikan Kültürüne Özgü Ögelerin Çevirisi: Hughes'un *Merry-Go-Round* Şiirinin Üç Türkçe Çevirisi

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Abstract
This study focuses on the translation of cultural items specific to African-American culture through the case of three Turkish translations of Langston Hughes' poem 'Merry-Go-Round' by Necati Cumalı (1961), Özcan Özbilge (1985) and Cevat Çapan (1988). Drawing on Newmark's (1988) and Vlahov and Florin's (1969) categorizations of cultural items and Kansu-Yetkiner et al.'s (2018) classification of translation strategies for cultural items, the study analyzes source text and target text cultural items descriptively and comparatively. By doing so, the study seeks to determine whether the translators opt for domestication or foreignization in translating items specific to African-American culture into Turkish. The findings are examined along with paratextual elements from the books which feature the three translations to establish justifications for translators' tendency towards domestication or foreignization. In conclusion, it is argued that regardless of their tendencies, the translators' strategies cannot be completely placed at one end of an axis of domestication and foreignization but they are somewhere in-between due to different considerations such as stylistic and cultural norms of the source and target cultures.
Keywords: Langston Hughes, *Merry-Go-Round*, poetry translation, cultural items, domestication, foreignization

Öz
Bu çalışma, Langston Hughes tarafından yazılmış 'Merry-Go-Round' isimli şiirin Necati Cumalı (1961), Özcan Özbilge (1985) ve Cevat Çapan (1988) tarafından yapılan üç Türkçe çevirisine odaklanarak Afrikan-Amerikan kültürüne özgü ögelerin çevirisini incelemektedir. Söz konusu çalışma, Newmark (1988) ve Vlahov ve Florin'in kültürel öge kategorilerini ve Kansu-Yetkiner ve diğerlerinin (2018) kültürel öge çevirisi için kullanılan strateji sınıflandırmasını kullanarak, kaynak ve erek metinlerdeki kültürel ögeleri betimleyici ve karşılaştırmalı olarak irdelemektedir. Bu bağlamda, çalışma Afrikan-Amerikan kültürüne özgü ögelerin Türkçe'ye çevirisinde çevirmenlerin yerlileştirme ve yabancılaştırma stratejilerinden hangilerini daha çok tercih ettiklerini belirlemeyi amaçlamaktadır. Bulgular, şiirlerin dâhil olduğu üç kitaptaki yanmetin ögelerine de başvurarak çevirmenlerin yerlileştirme veya yabancılaştırma eğilimlerine bir açıklama getirmek üzere tartışılmaktadır. Sonuç olarak, çevirmenlerin genel eğilimleri fark etmeksizin, kullandıkları stratejilerin tümünün bir yerlileştirme ve yabancılaştırma

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eksenin karşıt uçlarında değil, kaynak ve erek kültürlerin biçemsel ve kültürel normları doğrultusunda ortada bir yerlerde olduğu kanısına varılmıştır.
Anahtar Kelime: Langston Hughes, *Merry-Go-Round*, şiir çevirisi, kültürel ögeler, yerlileştirme, yabancılaştırma

Introduction

Cultural items are at the forefront in translation studies, especially those focusing on literary works, as "for any case and for any moment, translation mixes two or more cultures" (Aixela. 1996, p. 52). In the case of translation of literary works pertaining to a specific culture with its own specific "series of habits, value judgements, classification systems" which may differ from those of the target culture, translators tend to pay special attention to cultural items such as those mentioned above (Aixela, 1996, p. 53). Being one of the most significant units of analysis in translation studies, cultural items are treated in a considerable number of studies (see for example: Kansu-Yetkiner et al., 2018; Korkmaz, 2016; Narváez & Zambrana, 2014; Pralas 2012; Tekalp, 2017; Ünsal, 2020). In line with these studies, the present article focuses on the translation of cultural items pertaining to African-American culture, which, to the best of researcher's knowledge, is under-researched particularly in terms of the language pair English-Turkish. This language pair is deemed especially interesting in that Turkish audience does not possess a similar race consciousness based on skin color as is the case with American audience. This begs the question whether the translators opt for domesticating or foreignizing strategies –in other words, whether they "conserve" or "substitute" (Aixela 1996) the items pertaining to the source culture–in introducing African-American culture to the Turkish audience.

In answering this question, the present article focuses on the case of the three Turkish translations of Langston Hughes' poem 'Merry-Go-Round' by Necati Cumalı (1961), Özcan Özbilge (1985) and Cevat Çapan (1988). This poem is chosen as there are no translation (or for that matter, literary) critiques on it to the best of the author's knowledge. Furthermore, despite being a short piece, the poem does include many cultural items and has three different Turkish translations available. The poem in question revolves around the theme 'segregation'. Based on the premise that in dealing with this theme, which is a foreign concept for Turkish audience to start with, Hughes uses a range of items specific to African-American culture, the present study seeks to address the following research question: What are the strategies used in translating cultural items pertaining to the African-American culture and in particular, to the theme segregation into Turkish? In so doing, first, the cultural items that Hughes uses are categorized, using Newmark (1988) and Vlahov and Florin's (1969) categorizations of cultural items and second, all cultural items and their Turkish translations are analyzed descriptively and comparatively, using Kansu-Yetkiner et al.'s (2018) classification of translation

strategies–based on Newmark's (1988) and Aixela's (1996) sets of strategies–for cultural items. The following section explains the theoretical and methodological framework of this study, concentrating particularly on the above-mentioned tools for categorization and classification of translation strategies. This is followed by sections providing contextual information such as a discussion of Hughes' poetry and a note on segregation. Then, the translation of cultural items is analyzed and the findings are discussed along with findings from paratextual elements from the three books which feature the three translations in question.

Theoretical and Methodological Framework

Translation studies that focus on the translation of cultural items are enabled by the categorizations of cultural items by various scholars. For the purposes of this study, Newmark (1988) and Vlahov and Florin's (1969) categorizations are listed here since items specific to African-American (or American) culture used by Hughes in "Merry-Go-Round" overlap with some of the categories pertaining to them. To begin with, Newmark (1998, p. 95) lists five titles under which cultural items can be categorized: (1) ecology (i.e., flora, fauna, winds, plains, hills); (2) material culture (i.e., food, clothes, houses and towns, transportation); (3) social culture (work and leisure); (4) organizations, customs, activities, procedures and concepts (i.e., those which are political and administrative, religious, artistic); (5) gestures and habits. For Vlahov and Florin (1969, as cited in Kansu-Yetkiner et al., 2018), there are also five categories of cultural items: (1) geography; (2) ethnography (i.e., food, beverages, clothing, places, furniture, transportation, vehicles, occupations, equipment); (3) arts and culture (i.e., music, dance, instruments, holidays, festivals, games, rituals); (4) ethnicity (i.e., individual's names, nicknames, labels, epithets, pseudonyms); (5) socio-politics (administrative/regional units, offices, representation offices, military units, ranks and titles).

In identifying the cultural items that Hughes uses in the poem in question, both of the above-given categorizations proved useful. For example, 'Down South' is clearly a cultural item that can be categorized under Vlahov and Florin's geography in that it signifies the location which was the womb of segregation. Furthermore, 'colored' and 'Jim Crow car' can be categorized under Vlahov and Florin's ethnicity and ethnography, respectively: A term used as a racial label by African-Americans, the former can be taken as an item pertaining to ethnicity of the Black people. The latter refers to the cars that African-Americans could board on trains and therefore, is an example of a cultural item relevant to transportation means offered to African-Americans at the time. In addition to these, Newmark's social culture category is deemed important as Hughes uses a couple of cultural items which fit into this category, i.e., the address word 'mister' used by Blacks in referring to whites and an instance of regional diction ('ain't'). Although Newmark deals with culture-specific concepts, rather than language-related elements, under this category, Hughes' use

of the aforementioned linguistic elements can be examined under the very category in that language constitutes an important part of social cultures of societies.

In their study analyzing the translation of environment-based cultural items in children's literature, Kansu-Yetkiner et al. (2018) argue that translation studies generally revolve around the strategies of domestication and foreignization, especially in the case of cultural items. Along similar lines, Aixela (1996) claims that translation strategies used in treating cultural items range from conversation to naturalization, which change in line with target culture's tolerance to items pertaining to a new and foreign culture. On the other hand, Kansu-Yetkiner et al.'s (2018) analysis is not limited to these two polar opposites but rather is based on three strategies, which are (1) word-for-word translation of the cultural items entailing no interference by the translator, (2) domestication of the cultural items entailing adjustment to target culture's norms and values, and (3) foreignization of the cultural items entailing loyalty to source culture's norms and values.

Creating a domesticating or foreignizing effect can be enabled through the use of various strategies. Kansu-Yetkiner et al. (2018) list various sub-strategies under the overall strategies of domestication and foreignization by adapting Newmark's (1988) and Aixela's (1996) strategies. This study employs this set of strategies, with the addition of one of Aixela's strategies that is not included in Kansu-Yetkiner et al.'s strategies, in analyzing the three Turkish translations of 'Merry-Go-Round':

- Domestication
  - Synonym: Using different words which convey the same concept or entity.
  - Limited Universalization: Using a word which exists in the source language but is also familiar to the target language reader.
  - Absolute Universalization: Using a generic term for a more specific term.
  - Paraphrase: Translating a term foreign to the target reader by explaining it (however, without letting the reader know that it is a foreign term).
  - Adaptation: Translating the cultural item in the source language through its cultural equivalent in the target language.
  - Omission: Deleting the source language cultural item in the target text.
  - Explicitation: Adding words that do not exist in the source text to the target text to enable better comprehension for the target reader.
  - Componential analysis: Using a similar word in meaning instead of its word-for-word equivalent.
- Foreignization
  - Extratextual gloss: Using explanatory material such as translator's notes, footnotes, etc.
  - Intratextual gloss: Explaining a term within the target text but by underlining that the term is foreign to the target reader.
  - Ortographic adaptation/Transcription: Transcribing the term in the target language without translating it.

- Repetition: Using the source language word as it is without changing anything.
- Calque: Word-for-word translation of the source language term by retaining the structure.
- Couplets, triplets: Using more than one strategy to overcome a translation challenge.
- Loan Words: Using words of foreign origin in the target text.
- Linguistic translation: Using a denotatively very close reference to the original while increasing the comprehensibility by employing a target language term that can be regarded as pertaining to source culture.

Hughes, Harlem Renaissance and "Merry-Go-Round"

Langston Hughes (1902-1967) is a poet, writer, playwright, essayist, journalist, translator and historian, and a key name in the Harlem Renaissance (Brown, 2006; Howes, 2001). His literary debut was his well-known poem "The Negro Speaks of Rivers" which was published in *The Crisis* in 1921, establishing him as an important poet of the Black literature (Brown, 2006; de Santis, 20005; Howes, 2001). His works were highly influenced by the racial prejudice and discrimination that people of color faced in the USA (Brown 2006). He also wrote about Harlem and African-American arts and culture, especially about jazz and blues as can be seen in his famous, highly musical poem "The Weary Blues." As a matter of fact, he can be considered one of the founders of a certain type of lyric poetry which includes elements of Black vernacular and blues (Brown, 2006; de Santis, 2005; Smethurst, 2007).

As mentioned, Hughes' body of works includes texts and poems that are products of Hughes' social awareness. In fact, in his renowned essay "The Negro Artist and the Racial Mountain" (1926) and statement entitled "To Negro Writers" (1935), Hughes urges Black artists to produce socially-aware works. In the former, stating that the bulk of his poetry is "racial in theme and treatment", he unsparingly criticizes artists who seek to hide their Black identity through the following lines:

> So I am ashamed for the black poet who says, "I want to be a poet, not a Negro poet," as though his own racial world were not as interesting as any other world. I am ashamed, too, for the colored artist who runs from the painting of Negro faces to the painting of sunsets after the manner of the academicians because he fears the strange un-whiteness of his own features. An artist must be free to choose what he does, certainly, but he must also never be afraid to do what he might choose. (Hughes, 1926)

Additionally, in the above-mentioned statement, he argues that "inequalities of the past" need to be eradicated and this can be done through "exposure" of these in the Black writing. He further argues that this is the duty of "American Negro writers", who need to do their part in bringing about change (Hughes & Berry, 1973, p. 125). In line with his beliefs, Hughes' works also focus on such themes/issues as the Black

experience, slavery, segregation, Jim Crow laws and so on (de Santis, 2005). This, of course, is a result of Hughes' own life experiences. Smethurst (2007, p. 113) discusses that Hughes is "part of the first generation of black artists and intellectuals to grow up after the final triumph of Jim Crow in the South". Moreover, he "matured during the second wave of Jim Crow that saw the establishment of often extraordinarily rigid patterns of residential segregation in the cities of the North and South" (ibid).

As it is the case with Hughes' works, political propaganda was indeed among the aims of Harlem Renaissance, which had "advancement of the Black race" among its themes (Howes, 2001, 35). While for some artists of the time this meant showing African-Americans at their best, some–like Hughes–believed in depicting:

> the whole spectrum of African American people, situations, and communities, just as they really were. In their fiction and poetry they used the latest Harlem slang as well as rural dialect and (in Hughes's case) rhythms taken from jazz and blues music. They created a portrait of Harlem that included prostitutes, homosexuals, rent parties, and poverty—in other words, the real world they saw around them. (ibid, 36)

As a poet who reflected the Black experience through the means of realism, Hughes was criticized for having "reinforced white stereotypes about African American life" (ibid, 59). However, this did not impel him to shy away from using realism. As a matter of fact, in the 1930s, his poetry became so realistic that it explicitly showed persecution of African-Americans and thus, assumed a "more militant" position (ibid, 60). His poetry collections entitled *Shakespeare in Harlem* (1942), which includes 'Merry-Go-Round', and *One Way Ticket* (1949) reflect this stance in that they show how "bitterness and despair" befell over Harlem due to the Great Depression, which affected the African-Americans much more than other Americans due to unfair conditions under which they had to live (ibid, 60).

Although unrelated to the Great Depression, bitterness indeed prevails in 'Merry-Go-Round'. The poem is written from the perspective of a little African-American boy who wants to ride a merry-go-round at the carnival. Being used to segregation that he apparently regularly faces in the South, where he comes from, the little child is perplexed as he cannot find a Jim Crow horse, i.e., one that Black children can ride, and thus, cannot go on the merry-go-round. Bitterness and anguish are particularly apparent in lines 4-9, in which the child talks about how the Black and white people cannot sit side by side in the South, especially on public transportation, i.e., busses and trains. As mentioned earlier, Hughes did experience Jim Crow laws throughout his life and therefore, it would be safe to assume that the poem in question is inspired by his own life. Additionally, 'Merry-Go-Round' is cited among Hughes' poems which "document … racial segregation and inequality during the first half of the twentieth century" and are "powerful in their protest of racial segregation" (McCall, 2004, pp. 172-173). Although the poem is rather short, it is rich in cultural items: firstly, it revolves around the theme 'segregation', which,

albeit unwelcome by the Blacks, was a part of American culture at the time. Secondly, it includes such linguistic elements as "mister" and "ain't no," which reflect vocabulary and regional diction used by African-Americans. Thirdly, it includes a couple of racial labels such as "colored" and "black" used by not only the Black people themselves but also the whites in referring to African-Americans.

Historical Background: A Note on Segregation

At this point, it is important to pay some attention to segregation as it is the main theme of 'Merry-Go-Round' which includes cultural items relevant to the very theme. Segregation is "the physical separation of people according to their skin color" (Rasmussen, 1997, p. 2). Although conceptually, it seems that segregation does not target a specific ethnic/racial group, it is African-Americans who experienced segregation for longer than any other group in America. Segregation started as early as the colonial era in America, peaking after the Civil War and Reconstruction to the extent that "it became a way of life in the South" (ibid).

In the beginning of the 20th century, the phrase 'Jim Crow' came to be a regularly used term for segregated areas. The earliest use of the phrase was in 1841 for a railway car demarcated for African-Americans in Massachusetts (Rasmussen, 1997). Jim Crow rules pervaded in many public areas ranging from public transportation to schools; from hospitals to recreational/social areas and amusements like swimming pools, parks, playgrounds, dance halls, bowling alleys, theaters, restaurants and so on; from churches to shops (Rasmussen, 1997; Fremon, 2000).

Segregation became legally sanctioned through the Supreme Court decision *Plessy v. Fergusson* (1896). The case came about when Homer Plessy was arrested for refusing to get off a whites only car on a Louisiana train. The result of the case was the 'separate but equal' rule, according to which: "Blacks could be kept away from whites, as long as both races had comparable facilities. Southern governments strictly enforced the "separate." They all but ignored the "equal"" (Fremon, 2000, 42; Rasmussen, 1997).

As mentioned, segregation applied not only to public transportation but also to many other public spheres. Among them was sites of recreation, including public parks. In fact, Hughes' poem merely reflects the reality that African-Americans were also excluded from whites only amusement parks (McQueeney, 2015; Wolcott, 2006). Even in cases in which Blacks were able to enter certain parks, they were prevented from using facilities and rides. The author Walter Isaacson, for example, gives his witness account of a memory from his childhood in which his cousin's family's African-American housekeeper's son could not ride the merry-go-round in Audubon Park in 1958 because it was a 'whites only' ride (Isaacson, 2009). As a matter of fact, the segregation in amusement parks was so striking that such parks as Gwynn Oak Park and Glen Echo Park became targets of major civil rights campaigns (Wolcott, 2019). Nathan (2011, pp. 3-4) writes that the merry-go-round

of Gwynn Oak Park (which is currently located in the National Mall in Washington, D.C.) witnessed a relevant piece of history: in 1963, Sharon Langley and her family managed to enter the Gwynn Oak Park without any harassment and Sharon, a little Black girl then, rode the merry-go-round as the Park had just changed its 'whites only' policy. All these show that it is very likely for a little Black boy, i.e., the speaker in 'Merry-Go-Round', to experience segregation in a public area like a carnival, which urges him to question his right to ride a horse on a merry-go-round as a Black child.

Analysis of Source Text and Target Texts

Translation of Cultural Items pertaining to Vlahov and Florin's Ethnicity Category

As mentioned previously, Hughes uses some racial labels referring to Black people in this poem. In particular, he uses the term 'colored', once in the introductory line ('colored child') and once in line 5, ('white and colored'). Considering the period in which the poem was written and the fact that the speaker is an African-American child, 'colored' cannot be regarded as an offensive term. In fact, 'colored' was a racial label preferred by African-Americans during the 19th century, which then was replaced by 'Negro' in the early 20th (Smith, 1992). In translating this term, the translators adopt various strategies, which can be seen in Table 1.

Table 1: Translation of the term 'colored'[1]

Source Text (Hughes, 1942)	Target Text 1 (Cumalı, 1961)	Target Text 2 (Özbilge, 1985)	Target Text 3 (Çapan, 1988)
Title and introductory line	Title and introductory line	Title	Title and introductory line
Merry-Go-Round COLORED CHILD AT CARNIVAL	ATLI KARINCA **Rengi bozuk** bir çocuk bayram yerinde	ATLIKARINCA	ATLI KARINCA **Kara derili** çocuk bayram yerinde:
Lines 4-6	Lines 4-6	Lines 4-6	Lines 4-6
Down South where I come from White and colored Can't sit side by side	Güneyde bizim orda Beyazlarla **rengi bozuklar** Oturamazlar yanyana	Aşağıda güneyde, benim geldiğim yerde Beyazlar ve **renkliler** Oturmazlar yanyana	Bizim güney illerinde Yanyana oturmaz Beyazlarla **zenciler**.

[1] Source Text, Target Text 1, Target Text 2 and Target Texts 3 shall henceforth be referred to as ST, TT1, TT2 and TT3, respectively.

To start with Cumalı, his use of the term 'rengi bozuk' (literally translates as 'discolored') can be taken as an example of adaptation as 'renkli/renkliler', the exact equivalent of 'colored', would be, firstly, a more unnatural and so, alien term than 'rengi bozuk', which albeit is an offensive term, unlike 'colored'. Secondly, 'renkli' is a term that is used in Turkish in talking about people with an interesting, fun and unique personality. Therefore, it can be argued that Cumalı does not opt for the exact equivalent of the term potentially because it is rather foreign to the target reader and it can be misconstrued as a personality trait rather than skin color. In this sense, we can argue that by choosing an offensive but simple-to-understand term instead of the exact equivalence, Cumalı creates a speaker who seems to have internalized racism that he faces to the extent that he casually uses an offensive term in talking about his own race, and thus, highlights the severity of the emotional damage that segregation causes on the innocent child.

Özbilge's choice of strategies is somehow more inconsistent. While he uses omission in translating the first use of 'colored' by deleting the whole introductory line, he opts for linguistic translation through the term 'renkliler' in the second use. Although 'renkli' can be considered as the exact equivalent of the term 'colored', it is not necessarily a term used to denote to African-American people in the target culture but, depending on the context it is used, can be understood as such by the target readers knowledgeable about the race issues in the US. By using omission and linguistic translation for the same term, Özbilge employs both domestication and foreignization, respectively. However, whether Özbilge uses omission as he finds the culture specific item ideologically objectionable, as suggested by Aixela (1996), is debatable in that he does not consistently omit (or censor/euphemize) all uses of the term 'colored' as can be seen in the second instance. On the other hand, omitting the introductory line can be stylistic decision, which is the other justification that Aixela (1996) offers for the strategy of omission.

In translating the first use of 'colored' in the introductory line, Çapan uses 'kara derili' (literally translates as 'black/dark skinned'), which can be read as an example of synonym. As mentioned, the exact equivalent for 'colored' in Turkish is 'renkli/renkliler'. It was also mentioned that the term 'colored' was used by African-Americans themselves as a racial label. Therefore, it can be suggested that 'siyah' ('black') could also be taken as an exact equivalent for 'colored' used within the context of this particular poem. Instead of using one of these, Çapan opts for a synonym by using 'kara derili'. For the second use of 'colored', Çapan chooses to use 'zenci', which is a term used in Turkish specifically in referring to Black people. Although, whether the term 'zenci' is connotatively negative (or racist) is open to debate (see Öztin, 2021 for a comprehensive discussion of the term 'zenci'), it can be argued that the term is rather familiar to Turkish audience (Demirtürk, 1997, as cited in Öztin, 2021). Considering these, Çapan's choice can be discussed both from the perspective of limited universalization and adaptation strategies depending on whether we consider 'zenci' as a term that pertains to source culture but is also

familiar to the target reader in that it is a natural term or as the cultural equivalent of the term 'colored'. The former can be argued based on the premise that in the Turkish culture there is no race consciousness based on skin color like in the US and therefore, the term is merely familiar to the Turkish reader and does not connote to anything further than a Black person within the target culture. On the other hand, the latter can be contended if we accept that racial inequality that has existed in the US is currently widely known in the Turkish culture and thus, the reader can understand and has internalized the connotations that come with the term 'zenci' (i.e., that the ethnic group in question is not recognized simply because of their skin color but also because of the unequitable persecution they faced).

In addition to the term "colored," Hughes uses the word 'black' in the very last line of the poem. As mentioned, the term 'colored' was once a term preferred by African-Americans as an identity label. However, in the early 20th century, the word 'Negro' gained upper hand in African-American circles. Then, in the late 1950s and early 1960s, 'Negro' was condemned as it was forced on Blacks by whites. Then, there was a move towards 'Black', which initially received some backlash especially by college students (Smith, 1992). The use of 'black' as a racial label–albeit originally a somewhat negative and unfavorable one–is translated into Turkish by the three translators through various words/phrases, which can be seen in the table below:

Table 2: Translation of the term "black"

ST	TT1	TT2	TT3
Lines 12-13	Lines 12-13	Lines 13-14	Lines 12-13
Where's the horse For a kid that's black?	At hani **Kara** oğlana?	**Siyah** bir çocuğun Binebileceği at hangisi?	Nerede bineceği at **Kara derili** çocuğun?

As can be seen, both Cumalı and Özbilge employ linguistic translation through their respective use of the words 'kara' ('black/dark') and 'siyah' ('black'). On the other hand, Çapan uses the phrase "kara derili" ("black/dark skinned") and thus, explicitates that the word 'black' refers to the speaker's skin color. In this instance, it can be argued that Cumalı and Özbilge opt for a less interventionist and slightly more foreignizing strategy by choosing various exact equivalents for the word 'black' in Turkish, while Çapan domesticates his translation by clarifying that the word 'black' is used in reference to the child's skin color.

Translation of Cultural Items pertaining to Vlahov and Florin's Ethnography Category

As mentioned previously, the poem deals with the theme 'segregation' from the perspective of a Black child. As part of this theme, the speaker mentions 'Jim Crow', once in asking about the whereabouts of the "Jim Crow section" of the merry-go-round and once in talking about the 'Jim Crow cars' that exist on the trains in the

South in lines 1 and 8, respectively. Taking these as examples of cultural items specific to places and transportation sub-categories under Vlahov and Florin's ethnography category, the following table presents translators' choices for these two items:

Table 3: Translation of the term "Jim Crow"

ST1	TT1	TT2	TT3
Lines 1-2	Lines 1-2	Lines 1-2	Lines 1-2
Where is the Jim Crow section On this merry-go-round,	**Zencilerin bölümü** hani Bu atlı karıncada	Bu atlıkarıncanın, bayım, **Jim Crow kısmı** nerede?	Amca, bu atlı karıncanın **Jim Crow bölümü** nerde?
Lines 7-8	Lines 7-8	Lines 7-8	Lines 7-8
Down South on the train There's a Jim Crow car.	Güneyde bizim orda trende Ayrıdır **zencilerin bindiği araba**	Aşağıda güneyde, trenlerde Hep bir **Jim Crow vagonu** vardır	Bizim güneydeki trenlerde Bir **Jim Crow vagonu** takarlar.

It can be seen that both Özbilge and Çapan resort to same strategies in handling the term 'Jim Crow', which is rather foreign to Turkish audience. They both retain 'Jim Crow' as it is and translate the words 'section' and 'car' as 'kısım/bölüm' and 'vagon', respectively. In this sense, we can argue that they use the foreignization-oriented strategies repetition and linguistic translation together. On the contrary, Cumalı opts for a more domestication-oriented strategy, i.e., paraphrasing: for 'Jim Crow section', he uses 'Zencilerin bölümü' ('Section for the black people') and for 'Jim Crow car', 'zencilerin bindiği araba' ('the car that black people board'). Hence, he formulates a completely different phrase explaining what 'Jim Crow' stands for. Also, as mentioned, the word 'zenci' can be considered as a term familiar to the Turkish reader, which means that in paraphrasing the phrases 'Jim Crow section' and 'Jim Crow car', Cumalı further naturalizes his translation through the use of 'zenci'.

Translation of Cultural Items pertaining to Vlahov and Florin's Geography Category

In the section on segregation, we discussed that the period that followed the Civil War and Reconstruction witnessed a peak in segregation in South, where segregation was a part of people's lifestyles. As it is clear in line 4 ('Down South where I come from'), the speaker of the poem is from a Southern state, where he seems to have witnessed segregation, especially on public transport. Considering

that in South, segregation pervaded to the extent that it was in a way internalized by the speaker of the poem, the phrase 'Down South' can be taken as a geographical cultural item pertaining to the segregation theme. As can be seen below, the phrase is used twice in the poem:

Table 4: Translation of the term 'Down South'

ST	TT1	TT2	TT3
Line 4	Line 4	Line 4	Line 4
Down South where I come from	**Güneyde bizim orda**	**Aşağıda güneyde**, benim geldiğim yerde	**Bizim güney** illerinde
Line 7	Line 7	Line 7	Line 7
Down South on the train	**Güneyde bizim orda** trende	**Aşağıda güneyde**, trenlerde	**Bizim güneydeki** trenlerde

In the above table, we can see that Cumalı and Çapan employ similar strategies of domestication, while Özbilge chooses a more foreignization-oriented strategy, i.e., linguistic translation. In both instances, Özbilge uses the phrase 'Aşağıda güneyde', which is a literal translation of 'Down South'. On the other hand, both Cumalı and Çapan explicitate their translations by adding the phrase/word 'bizim orda' and 'bizim' ('our'), respectively. The phrase 'bizim orda' is a colloquial but highly natural way of denoting 'where we are from/where we live' in Turkish. Similarly, 'Bizim güney' ('our South') suggests that the South is where the speaker is from in a way that it connotes belonging. Keeping in mind that the first occurrence of 'Down South' is used along with the phrase 'where I come from' in the source text, the target text phrase/word mentioned might not appear to be a form of addition creating an explicitating effect. However, in the translation of the second use of 'Down South', in which the speaker does not specify that it is the geographical place where he is from, the phrase/word 'bizim orda' and 'bizim' are repeated in both translations. These repeated uses not only add to the musicality of the translated poem but also their second repetitions explain that the speaker is talking about where he is from when he mentions South the second time. All in all, considering the use of explicitation strategy, and that the phrase and word in question are very familiar to the Turkish reader, Cumalı and Çapan seem to have opted for a domesticating effect. Additionally, they further this domesticating effect through the use of colloquialism and adaptation. As can be seen in table 4, instead of the proper spelling of the word 'orada', Cumalı uses the spoken Turkish version of the word, i.e., 'orda'. In the translation of the first instance of 'Down South', in handling the phrase 'where I come from' that follows, Çapan uses the word 'il', which is a word specific to administrative division system in Türkiye, and thus, adapts and explicitates the implied reference to American states for the Turkish audience.

Translation of Cultural Items pertaining to Newmark's Social Culture Category

Lastly, items pertaining to social culture will be analyzed. We can see in the table given below, the speaker uses the word 'Mister' in addressing an unknown person– potentially a white person who works for the carnival, operating the merry-go-round as can be understood by the child's question for him about the Jim Crow section on the merry-go-round. According to Fremon (2000, p. 27), the word 'mister' is one of the words that denoted submission and that Black people used in addressing white people:

> Black and white children often played together in the South. But by the teenage years, their carefree friendships ended. From then on, the white person would be dominant, the black submissive. Blacks were expected to address whites as "mister," "missus," or "miss." Whites addressed blacks as "boy" or "girl." Older blacks were called "uncle" or "auntie."

Table 5: Translation of the term 'mister'

ST	TT1	TT2	TT3
Line 3	Line 3	Line 1	Line 1
… Mister, cause I want to ride?	… Ben de binebilir miyim **amca**?	Bu atlıkarıncanın, **bayım**, …	**Amca**, bu atlı karıncanın …

As can be seen above, Cumalı and Çapan once again opt for similar strategies, while Özbilge goes in a different direction. Both Cumalı and Çapan use the word 'amca', which literally means 'uncle' but can also be used, especially by children, in Turkish in addressing older men in a respectful manner. This means that the translators use a target culture-specific equivalent of a source culture-specific word and hence, the strategy of adaptation. On the other hand, Özbilge uses the word 'bayım' (literally translates as 'sir/mister') and thus, goes for the foreignization-oriented strategy of linguistic translation.

In addition to 'mister', Hughes uses an instance of regional diction in line 10 ('ain't no') as can be seen in the table below, potentially to highlight further the child's Black identity:

Table 6: Translation of the phrase 'ain't no' as an example of regional diction

ST	TT	TT2	TT3
Lines 10-11	Lines 10-11	Lines 12-13	Lines 10-11
But there ain't no back To a merry-go-round	Hani arka sıra Atlı karıncada.	Fakat bir atlıkarıncanın Arkası olmaz; …	Ama atlı karıncanın da Önü arkası olmaz ki!

In this instance, all translators choose to omit the regional diction. This might be because, as Aixela (1996) argues, the culture specific item is unacceptable on stylistic grounds in that it is impossible to render into Turkish. However, as mentioned earlier, in translating 'Down South', Cumalı uses 'orda' twice. Being an example of spoken Turkish, 'orda' can be interpreted as a form of compensation for 'ain't no' as both uses are colloquial.

Discussion of Findings and Conclusion

A closer look at the analysis of three translators' choices in translating cultural items reveals that while Cumalı and Çapan are more domestication-oriented, Özbilge is foreignization-oriented. Both Cumalı and Çapan used strategies of domestication in handling cultural items with the exception of one instance in which they use foreignization. In translating the term 'black' Cumalı opts for linguistic translation through the use of 'siyah' and Çapan uses repetition for 'Jim Crow'. Although the use of 'siyah' for 'black' can be regarded an example of foreignization based on Aixela's (1996) definition of linguistic translation, it can be suggested that it is not a completely foreign term and it is likely that the Turkish reader can understand that it is used in reference to the skin color of African-American people within the context of the poem. On the other hand, 'Jim Crow' would highly likely be a completely foreign term for the Turkish readers who are not particularly interested in American history. Being one of the key cultural items that has strong connotations about the segregation theme, 'Jim Crow' translated through repetition creates a strong foreignizing effect in Çapan's translation despite his tendency to use domestication in general.

Unlike Cumalı and Çapan, Özbilge mostly uses foreignization and his use of domestication is limited to only two instances: once when he omits the first use of the term 'colored' and once when he omits 'ain't no'. However, neither of these can be considered an intentional attempt at domestication. This is, firstly because in translating the second use of the term 'colored', Özbilge employs the foreignization-oriented strategy linguistic translation. This means that he does not omit the other use of the term 'colored' for the sake of domesticating items specific to African-American culture. He might have, however, omitted the introductory line which specifies the speaker and sets the scene in poem due to stylistic concerns as he may have found the particular use of an introductory line objectionable in terms of Turkish poetics. Secondly, in translating the phrase 'ain't no', Özbilge might have chosen omission since, as mentioned, it is a phrase which is impossible to render into Turkish. Then again, the omission of the phrase can be compensated through the use of another colloquial term as it is the case in Cumalı's translation in which he uses an instance of spoken Turkish, i.e., 'orda'.

At this point, an examination of the paratexts provides valuable insights into the translators' individual tendencies to domesticate or foreignize. In the case of

Memleket Özlemi, which encompasses Hughes' poems translated by Cumalı, two sections by an unknown author on Hughes' life and poetry are featured. In these sections, Hughes' Black identity is underlined through the use of words "zenci", "siyahi" ("black"), "rengi bozuk", "kara kardeş" ("dark brother") and so on.[2] These sections further highlight that Hughes' poetry is fueled by his identity and inspired by Harlem. Furthermore, his poetry is regarded as a tool to eliminate prejudices and solve the race problem in America. Although whether Cumalı wrote these sections is unclear, the sections themselves suggest that poems in *Memleket Özlemi* were indeed compiled and published with an awareness about racial inequality in the US. Therefore, we can argue that the collection might have targeted an audience with a similar awareness and capable of understanding fully the connotational intricacies of the cultural items even if they are domesticated. In addition, the back cover of the book suggests that in Hughes' poetry all societies can find themselves regardless of their skin color. The back cover also features a quote by Cumalı which indicates that Hughes is a poet of the unfamiliar. This means that Cumalı might have opted for domestication to render Hughes' poetry more familiar for the Turkish society so that it is easier for them to find themselves in his poetry.

Çağdaş Amerikan Şiiri Antolojisi ('Contemporary American Poetry Anthology'), a collection edited and translated by Çapan that includes poetry by various American poets including Hughes, features brief pieces of information on the poets. Similar to the above-mentioned collection, the piece on Hughes in Çapan's collection highlights his black identity by stating that he is one of the first 'zenci' poets who became famous in America and that he created a type of unique folk poetry which synthetizes jazz music with the white American poetics. Furthermore, Çapan puts forward in his foreword to the collection that he brought together the main movements and prominent masters of 20th century American poetry in his anthology. Therefore, we can argue that Çapan considered Hughes as an important figure in American poetry who should be introduced to the Turkish readers interested in familiarizing themselves with American poets. Since Çapan's aim seems to be to introduce American poetry to the Turkish readers, we can infer that he might have sought to facilitate this by using domesticating translation strategies. In addition, he says that his selection of poems was based on translatability. This means that he observed comprehensibility in choosing poems to translate and for this reason, he also might have opted for domestication to enable further comprehensibility.

[2] As mentioned earlier, whether 'zenci' is an offensive term is a matter of debate. It seems that all three translators use the word 'zenci' in their discussion of Black poetry. However, we believe they do not use it as an offensive word but rather as a word to highlight the black identity. Then again, 'zenci' stems from the Persian word 'zangī' meaning 'rusty, dark skinned, African', which, naturally, can be regarded as an offensive word in that the skin color of Black people is compared to the quality of being rusty. Nevertheless, this study is not concerned with the discussion of the level of offensiveness of the term 'zenci' and so, we avoid making a final judgement. Yet, we prefer using the words 'siyah, siyahi' in talking about Black people in Turkish, and consider them neutral.

Similarly, *Özgürlük Gibi Sözcükler* provides striking information pointing to Özbilge's tendency to foreignize his translations. The book features a 12 page-long foreword entitled 'Langston Hughes ve Zenci Şiiri' ('Langston Hughes and the Black Poetry') written by Özbilge himself. This foreword is a highly detailed text which clearly shows that Özbilge is very informed about Hughes, the development of the Black poetry and the Black poets' zeal for establishing original Black identity in their poetry which is to be distinct from Western poetry. Furthermore, it appears that Özbilge have examined thoroughly Hughes' life and poetry and is aware of the fact that Hughes actively sought to establish distinct Black poetry. Özbilge underlines that Hughes' poetry is inspired by jazz and the stories of the ghetto, and seems to be conscious of the concerns that Hughes had voiced in 'To the Negro Writer': he argues that Hughes sought to lead a type of literature which drew on the Black folk poetry, Black satire and Black music and which would pave the way for the Blacks' political and economic freedom. Furthermore, Özbilge is aware of the fact that Hughes poetry reflected the Black lives as they were and explicitly told the stories of maids, waiters, the Blacks living in the ghetto and so on without euphemizing anything. Considering all these, it would be fair to suggest that Özbilge chose foreignization to retain elements specific to African-American culture as much as possible and be realistic like Hughes is in telling the stories of African-Americans as he was aware that elements pertaining to African-American culture and realistic portrayals of Black lives were important to Hughes. In fact, Özbilge seems to be rather invested in Black poetry: he selected and translated a series of poems by Black poets writing in English and compiled them in a book entitled *Kara Tenli Şiirler* ('Dark Skinned Poems'), which received Yazko[3] award for translated poetry in 1983 (Demiralp, 2020). This being the case, it can be argued that Özbilge naturally adopts a source text-oriented translation approach and therefore, chooses foreignizing translation strategies in order to introduce Black poetry as it is to the Turkish audience. As a matter of fact, Özbilge himself confirms his tendency to foreignize in his afterword to *Özgürlük Gibi Sözcükler* entitled 'Çeviriler Üstüne' ('On the Translations'). He says:

> The black vernacular seen in various parts of the poems is mostly left as it is or translated literally with a translator's note at the bottom of the same page. It was going to be a futile endeavor to find equivalents for the black vernacular items, which developed in and were fueled by a societal conflict based on racial discrimination, in the language of our society, which did not witness a similar conflict in its past. Moreover, as our aim is not to make Turkish but to translate into Turkish, we did not want to harm the unique colors of the poems through such an endeavor. Nevertheless […] we did not shy away from using domestic spoken language in the cases in which, we thought, the two languages corresponded sufficiently, albeit not fully. (Özbilge, 1985, p. 93; author's translation).

[3] A cooperative for writers.

As can be seen here, Özbilge explicitly says that he used foreignizing translation strategies which can be construed as extratextual gloss, transcription, repetition, calque and linguistic translation. A quick examination of the book in question reveals that Özbilge indeed uses extratextual gloss, i.e., he explains what 'Jim Crow' refers to through a translator's note in another poem (see Hughes, 1985, p. 90). Nevertheless, regardless of the translators' personal tendencies to use domestication or foreignization and the justification behind these tendencies, it is clear that none of the translators consistently employ strategies pertaining to either one of these approaches but rather they resort to strategies of the opposite approach when need be. For instance, even though Özbilge is inclined to use foreignization, he uses domestication as can be seen in the case of the translation of 'ain't no'. Similarly, Çapan's inclination towards domestication cannot be observed in the case of the proper noun 'Jim Crow'. Therefore, we can indeed conclude by arguing that translators' choices cannot be positioned at one end of an axis of domestication and foreignization but they are generally somewhere in-between depending on different variables such as stylistic and cultural norms of the source and target cultures and translators' levels of loyalty to these (Kansu-Yetkiner et al., 2018).

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Becomings in *Orlando*: Temporality, Writing and Queerness

Orlando Romanında Oluşumlar: Zamansallık, Yazarlık ve Kuir Olmak

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Abstract
This paper focuses on the relation between the notion of queerness, becoming, and the act of writing in Virginia Woolf's *Orlando: A Biography* (1928). I am employing "becoming" here as an umbrella term to show the relation between queerness and time, and the various mechanisms that are at work in the act of writing by and about women. Queerness and becoming signify a non-monolithic understanding of sexuality, and both terms disrupt the heteronormative norms built around sexual dichotomies, raising awareness of the potentiality of one's transformative capabilities. Queerness as a mode of becoming and in its capacity to destabilize established norms of gender duality is closely tied to temporality since it distorts the linear understanding of time as well. The perception of time is paramount in understanding one's existence, both as a writer and as a woman, especially in the last part of Woolf's novel. This is the moment of modernity in the present, with all its multiplicity, which the writer aspires to capture in order to be the writer of her time. The entire novel is marked by the protagonist, Orlando's effort to complete and become the writer of her manuscript. As Orlando "becomes woman" in the Deleuzian sense, she also becomes the writer of her incomplete text, "The Oak Tree." I argue that only in her queerness, and thus in her uneven relationship with time, does Orlando manage to become a writer and, ironically, become timely.
Keywords: Woolf, *Orlando*, queer, writing, becoming, temporality.

Öz
Bu makale, Virginia Woolf'un *Orlando: Bir Yaşam Öyküsü* (1928) eserindeki kuirlik, oluş hali ve yazma eylemi arasındaki ilişkiye odaklanmaktadır. Burada kullanılan "oluş" kavramı, kadınlar tarafından ve kadınlar üzerine yazma eyleminde işlev gören çeşitli mekanizmalarla beraber kuirlik ve zaman arasındaki ilişkiyi göstermek için kullanılmaktadır. Kuirlik ve oluş, monolitik olmayan bir cinsiyet anlayışına işaret eder ve her iki kavram da cinsiyet ikilikleri etrafında inşa edilmiş heteronormatif normları bozarak, bireyin dönüştürücü kabiliyetlerindeki potansiyele dikkat çeker. Kuirlik, bir "oluş" biçimi olarak cinsiyet ikiliği etrafında kurulmuş olan sabit normları bozma kapasitesiyle, zamanla yakından ilintilidir, çünkü kuirlik çizgisel zaman anlayışını da bozar. Zaman algısı, Woolf'un romanının özellikle son bölümünde bir yazar ve bir kadın olarak kişinin varoluşunu anlaması açısından son derece önemlidir. Bu, yazarın çağının yazarı olmak amacıyla yakalamak istediği, içinde çeşitlilik barındıran şimdiki zamanın modernite ânıdır. Romanın tamamına, ana karakter Orlando'nun kendisinin yazmakta olduğu metni tamamlama ve yazarı olmaya yönelik çabası nüfuz etmektedir. Orlando, Deleuze'ün işaret ettiği anlamda "kadın-olurken," aynı zamanda, yazmakta olduğu "The Oak Tree" metninin de yazarı haline gelir. Böylelikle, bu çalışmada savunulduğu gibi, Orlando yalnız kuirliği, başka bir deyişle, zamanla olan eşitsiz ilişkisi sayesinde yazma

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eylemini başararak bir yazar olabilir ve ironik bir biçimde, içinde bulunduğu zamanı yakalar.
Anahtar Kelimeler: Woolf, kuir, *Orlando*, yazmak, oluşum, zamansallık

Orlando: A Biography (1928) by Virginia Woolf presents us with one of the most unique figures of a queer character in literary history. Not only because Orlando was born as a nobleman in Queen Elizabethan England and later became a woman in Constantinople during his ambassadorship, thus manifesting one of the most extraordinary transformations in literary history, but also because he lived for more than 300 years, he queers time and all the expectations of heteronormative norms. The magical queer transformation does not end there. After Orlando returns to England as a beautiful woman, she spends many years dressing both as a man and as a woman, enjoying both experiences equally. Orlando's transformation thus appears to dominate the entire novel. However, there is another major theme in the novel that can be traced alongside the theme of sexual transformation. The full title of the novel, *Orlando: A Biography*, gestures toward this writing experience that instantly compels the reader to reflect on the genre of biography and what it is supposed to entail. Orlando, the novel's protagonist, is introduced as a 16-year-old young boy who aspires to be a poet himself. Writing seems to be a favorite pastime for this wealthy dilettante, as is apparent in the following, somehow sarcastic sentence: "Thus had been written, before he was twenty-five, some forty-seven plays, histories, romances, poems, some in prose, some in verse; some in French, some in Italian; all romantic, and all along" (1928: 36-37). Orlando writes under an oak tree, and the oak tree, a symbol of strength and endurance, becomes the title of Orlando's lengthy poem, the most precious entity for her[1] that will remain in her bosom for the rest of her life. The poem will be written and rewritten by Orlando till the end of the novel, mapping the quest to find her literary talent and her personal growth.

The novel is therefore an enactment of the genre *künstlerroman*,[2] tracing Orlando's becoming a writer. Through Orlando's becoming a woman and a writer, the space of the novel opens up new possibilities, and it is in this opening that Orlando can move freely and the novel can come into being. As Orlando finishes her poem at the end of the novel, the biography of Orlando is being completed by Woolf herself. Aside from this metafictional aspect, Woolf presents the reader with many instances of writing practices by referring to famous names and the history of English literature. Orlando's adventure with the poet Nick Greene is a satirical allusion to such a chronological literary history. Longing to become a famous

[1] Inasmuch attention I paid to the use of pronouns he/she, her/his, considering the before and after Orlando's sexual transformation, however as in the case of Orlando's ambiguous sexuality since the beginning of the novel, it is not always easy to discern these pronouns. But this confusion in itself may address the indistinct borders of sexuality.

[2] *Künstlerroman* is a term which refers to a type of novel that focuses on the artistic development and creative journey of its protagonist. *A Portrait of the Artist as a Young Man* by James Joyce would be a good example of the genre depicting the intellectual and artistic growth of the main character.

writer, Orlando invites Nick Greene, a poverty-stricken versifier, to stay in his country home in order to get feedback about his work. Instead, Nick Greene writes a scornful and sarcastic poem about Orlando. Frustrated, Orlando accepts the ambassadorship to Constantinople. After his adventurous stay in Constantinople and then with the gypsies in Bursa, she returns to England as a woman, where she socializes with the intellectual London society in the age of Addison, Dryden, and Pope. Somewhere during her unusually long life in the 19th century, and after her husband, Marmaduke Bonthrop Shelmerdine leaves the same day for Cape Horn, Orlando finishes her poem "The Oak Tree". By 1928, she has returned to London, where she is reunited with her friend Greene, now a famous literary critic of the Victorian era, who offers to find a publisher for the poem she has been writing throughout the novel, "The Oak Tree." The manuscript culminates into a full poem by the end of the novel.

Orlando's breaking the boundaries of sexuality by becoming a woman, or at times both man and woman, has close affinity with her becoming a writer. For that account, it is noteworthy to refer to Deleuze and Guattari's thoughts on writing and becoming, more specifically becoming-woman. Deleuze, in his article "Literature and Life" implies a rhizomatic aspect of writing and explains why writing is about "becoming-woman." He states:

> Writing is a question of becoming, always incomplete, always in the midst of being formed, and goes beyond the matter of any livable or lived experience. It is a process, that is, a passage of Life that traverses both the livable and the lived. Writing is inseparable from becoming: in writing, one becomes-woman, becomes-animal, or -vegetable, becomes-molecule, to the point of becoming-imperceptible […] Becoming does not move in the other direction, and one does not become Man, insofar as man presents himself as a dominant form of expression that claims to impose itself on all matter, whereas woman, animal or molecule always has a component of flight that escapes its own formalization. (1997: 225)

According to Deleuze, then, becoming a woman is not a physical transformation into a woman or an attempt to see the world from a woman's perspective. Becoming-woman is a state of being that is not even inherently attached to women; as Deleuze states, "[e]ven when it is a woman who is becoming, she has to become-woman" (1997: 225). As the zone she enters is still beyond her existence, it addresses what she is not. In its capacity to denounce the dominance of the normative heterogeneity of "Man," becoming-woman is an act of minoritizing, deterritorializing the majority. Becoming-woman is transformative, rhizomatic, plural, and interwoven. Claire Colebrook, in her essay, "Queer Aesthetics," points to this relation of absence-presence and states that, for Deleuze and Guattari, "there are styles of becoming, such that any becoming-woman will both encounter something other than itself and rewrite just what that "other" (or woman) is" (2011: 29). Colebrook argues that becoming may turn out to be normative as well as present itself as "self-evident good" only to be framed and limited by our constitutive power, impelling ourselves into self-normativizing (2011: 31).

However, Deleuze's concept of becoming-woman does not "realize and actualize itself, does not flourish into presence, but bears a capacity to annihilate itself, to refuse its ownness in order to attach, transversally, to becomings whose trajectories are external and unmasterable" (2011: 31). Therefore, it is not normative and masterable; it promises something other than itself. Thus, becoming for Deleuze is not predetermined; it takes many deaths to be reborn in various styles of becoming-woman; one becomes woman at the expense of annihilating one's selfhood to become woman. It is worth examining how writing enabled Orlando, or Woolf, for that matter, to encounter something other than herself and its relation to queerness. Could this potentiality in becoming-woman have been used by Woolf in order to fight the heteronormative understanding that dominated the literary scene of her time? Since the novel also has many implications as to the struggles of women writers, could we conclude that only through queer writing can a woman writer come into existence? Is the verb queering the same as the notion of becoming? In order to tackle these questions, I will first investigate the relation between becoming and the notion of queerness, and then, looking at the practices of writing in the novel, I will demonstrate the ways in which the writing experience intersects both with becoming and queering.

The relation between becoming and the notion of queerness may seem obvious to the reader, as both notions indicate a process instead of a closure, open-ended possibilities instead of complying with the norms. Simone de Beauvoir, as early as 1949, in her *The Second Sex,* drew attention to the relation between becoming and queerness with her memorable manifesto, "One is not born a woman, but rather becomes a woman" (1949: 3). With this succinct but powerful statement, Beauvoir points out the fact that gender is a construct but it is also an ongoing process and that the woman is not a fixed, stable category. Beauvoir pointed out that it is in this becoming that one should search for her capabilities, which may be expressed at different stages of her life:

> The human species is forever in a state of change, forever becoming ... [Thus, w]oman is not a completed reality, but rather a becoming, and it is in her becoming that ... her possibilities should be defined. What gives rise to much of the debate is the tendency to reduce her to what she has been, to what she is today, in raising the question of her capabilities; for the fact is that capabilities are clearly manifested only when they have been realized-but the fact is also that when we have to do with a being whose nature is [endless self-overcoming], we can never close the books. (1949: 33-34)

Acknowledging that one is always in the process of becoming as such encourages one to search for one's capabilities, but it also highlights the need to deconstruct established heteronormative categories attached to gender and sexuality, a point of view that gender and queer studies have been building upon ever since.

Eve Kosofsky Sedgwick is one of the prominent scholars of queer studies who elaborated on how becoming and queerness complement each other. In one of her early essays, "Queer and Now," she defines queerness as a multiple, continuous process that cannot be confined within strict boundaries: "the open mesh of

possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning when the constituent elements of anyone's gender, of anyone's sexuality aren't made (or can't be made) to signify monolithically" (2012: 8). Then it would be possible to imagine sexuality beyond the strict formations of the male /female sexual dichotomies. As Elizabeth Grosz argues in her *Volatile Bodies* this dichotomous thinking is always problematic in itself as it ossifies gender roles, fixes their boundaries, and, as expected, the more privileged term in the duality suppresses the other. She writes:

> Dichotomous thinking necessarily hierarchizes and ranks the two polarized terms so that one becomes the privileged term and the other its suppressed, subordinated, negative counterpart. The subordinated term is merely the negation or denial, the absence or privation of the primary term, its fall from grace; the primary term defines itself by expelling its other and in this process establishes its own boundaries and borders to create an identity for itself. (1994: 3)

The suppressed, subordinated, negative counterpart that Grosz mentions would be the quality of otherness attributed to women so that power structures built upon this binary can be consolidated. As a counterclaim, the notion of queerness has been employed to find the ways in which one can envisage female bodies beyond the dualistic understanding of human bodies. Queer as a verb addresses the transformative possibilities of thinking beyond the confines of the strictly formed dualities, and it attempts to deconstruct monolithic and heteronormative categories of gender formation. Not only in relation to sexuality but queering also attests to many other "identity constituting, identity-fracturing discourses that take language, skin, migration, state as their subject matter" (Sedgwick 8). As such, many philosophers and theorists, including Elizabeth Grosz, called for the need to devise "new terms and different conceptual frameworks" to contemplate the body outside the binary pairs (1994: 24).

One possible solution to an alternative mode of thinking against such binarization, according to Deleuze and Guattari, is "to be between, to pass between, the intermezzo" (1987: 277), or, as Grosz mentions, to have a vision of a "both-and relation" (1994: 181). Since one cannot put dualism behind or move on unaffected, according to Grosz the only way to avoid it is to "pass ... through binaries, not in order to reproduce them but to find terms and modes that befuddle their operations, connections that demonstrate the impossibility of their binarization, terms, relations, and practices that link the binarily opposed terms" (1994: 181). Thus, drawing on the fluidity of sexes, the potentiality of their becoming, and their transformative capabilities, one can imagine an alternative concept of female subjectivity, one that exceeds a single female body. The queer mind then operates on many levels; it is provocative, subversive, and perpetually brings in the idea of plurality.

Queerness as a mode of becoming and in its capacity to destabilize established norms of gender duality is closely tied to temporality since it distorts the linear understanding of time, as one can see in the etymology of the term, as noted by

Sedgwick in *Tendencies*, as "a continuing moment, movement, motive—recurrent, eddying, troublant" (1994: xii). Sedgwick writes to denote the fluidity the word suggests, and she continues: "The word "queer" itself means across – it comes from the Indo-European root -twerkw, which also yields the german quer (transverse), Latin torquere (to twist), English athwart" (1994: xii). Queerness indeed troubles the stream of historical time and disrupts heteronormative norms, including straight time. As José Esteban Muñoz mentions, "[q]ueerness's time is a stepping out of the linearity of straight time. Straight time is a self-naturalizing temporality. Straight time's 'presentness' needs to be phenomenologically questioned" (2009: 25).

Queer transformation lies in the heart of *Orlando* because of the magical realist sexual metamorphoses Orlando goes through in Constantinople. The choice of the city, modern Istanbul, of all places where this metamorphosis takes place is meaningful and connotes blurry borders; hence, Istanbul is usually understood to be a city between the East and the West. Orlando, in her particular experience of being a man, then a woman, then at times both, also blurs the borders of gender identity and manages to get out of the monolithic subjectivity. By doing so, Orlando, as Deleuze and Guattari remark, operates "by blocks, blocks of ages, blocks of epochs, blocks of kingdoms of nature, blocks of sexes, forming so many becomings between things, or so many lines of deterritorialization" (1987: 294). Thus, being a man or woman does not address binarily opposed terms in the literary space of the novel, as Orlando's sexuality remains always disputable. Woolf, in the novel, speaks of practices of deterritorialization and the fluidity of sexes as a natural phenomenon, as noted in the following passage: "For here again, we come to a dilemma. Different though the sexes are, they intermix. In every human being, a vacillation from one sex to the other takes place, and often it is only the clothes that keep the male or female likeness, while underneath the sex is the very opposite of what it is above" (1928: 92-93).

It is not only Orlando's becomings that is at stake in the novel. As Pooja Mittal Biswas mentions, queer time appears to be "seductive" in the novel (2020: 55). Sasha attracts Orlando with her androgynous looks. Orlando's failed attempt to unite with Sasha at the beginning might be read as a foreshadowing of discovering his new potential with the chiming of clocks that both signify the end of straight time for Orlando (2020: 48–49). On the other hand, as Biswas mentions, Orlando draws Archduke Harry into queer time (2020: 55). The Archduke desires Orlando, whether as a man or a woman, so much so that he dressed up as a woman to win his heart. And Orlando feels at ease with transgender practices. She gets dressed up as a man, sometimes a woman, and she admits that nothing has changed after his transformation and that she is the same person:

> Orlando looked himself up and down in a long looking-glass, without showing any signs of discomposure […] Orlando had become a woman there is no denying it. But in every other respect, Orlando remained precisely as he had been. The change of sex, though it altered their future, did nothing whatever to alter their identity […] The change seemed to have been

> accomplished painlessly and completely and in such a way that Orlando showed no surprise at it. (1928: 67-68)

As this passage implies, Orlando does not severely feel the pains of transformation from one sex to another. For instance, Orlando's established life resumes after she comes back from Constantinople; she does not receive any reaction from her servants. She loses part of her financial rights for a while but regains them in the end. Sexually, she is as attractive as before. Derek Ryan also argues in *Virginia Woolf and the Materiality of Theory* that there is no "essential difference in identity" after Orlando's sexual metamorphoses (2013: 103). However, quoting Vita-Sackville West's letter, which denounces Woolf's conventional turn at the end of the novel in making Orlando get married and have a child, Ryan makes the point that "it is precisely and paradoxically through Orlando's marriage that Woolf points towards a subversion of heteronormative frameworks of sexuality" (2013: 109). Orlando's relationship with her husband Shelmerdine shows many aspects of queering sexuality in the context of marriage. If dichotomous thinking hierarchizes, suppresses, and subordinates its negative counterpart, as Elizabeth Grosz notes, we can claim that, with its transformative capabilities, Orlando and Shelmerdine present the reader beyond a dualistic understanding of sexual formations. The following short dialogue is an affirmative of it: "Are you positive you aren't a man? Shelmerdine would ask anxiously and Orlando would echo, "Can it be possible you're not a woman?" (1928: 127) In such a fluid relationship, Orlando's and Shelmerdine's mutual language exceeds or deviates from the normative ways of communicating and language. Orlando sends a telegram to Shelmerdine after seeing her old friend Nick Greene in the city that reads: "Life literature Greene toady" and adds "Rattigan Glumphoboo" (1928: 139). A sentence that is devised in such a way that only they can understand it but one that would be senseless in standard, accepted English. Likewise, she names him Shel, Mar, or Bonthrop, which all suggest different connotations in different contexts, reflecting different facets of his identity.

Becoming and *queering* go hand in hand and complement each other, as I pointed out in my analysis so far. Nietzsche, however, associates becoming with historical time and the mainstream and argues that it is important not to get caught by it. Promoting queerness in a defiant mode, Nietzsche asserts that "the time will come, when one will prudently refrain from all constructions of the World-process or even of the history of man; a time when one will regard not the masses but individuals, who form a kind of bridge across the turbulent stream of becoming" (1997: 111). Resonating with Walter Benjamin's notion of historical time, if becoming is circumscribed by historical events, which "keeps piling wreckage upon wreckage" (1968: 257), then it is only through queering, a form of untimeliness," that one can go beyond heteronormative modes of being and against developmental time. The sexual transformation Orlando goes through in the middle of the novel by becoming a woman also marks a split with the personal evolutionary history in the Nietzschean sense; it is not progressive, it is not in tune with the socially shared temporal phases, wherein one is expected to grow up, settle down, start a family, and get old. Orlando, in other words, represents the

queer moment, which is marked by a form of untimeliness, not only because Woolf presents her as a polymorphous identity who gets to live more than an expected life span and that she switched sexes but also because her temporal experience does not follow a heteronormative path: she lives many selves contemporaneously, and the narrative of the novel presents many instances in which we understand that the concept of time does not follow a linear mode based on Cronos. In line with that, instead of the Western progressive time, Woolf follows a magical realist pattern and employs the great frost or later the prolonged damp that casts over England to give a sense of time that regulates the rhythm of life, including the cycle of fertility, as when the century changes overnight and modernity makes itself felt in the urban setting with the trams, cars, and hustle and bustle of the city.

It is at this point, at the juncture of modern temporality, which is briefly described as the "spirit of the age," that Orlando finally feels at home. In the last part of the novel, the striking clocks pin her down to the actual, official moment as the narrator notes the precise date: "And the twelfth stroke of midnight sounded; the twelfth stroke of midnight. Thursday, the eleventh of October, Nineteen hundred and Twenty Eight." (1928: 162) As the images of the past and the present overlap in the last scene, we see Shelmerdine, now a captain, leaping to the ground from an overhead airplane, the dead Queen stepping from her chariot, and an aeroplane standing over Orlando's head. Woolf describes the temporal change with the term "spirit of the age," which also summarizes the mode and the change in Orlando herself. Orlando strongly feels one with this expanded moment. She stands under the great oak and remembers her centuries of adventure.

The desire to keep up with the time of modernity, which in a sense determines where Orlando stands in the scale of progress and linearity, seems to be at odds with queer existence and straight time. If queerness attests to a form of untimeliness, how does Orlando's queerness fit with her desire and insistence to be in tune with her time? The spirit of the age definitely suggests a mode where one can feel the moment in its most exact presentness. However, this present is not a temporal phase in the developmental, linear time of the novel. It does not refer to a time that can be measured but can only be perceived intuitively. Thus, it brings to mind the French philosopher Henri Bergson's subjective and intuitive time that one lives not on the clock, but one that is based on duration. Bergson introduces the term *durée*, attesting to an expanded present, which he defines as the "continuous progress of the past that gnaws into the future and which swells as it advances" (2002: 173). As such, Orlando finds herself in an expanded present, where she sees the past, the present, and even the future at the same time. The traffic in Oxford Street collides with the images of the past, and she remembers the bare mountains in Turkey. The narrator makes a point about the ways in which different people can experience time and various forms of existence that continuously pass the borders of natural life spans to dwell in such an expanded present:

> And indeed, it cannot be denied that the most successful practitioners of the art of life, often unknown people by the way, somehow contrive to

> synchronize the sixty or seventy different times that beat simultaneously in every normal human system so that when eleven strikes, all the rest chime in unison, and the present is neither a violent disruption nor completely forgotten in the past. Of them, we can justly say that they live precisely the sixty-eight or seventy-two years allotted to them on the tombstone. Of the rest some we know to be dead though they walk among us; some are not yet born though they go through the forms of life; others are hundreds of years old though they call themselves thirty-six. (1928: 151)

I have mentioned that queerness has always been marked by its untimely relation to socially shared temporal phases, constant breaking of habits, and constant deaths to be reborn. As the above quote implies, queerness addresses untimeliness; it is a way of becoming, but not through the linear time of Cronos. Yet, Orlando, in the process of becoming a writer, has an issue with being on time! She desires to feel one with the present moment and wants to catch the spirit of the age, which one may befittingly call modernity. She feels this urge soon after delivering her son. First, she notices the immense change in lifestyle, and in a magical realist fashion, she talks about how everything seems to have shrunk and that women have been growing narrow lately as she concentrates on what this age means to her. "There was something definite and distinct about the age" (1928: 147) as she notices the modern experience everywhere around her. The clock chimes and she notes the exact date: "It was 1928. It was the present moment" (1928: 147). She is fascinated and at the same time terrified by the feeling it invokes in her: "No one need wonder that Orlando started, pressed her hand to her heart and turned pale. For what more terrifying revelation can there be than that it is the present moment?" (1928: 147) As she jumps into her motor-car, Orlando searches for an understanding of human temporality (historicity) in the present, and like a flaneur, in the everydayness itself. For instance, she finds it invigorating to be there in the midst of everydayness: This present moment is marked by sensations, ephemeral, spontaneous, fragmented and transitory images of the urban landscape:

> The Old Kent Road was very crowded on Thursday, the eleventh of October 1928. People spilt off the pavement. There were women with shopping bags. Children ran out. There were sales at drapers' shops. Streets widened and narrowed. Long vistas steadily shrunk together. Here was a market. Here was a funeral. Here a procession with banners upon which was written 'Ra-Un', but what else? Meat was very red. Butchers stood at the door. Women almost had their heels sliced off, etc. (1928: 151)

The flaneur's observances of modern experience and the perception of time in the midst of modern urban life would reminisce the reader of Woolf's novel, *Mrs Dalloway* (1925) and its protagonist, Clarissa Dalloway who also manages to merge the temporality of her private world with that of the public world, and has the gift of gliding between these two realms without any effort. A description that comes to the fore in the novel, *Mrs Dalloway* exemplifies this quality. Woolf describes Clarissa Dalloway as a woman who has "the gift to be; to exist; to sum it all up in

the moment" (1925: 147), in order to emphasize her ability to easily create a temporal continuum between different temporal phases. It is as if Woolf wants the reader to realize that existence itself, the ability to endure, and to situate oneself in the world requires an ability that Clarissa Dalloway perfectly displays by summing up the past and the future in the present. In a similar fashion, awareness of time is integral to Orlando's understanding of existing in the world. She is the literary embodiment of such temporality: she is capable of living in two temporalities at once—she brings the past into the present while she experiences the present fully. While, the images of the past, such as mountains of Turkey, Rustum the gypsy, Queen Elizabeth surge into the present in the last chapter, she experiences an expanded present, a conception of time that can be aligned with Henri Bergson's duration (*durée*) which renders the cosmos and the material world as part of a duration.

Bergson elaborates on the connection between the temporal present and bodily existence in cosmos by emphasizing that what one understands of the present consists of the consciousness one has of her body (2002: 127). The body extends in space, experiences sensations, performs movements and becomes therefore the "centre of action" and the "actual state of my becoming, that part of my duration which is in process of growth" (2002: 128). This can be read as an attempt to differentiate between time and space in a human's perception of her own existence in relation to the flowing mass of the material world, which is in a continuous becoming. Within the given cosmos, a person's state of "becoming" suggests a continuing process of "what is being made;" hence "the movement must be linked with the sensation, must prolong it in action" (2002: 127). Bergson concludes that one's consciousness of the present is "already memory" since the person perceives her immediate past in every present moment. Therefore, the person becomes a component of universal becoming; a part of her representation is "ever being born again, the part always present, or rather that which, at each moment, is just past" (2002: 131). The body, being an image that persists amongst other images, constitutes at every moment, "a section of the universal becoming," and therefore becomes a connecting link (2002: 131-132). Orlando, thinking that "now she performed in spirit" of her time, that is, she feels part of the universal becoming and the cosmos, her body feels like an image amongst other images and is connected to the flowing mass of the flowing world. She states that she feels extremely happy, because "she need neither fight her age, nor submit to it; she was of it, yet remained herself. Now, therefore, she could write, and write she did. She wrote. She wrote. She wrote" (1928: 131). Now that Orlando feels she caught the spirit of the age and feel at home with it, she can be transformed into a writer. One might say that growing aware of the potentialities "becoming" might encapsulate in a Beauvoirian sense, enables Orlando to write and finally complete her poem.

It is at this point, we need to look at Orlando's writing endeavor more closely and Woolf's act of writing the novel itself to see how various twists and deviations in the space of the novel comply with the transformative power of becoming. The act of writing takes place on two levels in *Orlando*. On the one hand, we witness Virginia Woolf's writing experience and on the other hand, we witness Orlando

becoming a writer of her manuscript, "The Oak Tree." The novel is presented to the reader as a biography, as the full title, *Orlando: A Biography*, suggests, but we understand soon that it is actually a mock-biography. A biography is expected to rest on real events and be based on a true story of a person. The novel, from the beginning then, by claiming to write a biography of a fictional character gestures towards the fictionality of any text, even the ones that claim to be biographies. On the other hand, as Woolf scholars rightfully put, the novel serves as a platform on which Woolf explores the ways in which censorship of her time could be avoided and at the same time criticized by the author. Woolf clearly mocks the literary circles by displaying the patriarchal attitudes towards women writers of the time. The well-known fact that the novel was dedicated to Woolf's close friend and lover Vita Sackville-West who served as the model for the hero of Orlando justifies the biographical aspect of the novel but Woolf's ironical and playful tone and approach, by adding fantastic elements such as the great frost, Orlando's unusual life span renders the novel inscrutable and thus enables her to escape heavy censorship of her time. In line with such a gesture to escape the imposed norms, the novel also unwrites itself as many instances in the narrative show. The genre of biography is undermined and rendered obsolete, for example, during Orlando's stay in Constantinople, where the narrator remarks that the records that could have informed us about Orlando's career as an ambassador were all burnt at a fire and that "often it has been necessary to speculate, to surmise and even to use the imagination" (1928: 58).

The writing of Orlando's manuscript, "The Oak Tree" as well shows that the text is a sketch, a journey which lay out the history of her becoming woman and becoming a writer at the same time in Deleuzian sense. However, it also does not follow a regular pattern or timeliness. The poem is written and undermined at the same time. For instance, Orlando admits that "as he scratched out as many lines as he wrote in, the sum of them was often, at the end of the year, rather less than at the beginning, and it looked as if in the process of writing, the poem would be completely unwritten" (1928: 54). Often times, Orlando goes through a writerly phase that reminds the reader of Mallarme's "Crisis of the Verse" for the reason that, according to Orlando, the grass might be green and the sky blue, but somehow the signifier does not match the signified. She starts the poem all over from the beginning; she is never content with the shape it takes. Finally, from the youth who tries to copy nature in his writings in a mimetic way, Orlando comes all the way along to an understanding of a modernist vision of art such as that of Baudelaire's Monsieur G, the painter of modern life who manages to capture the present in its transitory and timeless mode. In short, the manuscript becomes a sketch of some sort, a testament to her growth as a writer. "The Oak Tree" poem that marks her temporal existence and her writerly existence and that situates her in the historical present is being completed at the end of the novel. As the reader witnesses the development of this lengthy poem throughout the novel, Orlando also makes a discovery about her temporal existence and how literature is related to this temporal existence. In other words, while the poem is being written, Orlando also evolves into many selves, crosses over, and experiences both sexes, and in this

polymorphous state, she situates herself in time and history. In writing, the quest becomes the quest to feel at home with her queer existence. As such, Virginia Woolf makes a strong point as to how the potentiality of transformation in becoming is necessary in becoming a writer and that the notion of a woman with all her transformative capabilities can be imagined within the scope of this queer perspective. She seems to be implying that only then, that is, by being untimely, getting out of the heteronormative historical time of the society, can one actually be the writer of her time.

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The Sense of Home and Memory in John Clare's Asylum Poems

John Clare'in Tımarhane Şiirlerinde Ev Düşüncesi ve Bellek

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Abstract
As a basic human need from past to present, home has been the subject of many disciplines where different perspectives converge and intersect each other in a multidimensional framework. This interdisciplinarity has transformed it into a concept that conveys much more than a visible and tangible reality. John Clare (1793-1864), a 19th century English poet who spent the last twenty-seven years of his life in asylum, also widely used home as a central theme. His sense of home in his asylum poems emerges peculiarly in three dimensions which are the countryside of his childhood and youth, the cottage where he lived, and his first love. In such a perspective, the different meanings of the concept become interwoven, and home gradually transforms from a tangible reality into a mental image and metaphor configured in his memory. The aim of this study is to reveal how the sense of home in Clare's asylum poems can be associated with the poet's countryside, cottage and first love, and to investigate the consistency of this relation through memory. The study is limited to the asylum poems to show how Clare responds to what the concept of home evokes under the influence of his mental disorder.
Keywords: John Clare, English Poetry, Asylum Poems, Sense of Home, Memory

Öz
Geçmişten günümüze temel bir insan gereksinimi olan ev, çok boyutlu bir çerçevede, değişik perspektiflerin bir araya geldiği ve birbirini kestiği birçok disipline konu olmuştur. Bu disiplinlerarasılık onu, görülür ve dokunulur bir gerçeklikten çok daha fazlasını anlatan bir kavrama dönüştürmüştür. Ömrünün son yirmi yedi yılını tımarhanede geçiren bir 19. yüzyıl İngiliz şairi olan John Clare (1793-1864) de evi merkezi bir tema olarak yaygın biçimde kullanmıştır. Onun tımarhane şiirlerindeki ev düşüncesi, çocukluğunun ve gençliğinin geçtiği kırsal, içinde yaşadığı kulübesi ve ilk aşkı olmak üzere alışılmışın dışında üç boyutta ortaya çıkar. Böyle bir bakışta kavramın farklı anlamları birbirine geçer ve ev giderek somut bir gerçeklikten onun belleğinde yapılandırılan ussal bir imgeye ve mecaza dönüşür. Bu çalışmanın amacı, Clare'in tımarhane şiirlerindeki ev düşüncesinin; şairin kırsalı, kulübesi ve ilk aşkı ile nasıl ilişkilendirilebileceğini ortaya koymak ve bu ilişkinin tutarlılığını bellek üzerinden araştırmaktır. Çalışma, Clare'in zihinsel rahatsızlığının etkisinde ev kavramının çağrıştırdıklarına nasıl karşılık verdiğini göstermek için tımarhane şiirleri ile sınırlandırılmıştır.
Keywords: John Clare, İngiliz Şiiri, Tımarhane Şiirleri, Ev Düşüncesi, Bellek

Introduction

John Clare (1793-1864), despite not receiving proper recognition, is widely considered as one of the most authentic poets of the 19th century English poetry. Although he lived and wrote at the crossroads of the Romantic and Victorian

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periods, it is hard to include him in a certain literary category and to identify him with a certain movement (Simpson, 1999: 70). Often being referred as "a peasant poet", he is also called "a labourer poet" for he drudged on the farm to provide for his family, "a nature poet" for he developed a poetic perspective intertwined with nature, "a descriptive poet" for he conveyed what he saw in that nature into his lines with a painterly eye, and "the poet of the poor" for he gave voice to the disadvantages of rural life and the dreams of the poor of the countryside. As a mostly self-educated poet, Clare wrote successfully enough to attract the attention of literary circles but lost the reputation he gained with his first book, *Poems Descriptive of Rural Life and Scenery* (1820), in his subsequent volumes. His fall in the world of literature, like his rise, was very rapid, and he remained an ignored and neglected poet for a long time.

His local accent unfamiliar to the urban readers and disagreements with the publishers were among the chief reasons in his sudden disappearance from the network of the literary circles of London. However, his spending the last twenty-seven years of his life in asylum had also a significant effect in this fall. In fact, he conspicuously did not break his ties with poetry in the asylum years but increased his creativity even more. Besides, he wrote some great poems, and in some of them, his vision was clearer than ever (Robinson & Summerfield, 1962: 136). During this period, considering poetry as "a therapy for the tedious hours of loneliness" (Storey, 1974: 175), Clare put a ceaseless emphasis on his countryside, cottage and first love, Mary Joyce. Even though he married his wife Patty, he never forgot Mary and transformed her into an imaginary reality and a restful shelter where he could find peace.

For Clare, home is Helpstone, where he spent his childhood, Northborough, an adjacent village where he moved after his marriage, and his cottage there. However, it is Mary Joyce who gives meaning to this notion of home. Due to his mental disorder, Clare thought her to be his wife awaiting his return to their cottage. Therefore, his countryside, cottage and Mary are different facets of a unified entity that enhance and complement one other. The cement and architect of that entity is Clare's memory. Interestingly, this memory is quite robust and dynamic regarding the recollections associated with Helpstone, but it is also partly the area of illusions created by a sick mind concerning Mary. It is often a means of reviving the joy of his childhood, and when it is not possible, of rebuilding the past and designing it according to the needs of the present.

The aim of this study is to reveal how John Clare's sense of home in his asylum poems can be associated with his countryside, cottage, and love, and to investigate the consistency of this relationship. First, the theoretical framework of the subject will be drawn by focusing on the discussions in connection with the multi-dimensional meanings of home as an interdisciplinary concept, and then Clare's sense of home which is gradually transformed in his memory will be exemplified through some selected glimpses of his life. The study is limited to Clare's asylum poems to show how he responds to the evocations of home under the influence of his mental disorder.

Home: Its Meanings, Functions, and Relations with Memory

As a basic human need from past to present, home has been the subject of many disciplines such as culture, art, history, geography, sociology, psychology and architecture in a multidimensional framework where different perspectives come together and intersect with each other. This interdisciplinarity has transformed it into a concept that expresses much more than a visible and tangible reality on the scale of the meanings it is associated with, making it the center of various discussions. In these discussions, the meaning of home is sometimes restricted to a particular fixed frame, and sometimes it is expanded beyond a place. While initially describing a physical structure, it later has acquired abstract, spiritual, and metaphorical meanings.

Hollander writes that home is etymologically derived from Anglo Saxon "ham," which signifies "village," "estate" or "town," while Germanic words that meet home such as "heim," "ham" and "heem" come from Indo-European "kei", which means "lying down, a bed or couch, and something dear or beloved" (1991: 44). *Oxford English Dictionary* (n.d.) defines the concept as "the place where a person or animal dwells," "a dwelling place; a person's house or abode; the fixed residence of a family or household; the seat of domestic life and interests", "the place where one lives or was brought up, with reference to the feelings of belonging, comfort, etc., associated with it," "the domestic setting," "the family or social unit occupying a house; a household," "a refuge, a sanctuary; a place or region to which one naturally belongs or where one feels at ease," "a person's own country or native land" and "the normal resting place or abode of an animal." Both the information provided by Hollander and the lexical definitions reveal the basic framework of the meanings of the concept concerning private and public experiences.

Despres, while summarizing the function categories of home given in the mainstream empirical literature on the housing scale, lists the following points for the concept with their explanations: "home as security and control," "home as reflection of one's ideas and values," "home as acting upon and modifying one's dwelling," "home as permanence and continuity", "home as relationships with family and friends", "home as center of activities," "home as a shelter from the outside world," "home as indicator of personal status," "home as material structure" and "home as a place to own" (1991: 97-98). As understood, these expressions both refer to the meaning of the word as a physical structure and evoke a number of symbolic perspectives. In such a context, home is a safe, fixed and private place where basic needs are met, and a starting point to contact with the outer world. Mallett, in a similar approach, considers home as both a place and a familiar space where family, people, things and belongings inhabit and certain activities and relationships are experienced (2004: 63). The association of home with family which is the most significant part of this familiarity is so firm and profound that they are sometimes used interchangeably. Home, then, is a haven where we retreat from the public gaze, voyeurism and the social and political forces that affect us outside. There, we can safeguard our secrets and privacy and

gain our own self-independence. Accordingly, as Mejia puts it "to be with family is to be at home; to be at home is to be in private" (2014: 9).

In fact, home has a dual reference in many Indo-European languages; on the one hand, it denotes a "house" or "shelter," while on the other it refers to "a lived space" which requires a special emphasis on the individuals in it and the social relations they develop among themselves (Voutira, 2011: 1). Therefore, it can be also considered as a place without walls which manifests itself in a supra-spatial dimension and covers the whole life context of human beings on an emotional and mental ground. Although "house" and "household" are components of home, they lack the complex socio-spatial relations and emotions it hosts. Accepting home is material, Blunt and Dowling are of the opinion that it is more than a place or a site in which we live. According to them, "home is also an idea and an imaginary that is imbued with feelings" (2006: 2). They highlight that feelings, ideas and imaginaries are intrinsically spatial and conclude that home is "a spatial imaginary: a set of intersecting and variable ideas and feelings, which are related to context, and which construct places, extend across spaces and scales, and connect places" (2006: 2). In this context, home exists as an environment where the imaginative and the material are integrated. It is an area that gains value through experiences and the images of the past, an opportunity stored in memory and the source of identity and belonging. Moreover, it is "an abstract state of being" (Moore, 2007: 145), constructed mentally on a space and surviving in a time of its own. Having no boundaries and being not closed, "it is located in space, but it is not necessarily a fixed space" (Douglas, 1991: 289). That is, the coordinates of that space are of no importance other than the effect on shaping the human spirit, mind, thoughts and beliefs. In such a case, home as "an unarticulated sense of belonging, an irreducible phenomenological inner truth" (Carollo, 1999: 1) may exist anywhere.

Giamatti, underlining the subjective ground of home, suggests that it has a meaning beyond visible reality. For him, "home is a concept, not a place; it is a state of mind where self-definition starts" (1998: 99). In a sense, it is a dimension where one comprehends his relations that integrate with a specific space. This dimension which opens to privacy is closely associated with the formation of personality and identity. As for identity, it is already "a question of memory, and memories of 'home' in particular" (Morley, 2002: 90). Experiences and memories are among the chief factors that make a home what it is. To have a home is to have a root, a past, and therefore memories. The home, which is privatised as it is experienced, is therefore also the place of memory.

Known as a mechanism enabling people to keep the information related to the past in mind and to store the past events, memory shapes the present and the future while preserving the past in the present by combining the knowledge obtained from experiences and recollections. McGaugh, who sees memory as "the 'glue' of our personal existence," approaches the point from a parallel perspective (2003: 2). According to him, the experiences of each past moment are memories merging with current momentary experiences to create an uninterrupted impression of

continuity in our lives, which is essentially the integration of past, present, and future (2002: 3).

Emotions that coexist with experiences have a decisive function during the recording of experiences in memory. Therefore, the strong connection between experiences and memory also exists between memory and emotions, albeit in different forms. However, while memories of emotional experiences can be robust and vivid, they might not always be true, because they are rebuilt during recalling processes (LeDoux, 1998). In this context, recalling requires the reconstruction of past events by using the present schemas. To go back in the course of time, to remember and construct the past, and to reproduce it in the present is then to create a distorted image that replaces that memory. Halbwachs emphasizes this point by stating that memory comprehends a large part of bygone things in a new way. For him, this case is similar to that of an object to be seen from a different angle or to be enlightened otherwise. The new distribution of light and shadow changes the values of the parts so much that it is not possible to say that they remain as they are even if we recognize them all (2016: 118).

Although the strong relation between home and memory is seen at every moment of life, it is revealed more intensely in times of separation. In such cases, home which cannot be reached and touched in reality is visited imaginarily and re-created in memory. This is, in fact, the existence of the most cherished in an abstract domain. Dovey asserts that it is not possible to speak about a sense of home unless one moves away from the state of "being at home" and reaches the state of "yearning for home" (1985: 46). The homesickness is at the same time an indication of a sense of belonging. However, it should be noted that home is not only the place where a person develops a sense of belonging, but also where that belonging is accepted by others. On the other hand, as Seiden points out, being separated from place means being separated from time. Homecoming is, then, a return to a new and transformed situation. What the person having such an experience will find is nothing but a transformed place (2009: 196).

Besides, remembering the visual details of past experiences is particularly important in human life. In such cases, imagery which emerges in the working processes of memory evokes a kind of picture memory, and as one of the main components of memory, it "leads to the specific, concrete details that make memories seem more accurate, thoughtful, and believable. People act as if memory for details implies that the central points are remembered correctly" (Rubin, 1995: 3). In a sense, memory needs imagery to perform its functions properly.

The French philosopher Gaston Bachelard, who discusses people's experiences of space, place and natural environments from a phenomenological point of view and has studies especially on the experiential significance of the house, highlights the "poetic image" as the center of his related thoughts. The poetic image is the essence of the meaning and emotion shaped by the "creative imagination", which is similar to the archetype but can be accessed independently and spontaneously through dreams. Bachelard finds out the way to reveal the subjectivity of images and to display their meanings in focusing on what he calls "the consideration of the image

in an individual consciousness" (1994: xix). For him, the image can open the doors of the past and enables us to go into the depths of time (1994: xvi). Home, in this context, is a poetic image that gives information about the inner world of the individual.

Bachelard considers home as a philosophical interplay between place, memory, and imagination. He rebuilds images phenomenologically and, by returning to the past, focuses on the space created in memory by means of the house of birth and dreams. For him, the house and its rooms with memories are a sanctuary of the past. When needed, the subconscious comes out through this house. So, the house of birth is more than the embodiment of home; it is also an embodiment of dreams (1994: 15).

Bachelard writes that within the reality of the house one sensitizes the boundaries of that house. Thus, a path from reality to dream is opened on a point where the house covers the center. That house will no longer be experienced as a reality and the opportunities it offers will extend beyond the present moment (1994: 5). In this case, memory will not record concrete duration; the individual is unable to relive the destroyed duration, but just think of it in the line of an abstract time (1994: 9). Within the framework of these places which activate memory, as the dreams deepen, a very old space opens up in front of the dreamer. In this remote space, memory and imagination are intertwined; they contribute to each other's deepening. Now, the house ceases to be lived only in the narrative of our own experience, the different nests in our lives are meshed through dreams and preserve the memories of the past (Bachelard, 1994: 15).

As can be seen from all these discussions, home exists on a scale ranging from a physical place to an imaginary space. It extends from concrete to abstract and opens itself to the metaphors gathering around the imaginary presence of an absence through all sets of experiences around a presence. Almost as a palimpsest, it navigates on a multidimensional and multi-layered network, and manifests in a concept that intersects with emotions. It is both the expression and the result of a kind of emotionally based and meaningful relationship between people and the environment they live in. Many of these interpretations and meanings attributed to home are evident in John Clare's asylum poems.

John Clare: His Poetic Career and Asylum Years

Clare was born in Helpstone, Northamptonshire, into a poor farming family. He did not receive an adequate basic education due to the harsh conditions of rural life. At the age of twelve, he fell in love with Mary Joyce, the daughter of a wealthy farmer, at the local school but could not open his heart to her for he saw the social differences between the two families insurmountable and regarded the girl he loved superior to himself. However, it should be noted that Clare did not forget Mary throughout all his life, placing her at the center of his poetry. Remembering those days many years later he would say that "as the dream never awoke into reality her beauty was always fresh in my memory" (Clare, 1951: 44).

Apart from the turmoil in his inner world, Clare also struggled with the socio-political problems of his period. Particularly, the "Enclosure Acts", approved at the beginning of the 19th century to improve the traditional agricultural practices which were insufficient to meet the food needs of the increasing population of the country, radically changed the lives of the rural families. The acts created private property rights on the previously commonly used lands and small farmers who were taxed in exchange for the land they cultivated before became dependent on large farms. The Clare family was undoubtedly among the victims of that new policy.

Surviving in such a disadvantaged environment, Clare financially heaved a sigh of relief and gained an unexpected fame after the publication of his first book, *Poems Descriptive of Rural Life and Scenery* (1820), which had four prints in a single year. However, his fame did not last long; the subsequent volumes *The Village Minstrel* (1821), *The Shepherd's Calender with Village Stories and Other Poems* (1827) and *The Rural Music* (1835) received hardly any attention and Clare gradually became a forgotten literary figure. According to Bush, his disfavour and problems with publishers triggered an intense anxiety in the poet, causing a psychomatic disorder (1971: 173). When his mental condition deteriorated, he was hospitalised to Dr. Matthew Allen's High Beech Asylum in Epping Forest. Howard states that his disease occurred in the form of physical and intermittent depression and anxiety (1981: 22). Jamison talks about a prolonged inertia and melancholy interspersed among extravagant, violent and frenzied behaviours, and writes that he had hallucinations and was in delusions of persecution and grandeur (1993: 69). While Trick describes his disease as "a major psychotic disorder" (1994: 27), Bate calls it as a "nervous breakdown rather than an eruption of lunacy" (2003: 412). Although sometimes "schizophrenia" is used to tell his mental state, Blackmore opposes to such assertions due to the lack of clear evidence in the light of the criteria widely accepted today and argues that his disorder was "most likely bipolar in nature" (1986: 215).

Spending four years at High Beech, Clare escaped there; sleeping in a barn or open field and eating the roadside grass to quell his hunger, he reached his home in Northborough on foot after an eighty-mile journey that lasted four days and three nights. When his illness became serious in his six months at home, he was taken to the Northampton General Lunatic Asylum on 29 December 1851, this time to complete the remaining twenty-three years of his life.

During his asylum period, Clare sometimes thought himself as Shakespeare, Lord Nelson and the boxer Jack Randal, and wrote the sequels to *Child Harold* and *Don Juan* by impersonating Lord Byron. In explaining his emulation to Byron among the other poets, Attack writes that "he reasoned that if the world would not accept John Clare's genius – why should he not write in the idiom of an already accepted poet" (2010: 78). In a similar vein, for Faubert his *Child Harold* reflects the Byronic literary identity which Clare chose for himself as an answer for the definitions of insanity (2003: 60). On the other hand, approaching to the poet's case in terms of exile, Bewell argues that all those things cannot be explained only by a mad

mimicry, and that Clare tried to understand his own position through the writings of the great English poets in exile (2011: 550). Whatever the reason, in his asylum poems his thoughts, feelings and dreams converged on a single point which is no other than "home".

John Clare's Home: An Integration of Countryside, Cottage and Love

Sense of home takes its source mostly from childhood home where memory is first shaped, and develops with present experiences and expectations for the future. In Clare's poems, too, the past and the present come together and seriously affect each other. Such an interaction enables the poet to create his own private time and space. While this space is based on the cottage where he lived, and on the countryside where that cottage was located, it later turns into a metaphor and meets his first love Mary Joyce. He privatises the places of his childhood within the framework of the ideal sense of home he creates in his mind, and reaches his own special image.

Dovey, who sees home as a demarcated territory with both physical and symbolic boundaries, asserts that although it differs distinctly from its surroundings, it is also strongly oriented within it. For him, being at home means knowing where you are, residing in a safe area and being oriented in space. At this point, Dovey draws attention to an ambiguity about home and emphasizes that "home as territory also involves a kind of home range that can include neighbourhood, town, and landscape. Yet this larger home is also a kind of ordered center within which we are oriented and distinguished from the larger and stranger surroundings" (1985: 36). This flow from inside to outside or vice versa is a kind of spiral movement in which home expands itself from a roofed structure to a neighbourhood, landscape, and nature. In such a flow, the landscape which is a humanized version of nature contains a version of home (Holdridge, 2022: 2). Although it is far from human habitation, nature as a wilderness is also home in the broad sense of the term, because man develops a bond of belonging with it. In that case, there is no distinction between what is outside and what is inside; when man in that vast personalised network is inside the house, the house is also inside of him.

Clare's narratives about Helpstone and Northborough fit well into such a context. The details he gives as if he were taking a photo are the indications of how sincere a relationship he has developed with this countryside and how he has integrated himself with its fields, fens, and wildlife. Given the fact that the poet never left his district, apart from his asylum years and a few visits to London, the depth of his belonging to the land he cherished is better understood. Moreover, when he was away, he did not lose his connection with it, and always kept it alive in his memories. Hall defines Clare's this passion, during his years in Northampton General Lunatic Asylum, "as though all his thoughts centred there" (1973: 281). As a matter of fact, upon his last will to go home, he was buried in Helpstone after his demise. He already expressed his desire to be one with his home at the beginning of his career in "Helpstone":

> When weary age the grave, a rescue seeks

And prints its image on my wrinkl'd cheeks
Those charms of youth, that I again may see
May it be mine to meet my end in thee
And, as reward for all my troubles past
Find one hope true to die at home at last (Clare, 1984: 5)

It should be noted that there is no distinctive difference in Clare's descriptions of his countryside before and after the asylum period. However, as the poems in first group describe a landscape he saw with his own eyes and the nature he smelt and touched in person, those in the next reflect an environment he re-created in his imagination through his memory. In both cases, home is the source of innocence and identity, and an intensely emotionalized and internalized territory. As a complex and significant part of life, it is not only a geographical place, but also a feeling and belonging. Clare shares his feelings about this territory in "Home Yearnings" as if drawing a detailed picture:

I loved the winds when I was young,
When life was dear to me;
I loved the song which Nature sung,
Endearing liberty;
I loved the wood, the vale, the stream,
For there my boyhood used to dream.

There even toil itself was play;
'T was pleasure e 'en to weep;
'T was joy to think of dreams by day,
The beautiful of sleep.
When shall I see the wood and plain,
And dream those happy dreams again? (Clare, 1995: 146)

Clare's sense of home consists of three intertwined circles narrowing from outside to inside or expanding from inside to outside. If Helpstone and Northborough stay in the outer ring as the signifier of broadest meaning of the concept, in the second ring there is his small cottage located in that countryside. As known such cottages were shelters for the local people who witnessed the negative effects of socio-political changes in the first half of the 19th century and became even poorer with the enforcement of the Enclosure laws. They were private sites closed to the chaotic and brutal reality of the outer world and places to be identified with. Therefore, the cottage in Northborough is a symbol of what belongs to the poet, in a world dominated by others. Therefore, home as a physical structure is "a place of self-expression, a vessel of memories, a refuge from the outside world, a cocoon where we can feel nurtured and let down our guard" (Marcus, 1995: 4). In "My Early Home was This", Clare describes a timeless earthly paradise by combining the cottage he was born in Helpstone with the nature that surrounds it. It is clear that the narrative here takes its source from the poet's memory:

The red breast from the sweet briar bush
Drop't down to pick the worm

On the horse chesnut sang the thrush
O'er the home where I was born
The dew morn like a shower of pearls
Fell o'er this "bower of bliss"
And on the bench sat boys and girls
— My early home was this

The old house stooped just like a cave
Thatched o'er with mosses green
Winter around the walls would rave
But all was calm within
The trees they were as green agen
Where bees the flowers would kiss
But flowers and trees seemed sweeter then
— My early home was this — (Clare, 1984: 366-367)

The past, present and future add different dynamics to this physical structure. These dynamics sometimes intermingle with, contradict to, and create one another. They save man from disintegration and protect him against the turbulence of life as well as the storms outside (Bachelard, 1994: 6-7). This personalised space becomes now a mirror he holds to himself. To be separated from it is to lose his integrity. In asylum poems, home in the context of "cottage" is also based on recollections and images in memory. It is, in a sense, the place where he was dispossessed and exiled from, and a lost nest for him. His escape from High Beech was an attempt to regain this nest, that is, his own privacy and roots. Clare could protect his integrity in returning to his memories when he was separated from his countryside and cottage. In one of such cases, he goes to his past where he achieved happiness once and expresses the sense of home by integrating his countryside with his cottage:

No comfort for me lived in palace or hall
But the cottage that stood in a garden of flowers
Where the vine and the woodbine climb'd up by the wall
Twas there that I lived in my happiest hours
Tis there I shall live when the strife is gone by
For the sun that shines there shines on vally & plain
Where green fields and bushes will gladden my eye
And make me contented and happy again (Clare, 1984: 380)

The cottage mentioned in the poem is a fluid site constantly rebuilt in memories. At its center is not Clare's own wife Patty, but his childhood love Mary Joyce -the poet sometimes believed he was married to both at the same time. In such a mental confusion, his countryside and cottage intersect with Mary's presence, thus completing each other. If Helpstone is an Eden, Mary is the Eve of Clare's vision. In this context, home is not only a shelter, but also an emotional space where personal meanings exist; "it is both material and imaginative, a site and a set of meanings/emotions" (Blunt & Dowling, 2006: 22).

Mary appears at different times in different forms in the asylum poems. For the poet, she is an Eve, his imaginary wife, a paragon of innocence, a symbol of transcendent beauty and a faithful companion to his lonely soul. She is everywhere, even if she is invisible. While no place is home without her, every point associated with her becomes a home. She exists in accordance with the traditional view of the 19th century England which regarded woman as a wife, a mother, and the angel who was supposed to make the home and keep the family together. Nevertheless, in the course of time she evolves from a physical entity into an idealized personality. She merges with home in Clare's mind and shapes his poetry.

In asylum poems, home seems to be a vortex engulfing everything around. This vortex was destroyed when he could not find Mary at his cottage after he escaped from High Beech. Upon hearing of her death, he calls out to Mary in a letter in his notebook as follows:

> I have written an account of my journey or rather escape from Essex for your amusement and hope it may divert your leisure hours—I would have told you before now that I got here to Northborough last Friday night but not being able to see you or to hear where you were soon started to feel homeless at home and shall bye and bye feel nearly hopeless but not so lonely as I did in Essex—for here I can see Glinton church feeling and that Mary is safe if not happy, I shall be the same—I am gratified to believe so- although my home is no home to me my hopes are not entirely hopeless while the memory of Mary lives so near me. (Clare, 1970: 293)

It is seen that Clare is stuck between two kinds of home experience at this point. After living in a state of "yearning for home" for a long time, he fled from asylum to reach a state of "being at home" in his cottage in Northborough. Although he could not find Mary, he discovered that her absence might actually be a presence. In this context, it is observed that Clare once again turns to the past amid his mental illusions and creates his home environment through his past experiences. He tries to solve the absence of the woman he loves with her vision in his memory. Thus, home is no longer a construction or landscape, but an image of Mary. This image is also a means of self-integration for Clare, existing on a plane that transcends time and space. In parallel, in a "Song" in *Child Harold*, which is woven with allusions to his escape from High Beech, he describes the bond he forges between Mary and home in a very simple and striking way:

> I've wandered many a weary mile
> Love in my heart was burning
> To seek a home in Mary[s] smile
> But cold is love's returning
>
> The cold ground was a feather bed
> Truth never acts contrary
> I had no home above my head
> My home was love and Mary
> […]

Nor night nor day nor sun nor shade
Week month nor rolling year
Repairs the breach wronged love hath made
There madness—misery here
Lifes lease was lengthened by her smiles
— Are truth and love contrary
No ray of hope my life beguiles
I've lost love home and Mary (Clare, 1984: 281-282)

As can be clearly understood, Clare is in a state of "not being at home at home" or "not feeling at home while being at home". The dislocation of home takes him to a state of "being homeless at home". Emphasising that home is not necessarily always a house, Blunt and Dowling define it as "a series of feelings and attachments, some of which, some of the time, and in some places, become connected to a physical structure that provides shelter" (2006: 10). They point out that although a person lives in a house, he might not feel himself "at home", and assert that "the spatialities of home are broader and more complex than just housing" (2006: 10). Accordingly, the meanings Clare attributes to home are reshaped by the absence of a presence that holds the center of his emotions and distorted mind. A similar narrative for the state of "homeless at home" he experienced when he arrived at his cottage in Northborough is seen in another "Song" at the end of his *Child Harold*:

In this cold world without a home
Disconsolate I go
The summer looks as cold to me
As winters frost and snow
Though winters scenes are dull and drear
A colder lot I prove
No home had I through all the year
But Marys honest love...
[…]
My love was ne'er so blest as when
It mingled with her own
Told often to be told agen
And every feeling known
But now loves hopes are all bereft
A lonely man I roam
And abscent Mary long hath left
My heart without a home (Clare, 1984: 306-307)

Crossan draws attention to two important themes that stand out in Clare's poems: "firstly, the sense of belonging to a particular place and the way of life that attaches to it; and secondly, the sense of not belonging, of being, in Clare's own memorable phrase, 'homeless at home'" (1994: 60). Thus, he is now a person with no home. He understands that in real life he can no longer meet his love for whom he escaped from asylum and recognises the "impossibility of uniting his ideal with his real experience" (Howard, 1981: 18). Although he refuses Mary's death at times, he

eventually finds no other way but to take refuge in her dream. For him, it is only possible to protect the home values of a house which has lost its center by collecting and rebuilding the scattered memories. Thus, Mary will be a signifier of home, and even itself. In other words, in Mary's absence, cottage has lost its function and meanings. This can be associated to Clare's fading desire to return home during his Northampton years. As known, the poet felt a deep disappointment in his first attempt as he found the house devoid of Mary.

When examining the sense of home in asylum poems, it is seen that Clare combines three perspectives and blends them all. They give the poet a unified vision of values which are unchangeable in his own world. Memory has made the most important contribution to the formation of this vision. It is often for him a means of finding reasons to alleviate his suffering, and sometimes to revive the joy of his old days. Therefore, he clings to the memories of his childhood and youth during asylum years, reconstructing them as they fade. In "The Autumn Canto" of *Child Harold*, the poet often travels back in time, wandering in the countryside of Northborough and recalling his happy childhood days in Helpstone. He remembers Mary as long as he remembers the things Mary loves and the places she walks around. In a sense, he transforms her into a part of nature:

> I've sought her in the fields and flowers
> I've sought her in the forest groves
> In avanues and shaded bowers
> And every scene that Mary loves
> E'en round her home I seek her here
> But Marys abscent every where (Clare, 1984: 298)

In parallel, in "Stanzas" Clare personifies the entities in nature and communicates with Mary through them; he returns to his childhood and looks for Mary in the mountains, woods, and winds of his countryside (Clare, 1984: 359-361). In "The Invitation", he again goes back to his old days and re-creates the meadows he and Mary ran together (Clare, 1984: 354-355). In "Mary", he watches around in the silence of the evening and hopes that Mary will see the flowers he has gathered for her in the morning (Clare, 1984: 341-342). In "To Mary", he states that the woman he loves fills his whole life even if she is away from him, in that the wind that blows at night, the breeze that wanders in the bushes whisper Mary's name, and the dew on flowers reminds her (Clare, 1984: 342). As understood his memories are all imaginary shelters, if no longer physical, and although they do not protect the body of the poet, they can protect his soul and mind. Clare creates a history of happiness out of the cruel realities of his life through his memory and places home at the center of that happiness and makes it the source of his personal narrative.

Conclusion

The sense of home in Clare's asylum poems can be evaluated under three headings. The first is the Helpstone and Northborough countryside, the place of his childhood and youth where his personality was shaped and opened to social, cultural, historical and psychological influences. In this context, home is fixed in the image,

but the elements it contains are fluid and in constant motion. It is the source of the power that gives him his poetic perspective. The second is the family space where he created his own privacy and cut off his connection with the outer world after crossing its threshold. Although it seems fixed at first glance, it is also dynamic at the metaphorical level, existing in various meanings and intertwined dimensions. Being a concrete structure, it later turns into an image in Clare's mind and takes a poetic direction. The third derives its source from the presence of a real person and sits on a spiritual and dreamy frame after undergoing some transformations. Like the formers, it is poetic and a product of the poet's mind. On the one hand, it is right beside Clare, but too far for him to touch on the other. It was born of Mary Joyce's presence, becomes an image and a metaphor that makes the poet's countryside and cottage a home. All these three representations of home shift from concrete to abstract, from a visible and tangible reality to imaginary, and become one by touching and intertwining with each other.

In the last instance, what Clare describes in his asylum poems is no longer his countryside and cottage nor Mary, but their images. These images have deeper meanings than those of the signified. At the narrative level, home changes, transforms, disappears and re-exists in the privacy of the image; it gains immensity and timelessness in the imagination of the poet. Clare's sense of time emerges in the reconstruction of the past in the present, interwoven but at the same time distant from both. Hence, Clare's home trilogy is not a remembrance and a reflection of what exists, but a recreation of it through memory. Thus, the home at the beginning and at the end are both similar to and different from one another. As for Mary, she is the force that embraces and connects everything. However, in Clare's sense of home, it is not possible to talk about one of them without the others.

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Reviews

Wonder Tales in the Fiction of A. S. Byatt, edited by Alexandra Cheira. Newcastle upon Tyne: Cambridge Scholars Publishing, 2023, pp. 140.

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Edited by Alexandra Cheira, *Wonder Tales in the Fiction of A. S. Byatt* is composed of seven essays penned by different distinguished Byatt scholars focusing on Byatt's wonder tales covering both the single and the embedded ones. Cheira elucidates that the choice of the term "wonder tale" to "fairy tale" is based on Marina Warner's assertion that the fairy entities are absent in this type of tales, instead there is the presence of wondrous elements (xv). The introduction of the book delineates that Byatt's wonder tales within her fiction as an exclusive critical study has been a highly neglected research area despite several excellent monographs covering her entire fiction in that *Wonder Tales in the Fiction of A. S. Byatt* solely focuses on her wonder tales. Moreover, as Cheira asserts the book also scrutinizes Byatt's claim that wonder tales are "modern literary stories" and that they consciously play with "postmodern creation and recreation of old forms" ("Fairy Stories" in Cheira, xvii). Furthermore, revealing Byatt's fascination with fairytales since her childhood mostly by the forefathers of the fairy tale tradition such as Hans Christian Andersen, Brothers Grimm and Lewis Carroll, Cheira also highlights the foremothers of this genre maintaining that they have not been adequately analyzed, either although Byatt's tales likewise reflect their literary conventions. Likening the nineteenth century women fairy tale writers to "the traditional princesses in distress" since they have been in oblivion by the literary scholars and readers, Cheira also refers to writers such as Gabrielle-Suzanne Barbot de Villeneuve, Marie-Cathérine d'Aulnoy and Christina Rosetti (viii). Her contention is that Byatt's narrative correspondingly participates in the female tradition of the literary wonder tale following their thematic and stylistic conventions since they allowed her foremothers to dissent and rebel against patriarchal traditions and taboos. Hence, Byatt balances both male and female authors that Cheira designates as her "literary foreparents" (viii). The subtitle in the introduction "'Stories about Storytelling': Discussing Wonder Tales in A. S. Byatt's Fiction" outlines the previous critical studies on Byatt introducing

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numerous books justifying the difference this collection presents. It may be regarded as tiresome for those readers who are not Byatt scholars per se and would like to concentrate on her wonder tales, yet it is a highly meticulous research which I believe would pave the way for Byatt scholars. The introduction also pinpoints that the first and last chapters are recommended to be read together with the introduction since as a whole they form an umbrella over thematic tropes and stylistic devices along with gender and genre produced in Byatt's wonder tales.

Following the editor's recommendation, I'd also like to continue with the first and seventh chapters after the introduction. Chapter One "Wonderful Creatures and Liminality in A. S. Byatt's Short Fiction" by Carmen Lara-Rallo investigates two types of supernatural creatures in Byatt's short stories focusing on liminality. The tales for female metamorphosis are "A Lamia in the Cévennes" and "A Stone Woman" and the other stories for terrifying monsters are "Dragons' Breath" and "The Thing in the Forest." Honing on these four wonder tales Lara-Rallo contends that liminality from ontological point of view reveals in-between conditions and the change in the character after encountering with dragons exposing phenomenological liminality. Byatt's translation of Marie-Cathérine D'Aulnoy's story "The Great Green Worm" is also covered for the purposes of exposing Byatt's continuity within the framework of liminality. The Seventh and last Chapter, to complement the thematic tropes and stylistic devices as mentioned in the introduction is "'Telling Stories about Stories': Embedded Stories, Wonder Tales, and Women Storytellers in A. S. Byatt's Novels" by Margarida Esteves Pereira. Stemming from her argument that "Byatt's fiction is permeated by 'stories within stories,' which may take the form of legend, myth, fairy tale, children's story, poem" (103), Pereira scrutinizes intertextual wonder tales and common tropes in *The Djinn in the Nightingale's Eye*, *The Children's Book, Possession: A Romance*, *Babel Tower* and *The Whistling Woman* focusing on the female characters in terms of the tradition of female fairy tale and children's writers as storytellers providing added meaning, extending continuity with the old forms. Thereby she also discloses how stories within stories provide believable women characters representing autonomy.

The recommendation accomplished, going back to the Second Chapter titled "'Beyond the Single Gesture': Loss and Reconnection in 'A Stone Woman,'" María Jesús Martínez-Alfaro approaches A. S. Byatt's fifth-short story collection *Little Black Book of Short Stories* (2003) as narratives of traumatic experience. As such in "The Thing in the Forest," The Thing Martínez-Alfaro argues "crawls through the collection" (19) representing different aspects of fear, pain and traumatic loss, including death. Based on trauma theories and following the thread that arts is a survival mechanism against trauma she underpins that wonder tales containing the elements of the supernatural, the magical and the unreal facilitate the anxieties about loss and death connecting human bodies with nonhuman. Gillian M. E. Alban in "Transformation Through Celebration in A. S. Byatt's Wondrously Illuminated

Tales" scrutinizes Byatt's five short stories in Chapter Three. Alban includes "Gode's Story" in *Possession* and the same tale narrated slightly differently in *The Djinn in the Nightingale's Eye*, "A Stone Woman" in *Little Black Book*, "Medusa's Ankles" in *The Matisse Stories* "Body Art" from *Little Black Book* and "Art Work" in *The Matisse Stories*. These stories are narrated realistically, in magical realist or fairy tale form, focusing on layers of meaning these five stories keep and tracing the Medusa theme exposing Byatt's ekphrastic talent drawing on creative women. Alban comments that these stories exemplify Byatt's imaginative skill by narrating a rich account of transformation and myth. Chapter Four "'All Old Stories (…) Will Bear Telling and Telling Again in Different Ways': Literary and Mythological Motifs in 'The Threshold'" is written by Alexandra Cheira evaluating the story from the nature of the narrative, a postmodern metafictional stance. Cheira argues that although Byatt uses omniscient narrators in her stories, she still enables her female protagonists to have their own narrations in the embedded tales. In Chapter Five "A Matter of Stories: Transcorporeal Entanglements in 'The Djinn in the Nightingale's Eye'" Barbara Franchi discusses Byatt's novella "The Djinn in the Nightingale's Eye" from the point of more-than-human and posthuman perspectives depending on the fact that it is also a romance between Gillian and the djinn of different species. Franchi reads the novella focusing on the relation between human and more-than-human analyzing Byatt's metatextuality through new materialism and posthumanist feminism in that by the power of storytelling she engages with global crises of the contemporary world. Celia M. Wallhead deliberates "'Tom Underground,' a Story within a Story: Its Role in *The Children's Book* and Its Coherence" in Chapter Six. Since Byatt's protagonist Olive writes a personal story for each of her seven children, Wallhead highlights the significance of a personalized story and the intertextual references to wonder stories also drawing on Byatt's discussion that "stories warn us and prepare children for life" but that they should be "entertaining" (99).

Consequently, all these individual chapters *Wonder Tales in the Fiction of A. S. Byatt* encompasses contribute highly to Byatt scholarship specifically focusing on wonder tales. Although some essays focus on the same wonder tale yet they introduce different perspectives thus, numerous tales of Byatt are included revealing highly thought-provoking conceptions and critical approaches. Moreover, pursuing Byatt's affiliation with her fairy tale forefathers and foremothers illustrate fresh perspectives revealing continuity in older narratives that circulate in new forms. Thereby, *Wonder Tales in the Fiction of A. S. Byatt* is a well-researched significant contribution to Byatt scholarship and I believe while it would enrich studies on Byatt it would also inspire similar studies on different authors.

The Paradox of Thanatos: Jack Kerouac and Allen Ginsberg: From Self-Destruction to Self-Liberation, by Tanguy Harma. New York: Peter Lang, 2022, pp. 180.

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Tanguy Harma's monograph entitled *The Paradox of Thanatos: Jack Kerouac and Allen Ginsberg: From Self-Destruction to Self-Liberation*, with its fascinating cover illustration by Vasil Stanev, "2 Sugar Skulls," presents an in-depth study of the Beat writers Jack Kerouac and Allen Ginsberg as inheritors of the European Existentialist and the American Transcendentalist tradition. It elaborates these two writers' struggle to achieve meaningful life in post-war America under hegemonic capitalism and consumerism, crushed beneath conformity and social control, as they struggle towards a more authentic self-expression and liberation beyond the restraints that curtail transcendence. This book traces the roots of these two writers' use of Ralph Waldo Emerson's pantheistic conception of the individual as an incarnation of the universal mind while also a part of nature, also referencing Henry David Thoreau's Walden pond as a giant, cosmic eye, showing the earth's eye as reflecting the universal mind and nature as godhead. Probing humanity's roots in nature as a site for discovery of the self in its craving for transcendence, Thoreau indicates humanity as caught between their animal and higher nature. Both these counter-culture writers are also grounded in German Idealism and English Romanticism, particularly William Blake, who heard God speaking through the sunflower, in a beatific vision syncretizing Buddhism and Christianity, showing humanity aspiring a visionary, divine nature. Harma's alignment of these writers with Existentialism emphasizes alienation as preventing authentic identity; Martin Heidegger in *Being and Time* suggests the Dasein as embodying the potential of authentic being even while the individual is unable to surpass finitude and death, while Jean-Paul Sartre in *Being and Nothingness* evaluates the fear of nothingness as affording a goad to action and commitment. Albert Camus' *The Myth of Sisyphus* shows humanity's quest to achieve their potential for meaning in the face of nothingness and absurdity, as our worldly situation rebukes and prevents our desire for liberated wholeness.

Harma elaborates the writings of Jack Kerouac in *On the Road* (1957) and *Big Sur* (1962), and Allen Ginsberg in "Howl" (1956), illustrating their attempt to

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understand existence as caught between fear, stasis and nothingness, while aspiring towards transcendence, liberation and ultimate being. This study builds on the central crux of the paradoxical Thanatos as embodying destruction, alienation and a death fascination, suggesting a route through negativity towards possible release into creativity and authenticity. Thanatos, son of Nyx or Night and Erebus or Darkness, agent of fear and death's certainty, pivotally represents the individual's struggle to rise above the inevitability of death and to self-liberate from annihilation in revolt and emancipation, aspiring towards creativity and meaningful expression. Harma states: "the menace of death resonates, equivocally and paradoxically, as both a destructive motif and a creative one" (1); "an agent of death who catalyzes a special mode of consciousness through which the subject strives to counteract the impending menace of annihilation" (7).

The first half of Tanguy's book unfolds under the title: "Lapsing into Alienation: Strategies for Self-Destruction," investigating Kerouac's confessional writing in the footsteps of the American pioneers' search for mythic and prophetic vision. Kerouac's "Golden Eternity," his allegorized, spiritualized landscape, reveals nature within a pantheism based on Emerson's Idealism and Blake's Romanticism, with David Bowers interpreting the Transcendentalists' view of nature as a "veil" or symbol of the divine, enabling one to "penetrate the veil to discover divine truth" (25) and attain an idealized divine status through transformative visions. The second half of the book, "Towards Self-Liberation: Engagement, Movement, Disengagement" suggests a way through the morass of modern problems, in analyzing Ginsberg's poetic, intuitive expression of the divine and transcendental. "Howl" attains a self-celebrative, ecstatic protest against the callous, socio-historical situation that traps humanity within a Urizenic mind dominated by the symbolic Moloch, even while longing for pantheistic and sexual transcendence and experiencing the sight of God, showing Ginsberg's imagination aspiring to visionary, messianic insights into the transcendent, against the Not and the Emersonian NOT ME that prevent authentic existence. Ginsberg's incantatory, Whitmanic, torrential outflow in "Howl" indicates an incarnate divinity embodying a wide spectrum of humanity: "holy the unknown buggered and suffering beggars holy the hideous human angels" (88), outpouring in an alliterative, incandescent and euphoric flow. Ginsberg presents his generation caught in alienation and inauthenticity struggling against the mythical cannibalistic Moloch, the Canaanite sacrificing god, expressive of "the crushing machinery of post-war reality" (62). He presents a world of cultural degeneration and ontological deterioration, surrounded by mechanization and automation, under rampant capitalism and corporations that threaten and dislocate the self, in which, as Davis Dunbar McElroy states: "The world he has built has become his master; the work of his own hands has become a god before whom he bows down" (qtd. 67).

Ginsberg's verse strives towards "a spiritual manifestation of nature within the self, [as] intuition plays a fundamental role in the context of the transcendental ontology" (91), elaborating that "mind is One, and that nature is its correlative" (91). His poetry presents a sexual expression surging with creative energy in manifesting the universal spirit, seeing "existence itself was God," in the "poetical hysteria of … 'Howl'" (96). Ginsberg's voice offers the reader a physical expression of social defiance through revolt and commitment in striving through suffering even while caught between death and the potential for ultimate being and transcendence. In his poetic expression, each line draws a breath, the social body breathing the poem in and out: "with the embodiment of the intuition through breath acting as a driving force for social action" (120).

Kerouac's spontaneous prose of narrative self-discovery in *On the Road* mounts an invective against the commodification, standardization and mechanization of Western civilization, aspiring self-reliant transcendence, existentially suggesting the need to take responsibility for one's own creativity in order to transcend nothingness and achieve one's highest potential. *Big Sur* shows Duluoz in the mirror facing devastating anguish and unable to retrieve IT moments, buried in a pit of negation and hell, reverberating Duluoz's call to the wild in his flight from urban disengagement. In an estrangement that resonates with Camus' absurd, he urges the individual to self-liberate through engagement with life while effecting a revolt against the absurdity of existence, however hopeless such revolt may ultimately be, in what Finkelstein in *Existentialism and Alienation in American Literature* calls "the existentialist death-hauntedness [… that] transcends nothingness and precludes the experience of anguish" (107). Quoting Nietzsche's *The Will to Power*, Harma shows the Dionysian impulse as "the great pantheistic sympathy with pleasure and pain … the eternal will to procreation, to fruitfulness, and to recurrence" (111). These works reverberate with Thoreau's "*being-towards-nature* construed as the optimal ontological modality for existential authenticity—*and* an insurrection against the intrusion of a cultural predicament whose interferences cripple the realization of the transcendental self in the here-and-now" (132). Thoreau understands this as offering a "Life without Principle" where one is "paid for being something less than a man" (qtd. 134), while *Walden*'s rallying cry is "to walk with the Builder of the universe, if I may" (136).

In his romantic writing, Kerouac's introspection and self-absorption bears the stamp of his Thanatos, as he ultimately withdraws from the historic to attain liberation through a sacrificial Christian epiphany and enthrallment with an otherworldly cross. Hence the solipsistic, ruinous impulse of Thanatos emerges as more forceful than any liberatory potential, as he remains trapped in stasis rather than achieving *ekstasis*. In contrast, Ginsberg's intuitive vision establishes a more corporeal expression of authentic being in the face of imminent annihilation against the Moloch enemy within, asserting that "life should be ecstasy" (160). This penetrating analysis of the writings of Jack Kerouac and Allen Ginsberg,

resonating with their Existential and Transcendental influences and roots, will particularly appeal to those engaged in Beat counterculture studies, as well as scholars of European Existentialism, American Transcendentalism and Romanticism as literary influences, together with more general readers of modern American literature. Harma traces a path through the works under study, showing them balanced on the cusp of despair through the deathly Thanatos while reaching towards liberation, even as he indicates the possibility of emerging through engagement towards a transcendent expression of a fuller expression of individual being in these writings.

It's A Stray Dog's Life, by Maximillian Sam. London: Austin Macauley Publishers, 2022, pp.60.

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Maximillian Sam's book for children, *It's A Stray Dog's Life* (2022, Austin Macauley Publishers), tells the story of the stray dogs in a seaside resort in western part of Turkey. We aren't told much about the setting except for details like the seaside, the bars in the seaside or the dogs' swimming experiences. The time is not specified but from the details like the cars, TV, accessibility of vet facilities, we infer that it is late 20th or early 21st century. There are three interlocked episodes which are narrated by three intradiegetic dog narrators. The episodes are short and convey descriptive accounts of these dogs' lives with an Englishman called Ollie who provides food, shelter and cuddle for these dogs. The narration is not anthropocentric but it cannot help being anthropomorphic as the dogs perform the human norms and morality like respect for others, a willingness to share their food, being friendly to the neighbours, etc. Their feelings are given in human terms, too. They feel angry when Ollie goes away for a while, for example. On this point Princess says: "Whilst tickling my tummy he explained he'd been to see his brother in a faraway country and wasn't allowed to take me with him. When I understood I stopped being angry but did make sure I got extra treats for a few days" (Sam, 2022, p.13).

As stated above, the narration is not human centred but due to its anthropomorphism, it is not animal centred either. Focalization can be taken as dog-human centred as the events are told by a consciousness which integrates dog and human sensibilities. In this sense the narrative voice can be taken as a posthuman consciousness. These voices in the episodes seem to be beyond the traditional boundaries of a dog or a human being but they embody elements from both and the result is an amalgamation of both consciousnesses.

Ollie, the human character who welcomes these dogs into his house on an egalitarian principle, seems to acknowledge the agency and the site of existence of these dogs. He gives them their basic needs and love but he doesn't impose himself on these dogs. He sets them free if they need, or if they violate his domestic rules he manages to look at the issue from their perspective. The dogs are aware that there are good and bad humans just like there are good and bad dogs: "I've lived around

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here for a long time so I've seen lots of humans come and go. Most are nice, but some are horrible. A bit like dogs really. I suppose not everyone can be nice. In all that time I've seen lots of houses built but I've had to wait for Ollie to be given one of my own. Ollie lives there too although he knows it's my house really. He's very nice to share a house with and he's made sure I have my bed outside in the shade and a rug inside for me to lie on rather than the slippy cold tiles on the floor" (Sam, 2022, p.11). In the small universe of the dogs, the human is not the measure of everything. In fact, Princes the first dog narrator goes as far as to state about the relation between herself and Ollie as follows: "I think he thinks I'm his dog but he doesn't realise he's actually my human" (Sam, 2022, p.11).

Ollie, the English man, has his human friends as he is part of a social network but spends a considerable amount of his time with these dogs. The dogs are more than happy to receive his cuddles and love, but they don't take him as an authority figure. He is far from a master with these dogs and all of them contribute to the dynamics of this intersubjectivity in their own way.

In the first episode, the dog narrator is called Princes, who regards herself as the royalty in the street. The implied reader is expected to give the centerpiece to Princess in the world she depicts. She enjoys a narcissistic kind of omnipotence in the way she relates to others. She is the first dog Ollie accommodates in his house, later on there are others including the dog narrators of the following episodes, Buster and Snowy. Princes can speak both Turkish and English, knows the ways in which Ollie treats the others and regulates his house. Princes has been with Ollie since the beginning of the narration till the end. However, Bunker leaves for another city as he is adopted by a family who spend their summer in the resort.

Although there is no hierarchy between humans and animals, or among animals in the traditional sense, there is still a sense of continuity in the relationship between Princess and Ollie. She feels empowered in this relationship and she introduces herself as follows: "I'm Turkish but, and only my best human friend knows this, I also speak English. … Every morning after my breakfast of eggs and milk, I go for a walk to see my other human friends that all seem to love me" (Sam, 2022, p.10). In fact, as she translates not only expressions but also feelings between Ollie and the other dogs, Princes seems to be the stabilizer in all these interactions. Hers is not only a linguistic translation but also a cognitive one as it is her duty to tell Ollie's ways of being to the other dogs who have not met such a human before. She looks at herself through their gaze: "They should love me too. I didn't choose my name but Princess works as I'm the royalty in this little street. Everyone knows this is my space and only my friends can come into my street. I do have lots of friends" (Sam, 2022, p.10). She depicts her feelings in the way the humans do: "I love to swim. It keeps me cool and it's such a fun being pushed around by the waves. The bit I don't like is getting covered in wet sand when I get out. It's itchy and takes ages to get off. In the winter, when the beach is empty, I go swimming as much as possible. It's why

I look like a puppy still rather than being 10 years old. A girl has to look after herself after all" (Sam, 2022, pp.10-11).

She is aware of her privileges in the street: "I've always been lucky because humans like me and that means I get a lot of food and water. The one thing I never had or knew about, until I met my best human friend, was cuddles. I love cuddles and having my tummy tickled. … He makes me laugh and my back starts running because I can't control it. He'd do anything for me, including giving me my nice warm soft bed to sleep in. We've had some amazing adventures and played so many games…. I don't mind him giving my other friends cuddles and I try not to get jealous, but sometimes I can't help it and I have to run over to him and get cuddles too" (Sam, 2022, p.11).

We are given insight into their psychology when the narrators tell us in a descriptive frame about their past, how they met Ollie and the other dogs. There is no conflict, suspense or tension in their narration(s) but the necessary textual clues for possible conflicts or tension are embedded in their accounts. Therefore, this book inspires in us the feeling that there will be a sequel to this one in near future. It creates curiosity in us about the future adventures of these dogs and makes us want to learn more about them.