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## **Defoe's Fiction: When Exclusion Leads to Inclusion**

**Fatma SAÏD-KAABIA<sup>1</sup>**

### **Abstract**

*The Protestant doctrine considers social and economic success as a sign of divine election. The Puritan ideal of hard work that leads to salvation and divine election is also omnipresent in eighteenth-century thinking. Nevertheless, the Protestant England of the Enlightenment that adopted a mercantile system inexorably leading to capitalism chose, in a way, to marginalize a part of its society. In such a changing environment, realizing social and economic success was at the expense of ethics, notably at one major value, that of hard work. Some individuals were reintegrated once economic success was realized no matter what means had been employed. One may wonder whether the portrayal of such cases is an ironic way of criticizing religious and Puritan hypocrisy or just a truthful representation of a major dilemma between two main forces; Protestant ethics and capitalism (to borrow the famous expression from Max Weber).*

**Keywords:** Defoe, Fiction, Moll Flanders, Puritan, 18<sup>th</sup> century

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The Protestant doctrine considers social and economic success as a sign of divine election. The Puritan ideal of hard work that leads to salvation and divine election is also omnipresent in eighteenth-century thinking. Nevertheless, the Protestant England of the Enlightenment that adopted a mercantile system inexorably leading to capitalism chose, in a way, to marginalize a part of its society. In such a changing environment, realizing social and economic success was at the expense of ethics, notably at one major value, that of hard work. Some individuals were reintegrated once economic success was realized no matter what means had been employed. One may wonder whether the portrayal of such cases is an ironic way of criticizing religious and Puritan hypocrisy or just a truthful representation of a major dilemma between two main forces: Protestant ethics and capitalism (to borrow the famous expression from Max Weber).

The economic system that was leading to individualism and to *laissez faire* nonetheless was coexisting with a need to reconcile religion and new social values. Hence, the existence of emblematic structures like charity schools, for instance, which were one of the main features of eighteenth-century Britain many writers and thinkers prided themselves on. Charity schools used, in fact, to teach religion and social conduct to orphans and poor children. Nevertheless, some different observers reveal another truth completely different maintaining the idea that the economic and social system of the period was not providing the best supervision through charity schools. The objective of such “promoters of charity schools was not to rescue their charges from the necessitous condition in which they had been born, but to give them a religious upbringing which would reconcile them with their continued poverty.” (Philip Harth. *The Fable of the Bees*. Introd.)

Daniel Defoe (1660-1731), pushes further his criticism of the social system and dramatizes it through his characters; namely through Moll Flanders and Roxana who would be forced to prostitute themselves because of a selfish social system in Britain. Roxana’s symptomatic fear from charity schools was strong enough to persuade her not to enroll her children in and to prostitute herself instead in order to provide them with subsidies. “a hundred terrible things came into my Thoughts; viz. of Parish-Children being Starv’d at Nurse; of their being ruin’d, let grow crooked, lam’d, and the like, for want of being taken care of” (Roxana 52). And Moll’s grievance at the absence of a fair charity system is also significant:

Had this been the Custom in our Country, I had not been left a poor desolate Girl without Friends, without Clothes, without Help or Helper in the World, as was my Fate, and by which I was not only expos’d to very great Distresses, even before I was capable, either of Understanding my Case, or how to Amend it, nor brought into a Course of Life, which was not only scandalous in itself, but which in its ordinary Course, tended to the swift Destruction both of Soul and Body. (MF 8)

When one takes Defoe’s novel under study, it is striking to notice that almost all his characters are prostitutes, thieves or pirates. At the margin, they could be depicted as a perfect illustration of moral and social exclusion. Nor do they take any part in the economic



system; they are, in fact, marginal<sup>2</sup> that strive to survive. Yet, ironically enough, Roxana, Moll Flanders, Captain Singleton and even Colonel Jack will prove that by prostituting themselves and by stealing, they manage to regain the center, to be included. As Jeremy Wear puts it in his “Indentured Servitude, Material Identities, and Daniel Defoe in the Chesapeake Colonies”, those who were marginalized and then granted indentured servitude in the New World were granted a second chance out of their punishment and hence got integrated. “Although indentured servitude had long existed as a means for the socially and economically marginalized to secure passage to the New World in search of better opportunities, Todd recounts how it functioned as a doubled narrative of upward mobility and moral regeneration” (Wear 435) In this context, economy and morality can never coexist but the natural need to survive seems to go beyond all consideration and to triumph one way or another. One of the main objectives of this paper would be to show how all the characters of Defoe struggle against moral, social and economic exclusion and how, through an eccentric behavior, they actually undertake their “inclusion” in society.

Moreover, another aspect of exclusion related to Defoe’s own way of writing is to be scrutinized. In fact, in such a Puritan era vacillating between two major powers that of modernism and traditional Puritan values, the very process of writing and reading novels was prejudiced against by a majority still belonging and believing in scholastic virtues. Defoe’s writing in that context was thus challenging. On the one hand, it was promoting the rise of a new genre based on a new kind of fiction. On the other one, it was dealing with a sort of hero no longer epic but actually holding all the characteristics of an anti-hero.

In this respect, Defoe was limiting the frame of his work to anti-heroes; a minority excluded from the general reading taste, the usual horizon of expectation. He was also focusing his attention on a specific social class so far marginalized from the literary scene; the middle-class audience which is, nowadays, considered as one of the participants that had led to the shaping of the novel as a new genre. Yet, prolific writers like Alexander Pope and Jonathan Swift who were mortified at a vulgar language used by the mass and faithfully reported by a writer supposed to represent sophisticated intellectual elite, disregarded Defoe’s literature.

It is in this context that the present paper will construct its major axis. In fact, Defoe not only dramatizes the long time excluded middle-class issues but also the major problems resulting from a social and economic system that marginalizes individuals causing their ultimate failure. Defoe’s characters that actually belong to the lower class and long to join the

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<sup>2</sup> It should be noted that some critics make a clear distinction between the notion of marginality and exclusion: “Exclusion always infers a conviction: the excluded is rejected out of society after an official sentence. Marginality though takes place within the same society. The margin being far from the center is not completely separated [ . . . ] Exclusion on the contrary is a lasting state and sometimes final. Marginality is a temporary and ephemeral state: either the marginal falls over exclusion (if s/he transgresses the law for example) or he is recovered and reintegrated” (My translation) (Sarah Peyroux “Marginals and Marginality in the English Poetry (1780-1812) Unpublished Dissertation University Sorbonne- Nouvelle Paris III, 2005).

“L’exclusion implique toujours une condamnation : l’exclu est rejeté, à la suite d’un jugement prononcé par une instance officielle, hors de la société. La marginalité, en revanche, se situe à l’intérieur même de la société ; la marge, bien qu’elle soit éloignée du centre, n’en est pas absolument séparée [ . . . ]

Contrairement à l’exclusion, état durable et parfois définitif, la marginalité est une condition passagère et éphémère : soit le marginal bascule dans l’exclusion (s’il transgresse la loi par exemple), soit il est récupéré et réintégré » (Sarah Peyroux. « Marginaux et marginalité dans la poésie anglaise (1770-1812) Thèse (nouveau régime) Université de la Sorbonne-Nouvelle Paris III, 2005).

middle-class with urgent bourgeois aspirations depict a case of exclusion from the social, economic and moral order, for they are either prostitutes or thieves. Some of them were driven towards such a destiny by necessity and some others rather chose it willfully. In fact, some of them were just trapped in a sort of maze where they got lost because they had lost their sense of inner-self as much as the sense of belonging to any community.

Moll Flanders, for instance, at the very beginning of her story, lists the number of communities she was led to live with, and no sense of belonging would satisfy her until she was treated like a gentlewoman:

My old Tutress began to understand me, about what I meant by being a Gentlewoman; and that I understood by it no more, than to be able to get my Bread by my own Work, [. . .] and insisted on it, that to do so was to be a gentlewoman; for says I, there is such a one, naming a Woman that mended Lace, and wash'd the Ladies Lac'd-heads, she, says I, is a Gentlewoman, and they call her Madam [. . .] and she does not go to service, nor do House-Work, and therefore I insisted that she was a gentlewoman, and I would be such a gentlewoman as that. (MF 13-14)

The structural irony here resides in the fact that this lady that Moll is taking as a model is a prostitute, but young Moll did not understand her amoral way of “getting her bread”. As a naïve hero and narrator, Moll was unable to perceive what the author and the reader readily recognize<sup>3</sup>. Moreover, the definition that Moll gives to gentlewomen establishes an obvious contrast with her initial situation: as a rogue, Moll would incarnate the “picaresque” genre par excellence. A category underestimated and utterly marginalized by all refined societies that European literature has dealt with ever since the 16th century when the picaresque novel emerged and started to flourish. In all cases, Moll’s firm belief in money as the most reliable source of security and her feverish ambition to be a gentlewoman will keep her ensnared in an interminable swirl of misadventures. In that swirly trajectory, she will lose ground and the center at the same time. Nevertheless, as a marginal she will dwell in wealth and realize all her dreams. Some critics have made an onomastic study of Moll’s name and they have come to demonstrate the existence of a real Moll famous in London for being a thief. Besides, they have attached her family name “Flanders” to the city in Holland famous for lace, which Moll had always loved to steal and to wear. Lace, which allowed her to borrow the prestige of a gentlewoman, ironically excludes her as a protestant who should shun all signs of luxury and as an upstart person who just acts like belonging to a specific class. That mere acting and pretending pushes her away from the center again and reinforces her position as an occasional conformist or a marginal.

Here again, if one goes back to the historical background Defoe is probably stemming his ideas from, one might trace back some factual events that should have inspired the author either for realistic purposes or for allegorical and ironic ones. In fact, Nell Gwynn, an important historical figure comes to mind while dealing with prostitution. She is a Restoration actress and mistress of King Charles II who reigned from 1661-1685. This particular period, i-e, from the Restoration of the monarchy onward, dissenters (like Defoe) had witnessed tremendous obstacles and successive persecution. Charles II, in fact, enacted anti-Puritan laws known as the Clarendon code which was held to reinforce the establishment

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<sup>3</sup> According to the Bedford Glossary’s definition of “naïve hero” (2nd edition)

of the Church of England against nonconformists or dissenters. One might stop at the very words “nonconformists” and “dissenters” related to Defoe himself in an attempt to widen up the analysis of such notions and certainly not to make a biographical replica on his fictional work<sup>4</sup>. It is true that the author himself had gone through the exclusion experience for he was even rejected from prestigious universities such as Cambridge and Oxford, besides the fact that he belonged to a community prevented from leading an ordinary public life either in exercising its religious services or even in expressing its moral and political thoughts. Nevertheless, dissenting in Defoe’s fictional work takes another dimension more allegorical in order to criticize both the monarch and the economic and social order that follows. If one considers the case of Roxana, the protagonist of Defoe’s last novel (1724), some critics advance the idea that she (i-e Roxana) stands for Mel Gwynn the mistress of Charles II and for the whole period, that is, the Restoration era characterized by lust and all sorts of excess. Expressions like “the Queen of Whores” and “the Protestant Whore” were recurrent among some critics who commented lengthily on a historic episode that Defoe would have liked to explore in his own way and for his own objectives. In fact, Mel Gwynn who was publically known to be the king’s mistress was once booed by the mob while she was crossing the street on her carriage. Mistaking her for the other Catholic mistress of the same king, Mel Gwynn stops and talks to the mob, explaining that she is not the Catholic whore but the Protestant one. The scene is very famous but its ideological and political implications are worth studying. Accepting Mel Gwynn by the mob as a Protestant whore at the expense of the Catholic one could be interpreted as a way of integrating a symbolic figure so far marginalized at least morally and legally. For even though Charles II showed a clear long-time affection for Mell Gwynn and he recognized his both illegitimate sons from her, he could not allow them to inherit the crown, nor could he officially marry her. Mell and her sons, thus remained excluded from the court sphere but largely benefitting from it. If one goes on in studying the implications of such historical events, it could be noticed that in such a tumultuous era, the dialectics of inclusion and exclusion are intertwined and seem to be continuous. Defoe might have chosen the allegory of the “Protestant whore” in order to draw a critical portrait of the British court and of the whole era. Integrating Mel Gwynn by the mob and accepting her as the most popular figure of the Restoration, partly because of her skill as an actress and partly because of the latter declaration under study, could be also an ironic way of depicting religious hypocrisy and at the same time as a way of divulging the loosening of religious ties. It could be also perceived as a dissenter’s criticism of the Church of England; Protestant yet not quite purified from Catholic prints<sup>5</sup>. Roxana’s depiction of Mel Gwynn’s profile could stand for a silent statement that Defoe makes public and eloquent when Roxana qualifies herself as the “Protestant whore” in a very ironic episode<sup>6</sup>. She actually refuses, at a certain moment of the narrative, to confess herself to a Catholic priest under the pretense that even though she is a whore she remains protestant. Belonging to a whoring category which normally should exclude all claim to any moral belonging, is ignored here in order to promote certain conformity to Protestant community. The inducement sounds to be more like a national pride than any other thing and at the same time, the singularity of such an attitude

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<sup>4</sup> For a biographical parallel “Defoe, Dissent, and Early Whig Ideology” by K. R. P. Clark can be considered.

<sup>5</sup> The expression “Catholic whore” had first been associated to Rome.

<sup>6</sup> « and tho’ it was strange that I, who had thus prostituted my Chastity, and given up all Sense of Virtue, [ . . . ] should scruple any thing; yet so it was [ ] nor could I go to Confession, who knew nothing of the Manner of it, and should betray myself to the Priest, to be a hugonot, and then might come into Trouble; but, in short, tho’ I was a Whore, yet I was a Protestant Whore, and could not act as if I was Popish, upon any account whatsoever.” (Roxana 104-5)



highlights Defoe's disapproval of the Anglican Church allowing such behavior. If Defoe recurses to allegory and to irony in his fiction, he would be more straightforward in his political and religious pamphlets:

You must bear with my freedom a little, in reprov'ing one epidemick Mistchief which I See so growing upon you all [among] the Soberest, the Gravest, the Modestest, the most Virtuous, the most Religious among us [...] I observe you are all strangely addicted to the modish, tho' abominable Vice of MODERN WHORING (Review Vol. IX 213).

Moreover, virtuous women are excluded from Defoe's narrative. Hence Robinson Crusoe's wife, for instance, who appears towards the end of the book and dies three lines later. Her death will just technically serve as an alibi for the narrator to start on a series of new voyages that would constitute the second volume of Robinson Crusoe, i-e *The Farther Adventures*. Captain Singleton's wife is also just a protector of his fortune but is otherwise expelled from the text and from the dramatic construction of the plot. Paradoxically, only eccentric elements, or amoral women are at the center of Defoe's narrative. This is so not only for Moll Flanders and Roxana but also for the four wives of Colonel Jack another protagonist of Daniel Defoe. All these women enjoy wealth and success while deviating from the norm; they have from time to time some instances of moral awakening that vanish very quickly under the weight of devilish pressure. One critic further notes that Defoe's female characters remain young and beautiful during the whole period of their moral, social and judicial deviation or demarcation. They start withering and getting old once they reintegrate the center and join respectable environment:

Curieusement, le silence se fait sur [la beauté] lorsque les héroïnes prennent le chemin de la respectabilité. Moll séduit pour la dernière fois vers soixante-quatre ans et Roxana "se range" vers cinquante-quatre ans [. . .] Lorsqu'elles réintègrent le monde des contingences [. . . et] les rangs des 'femmes de bonnes mœurs' alors elles vieillissent comme les autres. (Françoise du Sorbier 127)<sup>7</sup>

Piracy in Defoe's fiction, as well, occupies an important part of his writing. First because it used to be a common practice among seamen not only in England but in many other countries and second because it depicts efficiently what Defoe and other observers would like to highlight in terms of economic and political shortcomings of their time. In fact, Captain Singleton outcries his demarcation from civilization as a way of stressing the unfairness of such an organized and refined yet hypocrite world. Singleton as his name could suggest, is singled out of the mainstream. He shows the same sequels of ill-treated orphans abandoned by both their families and the charity schools as almost all the protagonists of Defoe. Robbing the properties of his own flourishing country is somehow ironic for he will reintegrate social and political order once he reaches a certain financial stability. As Timothy Blackburn synthesizes,

Singleton's method is unjust and morally wrong, but as a result of his acquisition of wealth he progresses beyond his piratical state of reason. Defoe is not justifying the means by the end, rather he is stressing the power of wealth once it is acquired. Thus even an immoral pirate

<sup>7</sup> Curiously enough, no word is uttered about [beauty] when the protagonists start a process of respectability. Moll seduces for the last time at the age of sixty four and Roxana "steps aside" around fifty four [. . .] When they reintegrate the world of contingencies [. . .] and the rank of "women with good morals" they get old like the others" (Françoise du Sorbier 127)

waging war on civilization can become, through the political society he needs in order to use and to protect his wealth, a repentant and mature citizen. (129)

The paradoxes of such an era as the eighteenth-century England once again highlight the continuous flux of exclusion and inclusion. Piracy which is an evident recourse to survive for some and for corruption to some others becomes a way of reintegrating a social and political status worth living. In addition, even though as a moralist Defoe should denounce such acts, he sympathizes and makes his reader identify with the criminal: “there is no doubt that Defoe sympathized with the success of any poor seaman who might be able to achieve wealth through his native abilities.” (Novak Economics and the Fiction of Daniel Defoe 112)

Such paradoxes were differently represented by another prolific thinker of the enlightenment; Bernard Mandeville, who wrote *The Fable of the Bees* in (1714). Mandeville startled his reading audience by thinking in terms of private vices leading to public benefit. In that respect, he states that the prostitution of a minority, for instance, is beneficial for the rest of women. It is even necessary for the preservation of the honor of virtuous women. He, thus, includes prostitutes in his allegorical bee-hive as a beneficial element of society. (The idea behind is that prostitution has always been the eldest job in the world). Here again, the word “job” is significant since it holds the same economic implication I am trying to debate in this paper. Therefore, the individual’s economic self-reliance determines his /her admission into a given social group (at least in this context). As a defense of his theory, Mandeville advances the following argument:

The impossibility of enjoying all the most elegant comforts of life that are to be met with an industrious, wealthy and powerful nation, and at the same time be bless’d with all the virtue and innocence that can be wish’d for in a Golden Age [ . ] I demonstrate that if mankind could be cured of the failings they are naturally guilty of, they could cease to be capable of being rais’d into such vast, potent and polite societies, as they have been under the several great common-wealths and monarchies that have flourished since the creation. (Preface)

Whether Mandeville’s argument could be taken or rejected remains a topic of continuous study, but what is going on in his bee-hive with its entire allegorical and symbolic dimension could be considered as a further illustration of the almost obligatory equation between national grandeur and the scarifying of some moral values. This same idea is depicted somehow by Defoe’s characters that keep getting away from their conscience while dwelling in wealth and piling up admirers and lovers. The same feverish attitude is depicted with Colonel Jack and Captain Singleton when they start adding up money and stolen acquisitions putting aside all moral considerations. The cardinal virtue of moderation lengthily cherished by Puritans has no way to their mind and they ironically make the best of their achievements during that particular phase of their lives. Many times did Moll and Roxana consider the idea of putting an end to their luxurious lives, but then all wise reflections disappear and the same old inclinations to evil take hold of them. “So possible is it for us to roll ourselves up in Wickedness, till we grow invulnerable by Conscience, and that Centinel once doz’d, sleeps fast, not to be awakened while the Tide of Pleasure continues to flow, or till something dark and dreadful brings us to ourselves again.” (Roxana 105)

While Bernard Mandeville is suggesting moderate economic and political alternatives in order to put an end to all sorts of vice and temptation, Defoe remains versatile and even contradicting himself from time to time. In fact, in an attempt to soothe the public opinion,

Mandeville states that he “would prefer a small peaceable society, in which men [. . .] should be contented to live up the natural product of the spot, they inhabit, to a vast multitude abounding in wealth and power that should always be conquering others by their arms abroad and debauching themselves by foreign luxury at home.” Defoe, in his own way, opposes to this utopian vision of the world a more practical one. In fact, as a famous economist very much influenced by Hobbes, Mandeville himself hardly believes in such a utopia drawn in his hypothesis. So does Defoe who draws an ideal, egalitarian fictional world in his *General History of the Pirates* only to show its limits. As Novak Maximilian states: “These are humane sentiments and *Libertalia* is a noble political and economic experiment; it is really too noble to survive, for Defoe believed that egalitarianism and communism, although morally excellent, ignored the realities of human nature” (110). His writing is an eternal illustration of such paradoxes and of such fluxes of ambivalent and contradictory notions such as inclusion and exclusion. Daniel Defoe’s diplomatic and complaisant conformity to the Anglican Church at a certain moment<sup>8</sup> denotes, despite his zealous earlier dissenting from it, his admission of a new reality that was imposing itself: practical prudence instead of the longtime valued Aristotelian moral one. Including criminals and excluding honest heroes remains, thus, very significant and reflects at the same time a general tendency that characterizes the whole era:

The criminal, it must be insisted, is both a hero and anti-hero to his eighteenth-century audience. His career evokes the desire for secular freedom and economic self-determination which is a real part of the outlook of the age [. . .] The criminal, as a type-figure, is a necessary social myth whose triumphs and abasements mirror the ideological tension between the new secular world of action and freedom and the old religious values of passivity and submission. (Richetti 34-35)

Yet, despite the economic and social reintegration of the majority of Defoe’s characters, the repentance of both *Moll Flanders* and *Captain Singleton*, in view of moral conformity, remains definitely questionable. And, therefore, even as a picaresque genre, the text of *Moll Flanders* is being dismissed/excluded especially by Spanish critics and specialists of the picaresque genre, who impose moral integrity as an unquestionable condition for the determination of the picaresque hero-figure. Defoe’s society exemplified through his own characters in more realistic tones, offers a second chance for the temporary excluded individual to be included.

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<sup>8</sup> The Occasional Conformity Act of 1711 also known as the Toleration Act, was an Act of Parliament issued in order to prevent nonconformists and Roman Catholics from taking occasional communion in the Church of England, for only members of the Church of England were allowed to hold public office.

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## **“Wrong End of the Long Telescope of Time”: Contemporary British Poetry**

**Ferhat ORDU<sup>1</sup>**

### **Abstract**

*The long-term effects and traumatic outcomes of significant social and political events, such as urbanization, World War I, World War II, the use of the atomic bomb, and the conflict between England and Ireland, as well as the scientific and philosophical theories of Charles Darwin (1809–1882), Friedrich Nietzsche (1844–190), Sigmund Freud (1856–1939), and Albert Einstein (1879–1955), will be examined in this study. Poetry by authors like D. H. Lawrence (1885–1930), Rudyard Kipling (1865–1936), Wilfred Owen (1883–18), Siegfried Sassoon (1886–1967), Seamus Heaney (1939–2013), and Carol Ann Duffy (1955–) will be cited in relation to certain historical anecdotes. These poets were intelligent enough to see the other side of the medallion. However, one should also examine the reason why they wrote in this manner and why it was glorified by the reader. The explanation appears to be the repeated despair transmitted by massive, phenomenal occurrences throughout the century; as a result, people gravitated toward stories of marginal individuals rather than glorified fames, power sources, and titans. Urbanization and mechanization, international wars, and the atomic bomb, which promised a better and more relaxing world followed by covert advances in science, psychology, and philosophy, all failed and led people to become even more pessimistic.*

**Keywords:** D. H. Lawrence, Rudyard Kipling, Wilfred Owen, Siegfried Sassoon, Seamus Heaney, Carol Ann Duffy, Contemporary British Poetry

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## 1. Introduction

In this study, how the long-lasting effects and traumatic results of substantial social and political events such as urbanization, World War I, World War II, the use of the atomic bomb, and the conflict between England and Ireland, together with scientific and philosophical findings of Charles Darwin (1809-1882), Friedrich Nietzsche (1844-1900), Sigmund Freud (1856-1939), and Albert Einstein (1879-1955) are reflected in the poems of modern period British poets will be analysed in deep details. In so doing, the poems of such poets as D. H. Lawrence (1885-1930), Rudyard Kipling (1865-1936), Wilfred Owen (1893-1918), Siegfried Sassoon (1886-1967), Seamus Heaney (1939-2013) and Carol Ann Duffy (1955- ) will be referenced supported by some historical references.

## 2. Literature Review

Urbanization and development of machinery were supposed to strengthen the stand of human beings making life easier and more comfortable, the same hope was delivered by the emergence of WWI and WWII, the primary aim of using the atomic bomb was a show of strength, the conflict between Ireland and England had long been nothing but a claim of power over a region. However, all these struggles for power were driven? by the most powerful leaders of the history of their nations like Adolf Hitler, Benito Mussolini, Winston Churchill, Joseph Stalin, Franklin D. Roosevelt, General Hideki Tojo some of whom are labelled as “bloody dictators” today, or the developments in technology like machinery-and as a result the movement away from the rural life-and the atomic bomb were all far from bringing the protracted comfort and happiness to life. These ideas of Draper Draper’s ideas are enough to reflect the tendency of modern writers towards urbanization and machinery: “... their [Ezra Pound & T. S. Eliot] feeling for the age which they thus reflect is one of disgust rather than approval; what they tend to see around them is pollution and decay, an urban environment which is dehumanised, if not inhuman, and a way of life which is morally corrupt...” (Draper, 1999, p. 11). The look towards developing technology and machinery was not different even towards the end of the first half of the century. The manifesto of the New Apocalypse movement, which was paraphrased by Francis Scarfe in his book, *Auden and After: The Liberation of Poetry 1930-1941*, has strict messages against machinery and urbanization, too, and they are quite critical of the devastating effects of the machinery on the individual mind. The first item which says, “Man was in need of a greater freedom, economic no less than aesthetic, from machines and mechanistic thinking” as well as the third one saying, “The machine age exerted too strong an influence on art and prevented individual development of man” are highly important to reflect their stand against urbanization and machinery (Scarfe, 1945, p. 155).

As Ernst Mayr stresses in his article “Darwin's Influence on Modern Thought”, “Great minds shape the thinking of successive historical periods. Luther and Calvin inspired the Reformation; Locke, Leibniz, Voltaire and Rousseau, the Enlightenment. Modern thought is most dependent on the influence of Charles Darwin” (Mayr, 2000, p. 79). When Darwin

revealed his ideas concerning Evolution, “Many biological ideas proposed during the past 150 years stood in stark conflict with what everybody assumed to be true” (Mayr, 2000, p. 80) and this created a great suspicion among the people which resulted in questioning the realities dictated to them for a century and half long. In a *New York Times* article entitled “Darwin and the Evolution of Fiction”, George Levine expresses the effect created by Darwin’s “The Origin of Species” as follows:

Darwin gave to the West its most powerful myth of origins since the Old Testament; at the same time, he wrested biology, the study of life, from theological tradition and set it entirely within the explanatory range of a materialist science. The world, which had been understood as the material expression of a divine intention, became, in his argument, an accumulation of chance variations, subject only to the regularity of what he and his contemporaries thought of as natural law. Obviously, the moral and religious implications were enormous. (Levine, 1986)

The effect created after Nietzsche’s speculative statements claiming that “God is dead! God remains dead! And we have killed him! How can we console ourselves, the murderers of all murderers!” (Nietzsche, 2015, p. 125) is not much different from the one created by Darwin’s ideas. Moreover, the subjectivity of Modernism was also stressed by Nietzsche’s phenomenal utterances that everybody has to find his/her own personal solution to the problems, depressions, distresses of the modern world because there is not a God anymore that can come and save you from all these. Maudemarie Clark classifies herself among “...radical or nontraditional interpreters who take Nietzsche's claim that truths are illusions to state his ultimate position on truth, and who deny that he accepted the traditional understanding of truth as correspondence or regarded his own doctrines as true in this sense” (Clark, 1990, p. 12). This illusionary truth has a lot to do with a change in the mood of the people of the modern period. Psychotherapist Roger Horrocks states Sigmund Freud’s influence on the modern era was not only on psychoanalysis but “... along with Marxism and Darwinism, Freudianism has represented one of the climactic movements in modernity, that is, post-Renaissance thought. This has been characterized by the development of rationality and scientific methodology...” (Horrocks, 2001, p. 8). Horrocks explains Freud’s contribution to Modernism as “Freud's ideas contributed to 'modernism' .... This movement was characterized by a tremendous restlessness, a fragmentation of traditional forms, a favouring of the irrational and the subjective” (Horrocks, 2001, p. 9). Freud's ideology of encouraging the irrational (according to previous explanations) and subjectivity had the same effect as Darwin's and Nietzsche's ideas: questionability, the possibility of other explanations or truths, which fueled the desire to investigate the "forbidden" sides of the medallion. Albert Einstein’s mathematical genius supports the argument of this study in two ways: by the invention of the atomic bomb, and by triggering the sceptic urge of the people like his predecessors. The effects of the first one is clear and the second one is explained perfectly by Julie M. Johnson as “In the case of relativity theory, the scientific confirmation of a relativistic universe and, by metaphysical extension of the subjective relativism of all reality, has been received differently by writers, depending upon their own philosophical and psychological mindset” (Johnson, 1983, p. 230).

The findings of Charles Darwin, Friedrich Nietzsche, Sigmund Freud, and Albert Einstein as well as some more like Saussure, Marx, and so on resulted in emergence of a lot of modern theories which contributed to the suspicion aroused by the social and political events mentioned above. People started to question their long-lasting understanding of their social, cultural, philosophical, theological, scientific belief systems. Being sure that what had been going on and being told for centuries would not be satisfactory anymore, they started to look for new solutions, new explanations to the world around them. This led people to try to see the other side of the medallion. This study aims to prove that the emotion created by the result of the historical background above is also clearly reflected on the poetry of the modern era.

### 3. Discussion

Trying to praise the humming-bird, in his poem “The Humming-bird” (1923), D. H. Lawrence (1885–1930) says that “We look at him through the wrong end of the long telescope of time, / Luckily for us” (Lawrence, n.d.). The humming-bird is normally a small, unnoticeable bird for many of the people and it is not worthy of writing a poem for many poets. Normally, nightingales or other spectacular animals are preferred to write a poem on; however, as a result of all the mentioned above, the poet prefers to write about the beauty of such a forgotten bird. Lawrence asks his readers to look at the other side of the medallion by turning the other end of “the long telescope of time” to see the greatness of this beauty, to question how big its ancestors would look if such a thing would be possible to travel backward in time. These two lines have been the inspiration for this study.

In a study, with an argument that the poets of the modern era wished to stand near the powerless against the powerful and tyrannical, besides the ugly and forgotten or unnoticed against the beautiful or attractive, together with the silent against the roaring side, D. H. Lawrence is inevitable to be mentioned as he wrote the best examples of such poetry. Professor Draper explains this in his book *D. H. Lawrence* as:

... his [Lawrence's] book of poems, *Birds, Beasts and Flowers* (to be found with much other work that is good and some that is bad, in his *Collected Poems*), in which he seems to have penetrated to the essence (at least the essence so far as human experience is concerned) of Snakes, Bats, Kangaroos, Rabbits, Fish, Tortoises, as no man ever did before. It is as though he were saying, ‘I will not let thee go’: looking at the growths, animal and vegetable, of fecund nature with eyes cleared from all traditional scales: attempting to wrest from them, as though no one had ever looked at them before, their essential characteristics. (Draper, 1997, pp. 333-334)

Lawrence does not only choose unpredictable, underestimated, or so far ignored characters like “Bat”, “Peach”, “Pomegranate”, “Snake”, “Mosquito”, “Tortoise” or “Fireflies”, he also artistically finds a way of praising and dignifying their unpredictable qualities. Lawrence's deep respect for nature can be figured out this way. For example, his poem “Tortoise Shout” talks about the passionate sexual affair of two tortoises. In all nature, tortoises would be the

last animals if one wanted to write a poem about passionate bodily love; however, Lawrence finds a way of surprising his audience:

Male tortoise, cleaving behind the hovel-wall of that dense female,  
 Mounted and tense, spread-eagle, out-reaching out of the shell  
 In tortoise-nakedness,  
 Long neck, and long vulnerable limbs extruded, spread-eagle over her house-roof,  
 And the deep, secret, all-penetrating tail curved beneath her walls,  
 Reaching and gripping tense, more reaching anguish in uttermost tension  
 Till suddenly, in the spasm of coition, tugging like a jerking leap, and oh!  
 Opening its clenched face from his outstretched neck  
 And giving that fragile yell, that scream,  
 Super-audible,  
 From his pink, cleft, old-man's mouth,  
 Giving up the ghost,  
 Or screaming in Pentecost, receiving the ghost. (Lawrence, n.d.)

His respectful approach towards a humming-bird which was mentioned above is repeated in many of his poems like in “Baby Tortoise” where he addresses the tiny tortoise as “little Titan”, and in “Fireflies in the Corn” where he depicts the fireflies as “So high and mighty: look how its heads are borne / Dark and proud on the sky, like a number of knights / Passing with spears and pennants and manly scorn.” (Lawrence, n.d.). When he comes across a “Snake”, on his “water-through” he shows respect, he does not apply his force and attempt to kill him saying “And must wait, must stand and wait, for there he was at the trough / before me.” He throws a stick in fear to it; however, he regrets and confesses it by saying “I thought how paltry, how vulgar, what a mean act! / I despised myself and the voices of my accursed human education.” (Lawrence, 2018, p. 644). It is difficult to find a poet who will freely express his admiration for a snake; this is the effect of the aforementioned policies.

Another canonical poet, Rudyard Kipling, proves the same attitude with his poetry. Even though he is known as the British war-propaganda agent of World War I, he knew to defend the rights of the poor soldiers who lost their lives because of the incompetent and problematic administration of the generals and the English government. He is another poet who wanted to stand near the innocent against the ignorant. Two of his poems entitled “Gethsemane” and “Mesopotamia” are two typical examples of this attitude by Kipling. To begin with the title, there is a biblical reference as “Gethsemane was the garden at the foot of the Mount of Olives in Jerusalem where Jesus and his disciples prayed on the night before Jesus was crucified. He knew what his fate would be (Matthew 26:36)” (Britannica.com, n.d.). It was a place of sacrifice, a place where an innocent being sacrificed himself for the good of the rest of the world. This symbol and the emotion hiding behind this symbol is dominant throughout the poem because the poem focuses on the last moments of some soldiers which sacrifice themselves for the good of their people. Knowing their inevitable fate

would come soon just like Jesus did, they just pray their “cup might pass” (Kipling, n.d.); however, it never does. The gas attack is an allusion to Nazi attacks which reveals another distaste of Kipling against the evil power used against the innocent ones who can do nothing but “ship our [their] masks in case of gas” (Kipling, n.d.). The Nazi Army used uncontrolled power against their enemies not only on the battlefield but also during the captive life which triggered contempt of the literary world as well as the political environment. In Kipling’s poem “For All We Have and Are” (1914), in order to stress the vandal and subhuman attacks of the Nazis, and encourage people to stop it, he warns the people saying, “The Hun is at the gate” (Kipling, n.d.). After getting too much protests against this phrase inside the poem, he had to make an explanation regarding it which led even some more criticism: “The Hun is at the gate” has been taken as an incitement to racial hatred. No: ‘the Hun’ is a metaphor for ‘the barbarian, the enemy of decent values’, and ‘the gate’ is not that of England and the Empire, but that of civilisation. If there is a fault here, it is one of overstatement only” (McGivering, 2012). In “Mesopotamia” (1917), his attitude against the people who direct the power of the country and near the innocent soldiers who became paralyzed, captured, or martyred is quite apparent. He describes the poor common soldiers with such words as “The eager and whole-hearted whom we gave”, “the men who edged their agonies and chid them in their pain”, “the idle-minded overlings who quibbled while they died” (Kipling, n.d.). He stresses that these common people were eager to die for the benefit of their country and they had to suffer too much pain in the battlefield just because of the incompetent commanders and unwise politicians. He condemns the generals and governors with such words as “Shall they thrust for high employment as of old?” (Kipling, n.d.) because it is reported that, after the Battle of Kutel Mara in December 1915-which is the setting and topic of the poem-, most of the commanders were given good positions after the war even though they did nothing to deserve it. He continues his condemnation saying, “How softly but how swiftly they have sidled back to power / By the favour and contrivance of their kind” and he also raises the question “Do they call upon their debtors, and take counsel with their friends, / To confirm and re-establish each career?” because they are the reasons of “The shame that they have laid upon our race” (Kipling, n.d.). Being a spokesman of the English government to praise the nobility of joining the army and fighting for the sacred soil of England, and the promised heaven in case of a death, his stand near the innocent soldiers and his harsh criticism of the government and high-rank commanders is highly important and critical, and this stand is quite parallel to the message of this study.

The strongest stand near the poor soldiers and against all types of politics of the strong capitalist systems is represented by two poets who were also friends. Wilfred Owen and Siegfried Sassoon’s direct and objective narration of the trench battlefield is so shocking that one cannot help feeling the coldness, dirt, pain, miserable death, mental distress, physical fragmentation, desperation of the battlefield which had not taken place until these poets decided to write on. In almost all of their poems, you can find traces of supporting the soldiers, and condemning the ones who started these wars and caused them to continue for years; therefore, their poems will not be analyzed in detail. Instead, this study will focus on Sassoon’s declaration briefly to support the claim that there was a tendency to support the



weak and to condemn the powerful. *The Times* published an Open Letter on 31 July 1917 by Sassoon, stating:

I am making this statement as an act of wilful defiance of military authority, because I believe the war is being deliberately prolonged by those who have the power to end it.

I am a soldier, convinced that I am acting on behalf of soldiers. I believe that this war, upon which I entered as a war of defence and liberation has now become a war of aggression and conquest. I believe that the purposes for which I and my fellow soldiers entered upon this war should have been so clearly stated as to have made it impossible to change them, and that, had this been done, the objects which actuated us would now be attainable by negotiation.

I have seen and endured the suffering of the troops, and I can no longer be a party to prolong these sufferings for ends which I believe to be evil and unjust. I am not protesting against the conduct of the war, but against the political errors and insincerities for which the fighting men are being sacrificed.

On behalf of those who are suffering now I make this protest against the deception which is being practised on them; also I believe that I may help to destroy the callous complacency with which the majority of those at home regard the continuance of agonies which they do not share, and which they have not sufficient imagination to realise. (Sassoon, 2003, pp. 47-48)

He clearly states that his position is near the innocent soldiers and he does not believe in the good of the battle anymore as it is being “deliberately prolonged by those who have the power to end it.” This letter is written by Sassoon when he is at hospital because of shellshock. He seems to be too much determined not to join the army anymore in order not to support this corrupt atmosphere; however, he changes his mind as “As he was not really suffering from shellshock, he felt he was betraying his fellow soldiers” (Bloom, 2003, p. 44). Having been a soldier of the trench line himself, having lost his best friends and some of his relatives, it is a great success being able to see the real enemy without being deceived by the “created enemy” for you and Sassoon succeeds this quite well, and so does Owen.

The ongoing military and political conflicts between Ireland and England have also been a subject matter for the literature of the modern period. When it is the conflict between a colonizing and a colonized country, balance of power is inevitable to think about. The colonizing England’s power over its oldest colony and the long-lasting enmity and conflict between these two countries was one of the most critical topics to write about which also necessitated courage as the radical groups were generally looking for a scapegoat to prove their strength over the other opposite. Heaney was one of the poets who tried to find a common language between the two cultures and searched for a midway between the radical groups of England and Ireland. By saying so, it is not meant that Heaney had a coward discourse without a strong stand a solid character. He was among the few who tried to understand both sides; however, who condemned the bloody techniques of the both. His

objective stand is explained by Fredrix as, "... Heaney very often addresses the conflict in the role of an historian or archaeologist, rather than as a public spokesman. He often goes looking for historical and mythological arguments which are more concerned with trying to understand than to actually end the violence" (Fredrix, 2015, p. 7). In an atmosphere where it was very safe and easy to glorify the powerful England and betray his own country, he was not contended with such a behaviour, though. He neither joined the group who only talked about cheap patriotic topics to boost the patriotic sentiments of the easy-tricked people of North Ireland. With his famous "bog poems", he continued to dig Ireland's sorrowful past objectively like an archaeologist without dictating his critical views about history. When everyone was only supporting the loud voice of the strong England, in his poem "Digging" Heaney talked about "potato drills" referencing the big draught in Northern Ireland because of the embargo of England. With lines "By God, the old man could handle a spade. / Just like his old man." (2018), Heaney stresses that Northern Irish people are keen to farming for generations. However, he also knows that it is not the period of digging with a spade; therefore, he states that "Between my finger and my thumb / The squat pen rests. / I'll dig with it." (Heaney, 2018, p. 1095). Naïve like passive resistance of Gandhi, Heaney stresses the problems of his people by describing their characteristics and the new methods they should adopt to. In Heaney's another poem "Punishment", he talks about the tragedy of the "betraying sisters" who were massacred by the IRA as a punishment of helping or flirting the English soldiers. Opposite the anger these "betraying sisters" created with their acts, he confesses saying, "I almost love you" that he has pity and sympathy on them just like the previous writers mentioned supported the weak ones. (Heaney, 2018, p. 1098). The only thing he hates is this enmity that causes all these deaths. The young girl's miserable image is depicted in detail and in a very lively manner with words "naked front" "of her neck", the wind which "blows her nipples" and her weak figure which the wind "shakes the frail rigging / of her ribs", (Heaney, 2018, p. 1097) so it creates pity in the reader, too. The young girl's body is depicted as "I am the artful voyeur / of your brain's exposed / and darkened combs, / your muscles' webbing / and all your numbered bones:" (Heaney, 2018, p. 1097) and the only explanation for such a massacre is that she is a "scapegoat". With this poem, the reader makes sure that Heaney is not only criticizing England but also the acts of the IRA. He supports the poor, the weak, the scapegoat only neither powerful England nor merciless IRA.

The last but not the least poet to be stressed is Carol Ann Duffy who likes looking from the other side of the telescope very much in order to see the other side of the medallion. She turned this into a kind of entertainment both for herself as a poet laureate and for her readers. Her poems "War Photographer", "Mrs. Midas", "Mrs. Darwin" and "Frau Freud" are among the best examples of this style poetry. What is common in all these poems and even some more is Duffy's struggle to see some important events from the perspective of the secondary people. Most authors who write about a war tend to write about either one side or the other side of the war generally focusing on the strategies, soldiers, governors, commanders, etc; however, only people like Duffy have the sharp eye to see it from the perspective of a war photographer. A war photographer is the one who carries the weight of "A hundred agonies in black and white / from which his editor will pick out five or six / for

Sunday's supplement." (Duffy, n.d.). Instead of writing about the main stage, Duffy prefers to write about the backstage. Instead of writing about the leading actors like Midas, Darwin and Freud, she prefers to honour their wives who are ignored. The leading actors get the best of a compliment; however, nobody even remembers their wives. In "Mrs. Midas", the lines "but that twig in his hand was gold", "He asked where was the wine. I poured with a shaking hand, / a fragrant, bone-dry white from Italy, then watched / as he picked up the glass, goblet, golden chalice, drank." as well as "And then I came home, the woman who married the fool / who wished for gold. At first, I visited, odd times, / parking the car a good way off, then walking." (Duffy, n.d.) include allusions to the original myth of Midas that everybody – in this case even his wife – was afraid of his ears as huge as a donkey's and his ability to turn everything into gold; however, they are from the perspective of a woman. In a male-dominated world, Duffy continues her attitude in the poems "Mrs. Darwin" and "Frau Freud". She also has a playful style which mocks the phallogocentric world. Frau Freud mocks with Sigmund Freud's obsession in his psychoanalytic theories over male's genital organ and says;

Don't get me wrong, I've no axe to grind  
with the snake in the trousers, the wife's best friend,  
the weapon, the python - I suppose what I mean is,  
ladies, dear ladies, the average penis - not pretty...  
the squint of its envious solitary eye...one's feeling of  
pity... (Duffy, n.d.).

#### 4. Conclusions

In conclusion, all the poets aforementioned were intelligent enough to look at the things different from the ordinary people around them. However, that would be a faded justification for a literary study because seeing things differently is among the first necessities of being an artist. One should also question the fact they wrote this way because the reader also liked and supported it. The reason for it seems to be the repetitive hopelessness spread by the massive, phenomenal events throughout the century; therefore, people stuck to the stories of marginal beings instead of the glorified fames, power sources, titans, popular ones. The urbanization and machinery, world wars, atomic bomb which promised a better and more relaxing world accompanied by furtive developments in science, psychology and philosophy failed and led people to an even sceptic state. This state is the soil for all these works mentioned above and even many more that focused on the others, the marginals, the weak, the minorities.

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## Manipulation in Shakespeare's Hamlet: The Complexity of Moral Questions and Considerations

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### Abstract

*Shakespeare's Hamlet is a good example of a political play that accentuates the remarkable ways in which power is seized and used for manipulative objectives. Thus, manipulation happens in Hamlet, especially in terms of trying to search for the truth. It is also a kind of play that creates the distinction between virtue and vice. As it is reflected, Claudius becomes desperate to ascend to the throne, and for this reason, he kills his brother. This situation presents fertile ground for tragic situations in the process of political pursuit. Thus, as we see the effort of Hamlet in pursuing retributive justice for his father's death, many other forms of truth are revealed, and these bring about the act and the practice of the reality of life. Therefore, this paper reveals how Shakespeare presents moral questions and considerations using the characters of Hamlet, the protagonist, and Claudius, the antagonist, and revealing how a family feud affects a nation. The attempt to take revenge leads to multiple deaths. The paper accentuates the function of power and how Hamlet emphasises that nothing can stand in his way of revenge, including his Christian faith. The loyalty to his late father becomes a strong measure for fulfilling his wish. In other words, tragedy would not have evolved if Hamlet has not made himself a complex person by refusing to accept what his uncle has done. He becomes very careful to regain what his uncle has taken.*

**Keywords:** Hamlet, Power, Politics, Manipulations, Moral Questions

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## Introduction

Over the years, people have always applied different approaches to gaining power and influence. The desire to be in charge of everything, to dominate everything, and to become the lord of everything has always been a peculiar component of human desire. However, despite the fact that man's needs can be met by the provisions available in his environment, he tends not to be satisfied with what he has in his possession. This is similar to Mahatma Gandhi's famous quote, "the world has enough for everyone's needs but not enough for everyone's greed." The thirst for power has been one of man's enduring desires based on this concept. Even if he has all it takes to live a life of luxury, his greed makes him seek more. From ages to ages, era to era, and generation to generation, kingdoms and governments have come and gone. This is a universal phenomenon that describes the condition of the world and its materialism as ephemeral—nothing is eternal. Things that exit are mainly superficial and fugacious. They will always disappear just the same way they appeared.

Thus, people have used power to achieve great things; "great things" in this context means both negative and positive things. As political power has been used to achieve personal interests, it has also been used to affect human development. The conditions in which many people have had power at their disposal have been on the negative side of history. Furthermore, one will ask why people tend to wreak great havoc using political power. Thus, this reflects the common reality that pontificates that a sword in the wrong hand will wreak havoc. This expression connotes that if power is left in the hands of the wrong person, many evils will be committed. Therefore, in the contemporary and classical eras, political power has been used to wreak havoc, and kingdoms, states, empires, and territories have risen and fallen through the way power has been used. Serving as a mirror of life, literature has been a great component that accentuates the reality of the universe and the diversity of human desire. It has also served as a lamp that puts light on the complex reality of human behaviour. In this case, the aim of this paper is to examine how political power is used as a weapon of manipulation in *Hamlet*. It also reflects the individual characters with the traits of manipulation and how they use manipulative approaches to achieve their goals. Notwithstanding, "Shakespeare developed a cautious approach while problematising serious political issues such as factionalism, the succession crisis, rebellion, and tyranny in his plays. In the analysis of Shakespeare's various plays, Shakespearean scholars have widely recognised the playwright's strategies to avoid punishment and censorship, such as his use of other sources, distant settings, and ambiguity" (Özbey, 2021,p.viii).

Shakespeare, in his craft, has developed many political and philosophical plays that have shed light on many universal problems. Thus, "Shakespeare's *Hamlet* as a metaphor for theatre to parody the manner in which classical texts were appropriated in the first decade after the Second World War, creating a comical and at the same time socially engaged play about the cultural changes" (Portmann, 2018,p.62). However, one cannot just consider Shakespeare as a playwright but as a figure that has created an image that makes the subsequent generation look back and think while considering his works. He has of course addressed different topics in his plays, such as political history, romance, fantasy, philosophy, humanity, betrayal, and even race. For example, some of his plays that reflect political issues are *Macbeth*, *Hamlet*, *Othello*, and *King Lear*. Despite this, some scholars claim that *Othello*

has a racial proclivity, which is why Shakespeare chose a black man as the play's hero. However, Shakespeare has used *Othello* to explain the need for establishing contemporary social sovereignty that is completely different from the monarchical style of governing the people. As a result, one cannot assume that he is motivated by racial prejudice. Despite that, he reveals the flaws of Othello as a military general; he has also revealed the flaws of Macbeth, who is not from a black race. To understand Shakespeare's plays, one must read them in depth, because within the rhythm of his play lines, one finds a lot of codes and ideograms that can never be interpreted from a literal point of view. Shakespeare had some critics who were his contemporaries; one of them was Ben Jonson, who was very critical of him. Yet he maintains that Shakespeare has many more things that deserve commendation than things to be forgiven. Hence, "[t]he most explicit criticism of Shakespeare comes from his rival Ben Jonson," Smith testifies. Jonson is scornful of Shakespeare's error in giving Bohemia a seacoast in [The Winter's Tale](#) and laughs at a line from [Julius Caesar](#)—that remark seems to have stung since the text of the play doesn't include the offending line" (*Shakespeare's Birthplace*). Thus, in *Hamlet*, we can critically identify the manner in which Shakespeare presents the character of Hamlet, especially in his classification of human nature, and: "In an attempt to scold Claudius, Hamlet claims that Claudius is "no more like [his] father/ Than [he] to Hercules" (Ham. 1.2.152-3). Hamlet is using this comparison to show that his uncle Claudius is significantly unlike his father, but in turn, Hamlet is claiming that he himself is unlike Hercules" (Riggs, 2018). With the way he presents his characters, Shakespeare can also be seen as a philosopher who uses his plays to create intellectual depth. So, his works are not always seen from the surface of the concept but from the contextual nuances.

### **The Complexity of Moral Questions and Considerations in *Hamlet***

In *Hamlet*, Shakespeare addresses very significant issues that are not only political but also philosophical. While presenting the protagonist of the play, Hamlet, one tends to understand the disparity between *Hamlet* as a text and Hamlet as a character. Being an eponymous play, different motifs are treated, apart from politics, betrayal, family feud, revenge, royalty, and power; the issue of love is also treated, which is reflected in Hamlet's romantic relationship with Ophelia. However, in all these motifs, there is a dominant theme that takes up the centre of the play, which is the idea of death. It is a tragic play that explains the mystery of the underworld. This situation can be identified in the death of Hamlet's father and the subsequent deaths that occur as the play progresses. Talking about the philosophical supposition of native wits in *Hamlet*, one can understand how death is vehemently apotheosised while Hamlet begins to engage in deepest thought about death. His father's ghost has appeared to him, instructing him to take revenge on his younger brother Claudius, who has taken over the throne and his wife. In the process, Hamlet begins to preoccupy himself with deep thinking that raises many questions. He thinks about death from different points of view and examines his thoughts about the mystery of death. Thus, "Hamlet is the most famous work in English literature. In which Shakespeare's brilliance takes the reader to another level of analysing literary texts. The themes Shakespeare deals with in *Hamlet* are not new, but it is the first literary work that tries to explore the nature of death" (Sagheer and Auktum, 2021, p.104).

The action of death and its consequences are considered in the mystery of death. He also has a suicidal thought, but he evaluates what the aftermath of suicide will be. This reflects the fact that the misfortune of this literal world could have been easily escaped by all individuals if they truly had an idea of what happens in the underworld. In this sense, one can see his soliloquy condition of "to be or not to be." Here, he reconsiders the fact that if one commits suicide, there could be the miserable consequence of hell because of his Christian faith, which forbids suicide—that is, committing self-murder is an action prohibited by Christian creed, and the consequence is hell. Death or how to die is not the main issue in this context, but the aftermath of committing suicide is the main issue that he considers. So, in the idea of the "to be or not to be" monologue, it raises the questions of uncertainty and the fear of the unknown. The fear of what might be the experience of the underworld has become a preponderant subject, and perhaps the misery of the underworld is worse than the earth's. Also, one can think about how credible Hamlet's experience with his ghost-father, who seeks revenge for his death through his son, is. One can question the authenticity of what is happening to Hamlet: is he truly having an encounter with a ghost, or is it just a mere hallucination? Is a ghost a realistic fact or just a mental construct? Does ghostly reality truly exist, or is it the product of a delusional mind? In terms of the underworld, is there any life after the present one? Is there any plausibility of hell if one takes one's life, or is it just something forbidden by religious tenets? Is hell real, or is it a kind of pseudologiafantastica? Is there not a kind of existential responsibility for one's actions if one makes a bad decision that affects one not only in the literal world but also in the world beyond? These are the questions that this situation has raised in accordance with the objective of this paper. Furthermore, "Hamlet, the prince of Denmark, is haunted in every sense of the word. His father, the king of Denmark, recently died under mysterious circumstances, and Hamlet's uncle (his father's brother) promptly married Hamlet's mother and ascended the throne" (Jocelyn, 2022,p.2).

Also, looking at Hamlet's actions and the way he tries to exercise so much patience to find out the truth about his encounter, it leads to many more deaths. The inability of Hamlet to act on time serves as his main tragic flaw as a tragic hero. One can therefore ask similar questions in line with the "to be or not to be" idea, and it can be conceptualised in the following expressions: to live or not to live, to die or not to die, to believe the ghost's claim or not to believe, and to act or not to act—those are the questions. Those are the questions surrounding the situations in *Hamlet*, and Hamlet also ponders over deep things before acting. As he tries to experiment with the truth, like Sophocles' king Oedipus, finding out the truth leads to a tragic discovery. One must also consider Hamlet's theatrical experiment as a very strong instrument for searching for the truth. As he has applied his whim to present a play that has a direct resemblance to Claudius' act of patricide, one can realise that Hamlet's main problem begins there. However, this experiment is meant to test Claudius' conscience and see how he will feel the guilt of his patricide. Despite that Claudius understands this scenario, he puts his conscience under control and fails to ask for forgiveness from God. However, this evil keeps on haunting him because he plans to cover up his evil by committing more evil. Now, without any form of penitence, he is after Hamlet's life, and this is the only way he feels he can cover up his evil.

Thus, we can see how Claudius demonstrates evil at a higher magnitude. He is "so cruel and deceitful that he can murder his brother secretly, marry his brother's wife without hesitation, and organise conspiracy against Hamlet, his brother's heir, to become the ruler of the kingdom. Although this ambitious action would raise protests among the public, he achieves handling this situation in a masterful Machiavellian practice" (Erdem, 2019,p.1044). If it is presumably admitted that he is not responsible for his brother's death, there is a kind of moral failure and question in his action. His action can easily make anyone assume he kills his brother and takes over his wife within a few weeks. One also needs to consider the fact that Hamlet has taken Claudius as a character who is more than a relative; hence, he dislikes him and his behaviour. One also needs to look at the situation of Hamlet's mother marrying her brother-in-law within a short period of time after her husband's demise. The answer to this question is critical; factually speaking, Hamlet is supposed to be the next king, but Claudius has taken over the throne, and the mother feels the only way Hamlet can claim his father's throne is for his mother to marry his uncle. We can see the complexity of power and political manipulation in this critical situation. Claudius manipulates power by committing atrocities such as murdering his brother and stealing his wife in order to seize power for himself. As Foucault explains, royal power is a kind of power that is exerted by one person, and the result is despotism. Political power here is used for personal gain—the propensity to remain relevant before the public and to take charge of all is preponderant in Claudius' character because he has gone to the extent of having blood stained in his hand. He wants to use his power to kill his nephew, first to cover up his evil, then to retain the power of royalty for himself. As Hamlet mourns his father, he is never happy about the marital union that takes place between Gertrude and Claudius. As said earlier in the introduction to this paper, man has an unquenchable thirst for power, and his desire to obtain it is high. Claudius has done the worst to take power for himself. Yet, Gertrude's acceptance to marry Claudius keeps giving Hamlet great concern.

However, researchers "have presented many reasons for Hamlet's extreme frustration with his mother's new union, such as his Oedipus complex, misogyny and fear of uncontrolled female sexuality, and loss of his right to the throne. While Hamlet thinks that Gertrude remarried out of lust, she clearly has political motives prompting her to marry Claudius and give him the throne" (Tuhbatullina, 2021,p.2). One can understand that the main reason Hamlet develops a great resentment against his mother's marriage to Claudius is that Claudius has taken over his birth right, the rightful royal ascendance to the throne, after his father's death. Thus, Gertrude and Hamlet have the same motive, even if it is presented differently. Hamlet needs to secure the throne (the power) for himself by using different manipulative means and intellectual approaches, yet his mother's aim in accepting to marry Claudius is to take the throne back for her son. In a moral quandary, political motives and manipulation are presented. Looking at this situation, as Hamlet keeps on expressing his displeasure and anger towards his mother because of her quick marriage to Claudius; he feels that his mother has betrayed him and his father. However, Gertrude never feels the same way because she is not wary of the fact that it is Claudius who poisons her husband. There is a kind of discrepant awareness, a situation where certain people—Claudius, Hamlet's ghost father, and Hamlet—are the only characters who are aware of the cause of the death except Gertrude. The main problem here is Gertrude's personality of few words. She does not talk



much, and this makes the viewers or the readers idealise her character. Bradley explains her character in his *Shakespearean Tragedy*, saying that her character appears as "a sheep in the sun," who cannot be involved in King Hamlet's murder but who is also too shallow to care about him or her son or her kingdom (167; cited in Tuhbatullina, 2021,p.3). Many interpretations have been given to Hamlet's behaviour towards Claudius and Gertrude; Sigmund Freud's theory has associated Hamlet's attitude with the Oedipus complex, in which the son has hatred for his father and then tries to kill his father and marry his mother. As this situation happens to King Oedipus, Sigmund Freud's concept of Hamlet as a son who develops sexual desire for his mother and then tries to kill his father in order to marry his mother becomes widely known among researchers in the twentieth century. Hamlet is seen as a son, while Claudius, who has assumed the position of his father, has been hated, and thus, he plans to kill him. This theory can be refuted because the reason for Hamlet's resentment towards his mother is clearly presented in the text. This has to do with a feeling of betrayal; Hamlet feels a sense of betrayal from two sides of a family space. The first is from his uncle, who plots the death of his father, and the other is from his mother, who agrees to marry his father's killer.

### **Political Manipulation and the Complex Dilemma**

Looking at *Hamlet* in terms of manipulation, there are various forms of manipulation, be it political or personal. Yet, both work interchangeably towards achieving specific goals. For example, Claudius takes advantage of the friends around Hamlet despite his sick state of mind; his depressive and melancholy situation has affected his mental health. Thus, from the beginning till the end of the play, Hamlet maintains a very pessimistic attitude—he becomes negative throughout the play. Claudius' manipulative situation achieves both personal and political goals. One can understand that the "plot and action of *Hamlet* include dramatisation of dilemmas of sovereignty, patriarchy, supernatural forces, political strategy, political violence, regicide, kinship, and popular sovereignty—all forms of power and modes of conduct that are juxtaposed and intertwined" (Frazer, 2020,p.194).

Claudius therefore exploits Hamlet's friends' love for him by constantly feeding them false information, manipulating them to do his bidding. As Hamlet's childhood friends, Rosencrantz and Guildenstern, feel that it is essential for them to medically examine the main cause of Hamlet's mental problem, Claudius takes advantage of their care and kindness to plan the death of Hamlet. The manipulation here is carried out by Claudius for his personal interest in order to retain power and cover up his evil. In Claudius' concern to monitor the assassination of Hamlet, this leads to many other subsequent deaths of others, which include Hamlet's childhood friends, Rosencrantz and Guildenstern. As he attempts to kill Hamlet, he is also scared for his own life; thus, he becomes very desperate to kill Hamlet. However, in the case of Hamlet, instead of using emotional appeal to manipulate like his uncle, he applies intellectual manipulation to ensure that he establishes a discombobulating and deceitful situation. From the beginning until the end of the play, Hamlet presents himself in a very cryptic manner in which no one has the perspicacity of his personality. His intellectual approach is of a much greater magnitude than that of his childhood friends. Nobody knows how he acts out his insanity because no one has the ability to do so.

More so, taking a critical look at this situation, we can see that "Claudius states his intention to send Hamlet to England, to keep himself safe from Hamlet's madness. Polonius tells Claudius that Hamlet is going to Gertrude's room. Polonius says that he will hide behind a curtain and listen to their conversation because they cannot trust Hamlet's mother to give a true and objective account "(Grudzina, 2006, p.12).

Because of his desperation to take revenge, he has kept everybody away from himself except Horatio, the only character trusted by Hamlet from the beginning till the end of the play. Hamlet sees others as the agents of Claudius who prevent him from taking revenge on Claudius for his father's death. He confronts Rosencrantz and Guildenstern and makes them realise that he is not easy to be played on. He confesses that he has no trust in his childhood friends because he feels that they are instruments in the hands of Claudius or that they tend to take advantage of him for their personal interests. Here, as Shakespeare applies illusion, he reflects an egregious situation. In fact, it is obvious that Hamlet is in love with Ophelia, the daughter of Polonius. Regardless of "Ophelia's loyalty to him, Hamlet thinks that she, like everyone else, is turning against him; he feigns madness with her also and treats her cruelly as if she were representative, like his own mother, of her "treacherous" sex. Hamlet contrives a plan to test the ghost's accusation (Bevintong, 2023).

Despite Claudius and Hamlet's ability to manipulate and deceive others, their actions appear to be prone to backlash. Claudius, who becomes very desperate to fulfil his personal ambitions using personal and political power, eventually reveals himself. Hamlet deceives the audience and, as a result, is brought to his knees by his existential deception and desire for vengeance. Eventually, both the protagonist and antagonist meet face-to-face, and they find themselves at a point of no return. Thus, they both lose everything due to the egregious gambling they both engage in, and this leads to more deaths of other guiltless characters with pure intentions. Furthermore, "William Shakespeare's Hamlet explores what constitutes a betrayal. Claudius's poisoning of Hamlet's father drives the play's plot development, and Hamlet abhors his uncle for the murder of his father. Throughout the play, however, Hamlet focuses his anger on his mother, extrude" (Tuhbatullina, 2021,p.3). Thus, as Shakespeare applies illusion, it makes the play one of his best tragedies and the inclusion of dramatic irony makes the readers develop pity and fear in the process. The entire cast suffers misfortune, eliciting strong sympathy from the readers or audience.

## Conclusion

In *Hamlet*, Shakespeare raises a serious question regarding the concepts of ambition and power. Claudius plans the murder of his brother because it serves his selfish desire. One may be driven to act in an illogical manner by an unquenched desire for power. Because of one man's choice to seize power, we can see how the blood flows. So from the start of the play until the very conclusion, Hamlet continues to be inconsistent. This inconsistent ambience enables many other events to develop until he reaches the decisive stage, a level from which there is no turning back. As a result, other characters die because of Hamlet's quest for retribution. Hence, as "the lucky Shakespeare could escape an early death, most of his characters were not able to do so. Most of them have tragic ends and leave behind some big questions unanswered. In most of Shakespeare's tragedies, the issue is not about the death

of a protagonist, but it is more about what that death reflects on the reader's mind by making him/her ask the same questions the tragic characters ask" (Sagheer and Auktum, 2021:107). The death Hamlet contemplates, his skepticism about the events of the underworld, and the uncertainty he expresses about life after death can therefore be known to him. The truth is known not only to the audience but also to the other characters, which are kept in the dark; they eventually become aware of the evil that Claudius has privately committed. As a result, this paper reveals the profundity of Shakespeare's deep political interests in relation to both Shakespeare's time and contemporary times. *Hamlet* as a play therefore reflects the reality of power pursued in a dangerous way, which does not mind killing as many people as possible regardless of the number. As we can see from the manner in which Claudius tries to shed more blood in order to cover up his evil, this same action can be compared to Macbeth's attitude when he keeps on killing every person he perceives as an obstacle to his ambition. Hamlet never allows anything to deprive him of fulfilling his desire, just as his uncle has not allowed anything to stand in his way to become king. This strong opinion of Hamlet makes him feel that it will not amount to heroism if he allows poetic justice to take place. Rather, he plays the roles actively by taking revenge despite his Christian faith. In order to avenge his father's assassination, he is willing to go to any length, even if it means carrying out the vengeance inside the church. Getting to the point of no return then gives him a kind of tragic fulfillment. Thus, when comparing this type of heroic action, it is a combination of classical heroism and Christian heroism.

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## **A Proposal of Reconceptualization of Intertextuality in Advertisements**

**Lokman ŞEHİTOĞLU<sup>1</sup>**

### **Abstract**

*This study aims to analyze and understand the new role that the intertextuality has gained in the communicative interactions through advertisements (and through their translations). As a concept that expresses the relations of a text with other texts, intertextuality stands out in advertisement language. In this context, intertextual references, their effects and how they work in audiences' perception through advertisements will be discussed and by deepening the meaning of intertextuality and by opening new dimensions to the concept, this study will try to portray that the concept 'intertextuality' requires reconceptualization in the advertisement world different from literary texts in the sense that advertisements use the concept to lead the audience references to a single point either by visuals or through specially chosen language.*

**Keywords:** intertextuality, advertisements, advertextuality

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## 1. Introduction

Intertextuality, which stands for the sophisticated web-like connections between texts undertakes a functionality of meaning-making and interpretation in various forms of advertisements (Genette, 1992). Within the realm of commercials, visuals such as videos and photographs play a significant role in the shaping or forming intertextual relations. The intertextual elements and the relations they represent in the production process and in the acceptance process of a commercial text requires specific attention as they influence how the audience interpret, perceive, and react to the message in the text, that is, the product itself. The dynamic and unusual interplay in commercials which will be focused below is different from other texts. Although intertextuality deals with the texts in terms of the relations it has with other texts, the reference(s) a commercial creates in the minds of audiences constitutes the main purpose of the present article.

Intertextuality, by its nature, is a complicated concept. So, it should be divided into two basic subheadings to unveil the covert relations it constitutes in commercials. Firstly, intertextuality refers to the creation of a text by focusing on the references it gives to other texts. That is, a text or its writer can get benefit from other texts as in Abrams & Harpham's words 'any text is interwoven with other texts' (A Glossary of Literary Terms, 2015). Or, there may be different voices in a text, as in the conversation between a politician and a hawker. All the words and sentences are disguised or masked. These two dimensions give a text multivalence function. The second and most important feature of intertextuality that constitutes the main concern in the present article is the references that a text creates in the readers' minds. Any individual can make different connections/references after reading the same text. In another word, the same text can create many different connotations/references in many different minds. Moreover, the same text can give different references to the same individual after reading it again in a couple of years later. These features also constitute the multivalence of a text.

Advertisements or commercials can have similar intertextual features with other types of texts such as literary texts in the creation of the texts. They both can be created by using various intertextual elements. But the perception process of these two types of texts is different. While the latter can create many connections in the reader's mind after reading the text, the former, commercial, leads the audience's mind to only one point, that is, to the product. This is against the nature of intertextuality. In terms of intertextuality, a text is to be able to refer to various texts in the creation and perception process (in the reader's mind). It is assumed that this is because of the visuals used in commercials. (Anything can be a text such as road signs, pictures, conversations, or written texts and they can be translated. So, the visuals are assumed to be borrowed from other languages as is the case we see in translation techniques.)

The purpose of the present article is to portray the new characteristic that the intertextuality has gained in commercials by reconceptualizing it as 'adverttextuality' which stands for its leading effect on the audience to a single point, to the product itself in minds, rather than giving multiple references.

## 2. Literature Review

The term intertextuality is basically related to the relations of one text with other especially previous texts and reveals these relations in a web-like procedure as it is very sophisticated and difficult to uncover them because of its multidimensional layers. To start with its historical background, intertextuality dates back to Bakhtin and his ideas on ‘dialogue’. For Bakhtin the only place where meaning can be found is in the conversation that words and utterances have with their context and in a dialogue, each statement is a response to anything that has come before it (The Dialogic Imagination Four Essays, 1982). It is understood that a text includes different voices, ideas and ideologies in it, which signifies the unstable and ever-shifting nature of meaning and intertextual references. Depending on these ideas, Kristeva conceptualized it. For her, ‘the term ‘intertextuality’ refers to a variety of connections between one text and other texts that can take many different forms, including direct quotation, citation, allusion, echo, reference, imitation, parody, pastiche, literary conventions, structural parallelism, and allusion to a variety of sources that are either intentionally used or unintentionally reflected’ (Zengin, 2016). In the essay ‘Word, Dialogue and Novel’, Kristeva (1986) inserts the idea that every text is built as a mosaic of quotations; every text is the absorption and alteration of another. That means a text has traces of previous texts, but it is nearly impossible for the reader to infer the same as every single person has their own life experiences. What is less significant for one person may have high values for another and it causes people to give intertextually different references. Another distinguished scholar in the field of intertextuality is Riffaterre. In his article *Compulsory Reader Response: The Intertextual Drive*, he underlines the importance of the reader by stating that the reader plays a crucial role in meaning making process: he/she uses their experiences to make intertextual connections among texts (Riffaterre, 1990). It is signaled that a text includes various cultural, historical and literary references and every reading creates numerous meanings because of the reader’s experiences and familiarity to the context.

Intertextuality plays a crucial role in advertisements by creating complicated connections between texts, and influences the interpretation and meaning making process in the audiences’ minds (Scott, 1994). Different from other text types, commercials include lots of visuals such as photographs, images and cinematic sections and they are particularly important to build intertextual references in the audiences’ minds. These intertextual elements and the references they create in minds shape the way the audiences interpret and approach to the message in the commercial and also affect how the audiences engage with the product in the advertisement. It is stated that advertising and advertisers rely mainly on visual elements to convey their ideas and influence the audiences (Chatterjee & Parihar, 2023). They attract audience attention, create curiosity and by associating the product with certain symbols, they also establish a strong brand identity in the audience mind. Unlike literary texts, commercials basically lead/take the audience’s attention to a single point intertextually, to the product itself. This deviation from the nature of intertextuality has raised questions on the effect of visuals in commercials. Pilelienė and Grigaliūnaite (2016) state that visual elements are effective tools for controlling and restricting the audience’s flexibility of interpretation while focusing their attention on the desired message.

To explore this different characteristic of intertextuality (which creates one reference in the minds), reconceptualization of intertextuality (as ‘advertextuality’) is proposed in the present

article. This reconceptualization aims to analyze the new characteristic of intertextuality in advertisements/commercials by taking the used visuals and their effects into account in the process of perception by the audiences. In this context, the new-born term advertextuality aims to intertextually analyze how people who have different life experiences with the product can refer the same product and the brand name.

### 3. Methodology

Advertisement is a vast field, there are lots of companies that have numerous different products from very simple tools/food/drinks that we all use, eat and drink every day to very sophisticated devices that the modern world brings altogether. That is why it is impossible to analyze all advertisements and divide them into different categories. So, in this article a specific brand name Red Bull and its advertisements are chosen. Even under this brand name, Red Bull, there are lots of advertisements. So advertisements have been chosen in a method from present (the new ones) to past (the previous ones) for the analysis.

The analysis is to apply to around 66 people. The selected advertisements will be divided into two groups. Every seven or eight participants will be given one text from each advertisement group. All the advertisements will be applied to the same participant group. After excluding the details that refer to the product and the brand name, only the text in the first group will be given to the participants with no visuals. Participants will be given the texts only, they will try to identify the characters, setting and the product. (It is assumed that they will refer to different characters, settings and products). The same process will be applied to the second group advertisements, but the participants will see only one screenshot/image (not the whole movie) with the text which also excludes the details that refer to the product and the brand name and they will be asked to identify the characters, settings product or the brand name. The data gathered will be used in a descriptive way to identify and explain how the images in commercials affect the audiences by guiding them to a single intertextual reference that makes it different from other text types.

Different from other researches, open-ended questions are chosen to be able to analyze the deviation or similarities in answers to better understand how visual elements in advertisements intertextually affect the references that the audiences give to the chosen products and how advertisements are different from other literary text types and require new sort of approaches for the analysis. For each advertisement pair, the same (except the fifth) five open-ended questions were asked, and participants were asked to answer them with at most one or two words or a short phrase.

The chosen questions<sup>2</sup> for the analysis:

1. Have you seen the advertisement before?
2. Who do you think the conversation in the advertisement is between?
3. Where do you think the advertisement takes place?

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<sup>2</sup> The questions initially were asked in Turkish and they were translated into English later as the participants know no or little in English.

4. What do you think the commercial product is?
5. Would your answers to the questions above have changed if the text had been accompanied with visuals?
5. Would your answers to the questions above have changed if the text had not been accompanied with visuals?

The limitations of the study are as follow:

- Only one company, Red Bull, and its six advertisements were chosen for the analysis. Different products may require different analysis and may have different results.
- The analysis was conducted among young people aged 18 to 22. Different age groups may give different answers to the chosen questions for the same products.
- The chosen advertisement will be a part of past so if the same analysis is to be conducted twenty or thirty years later to the same age group, they may also give different answers to the questions.
- Because of time limitation, the study was conducted among around sixty-six people. The expansion of the group would be better.

### 3.1 Findings and Analysis

The main purpose of advertisements is to attract audiences' attention to the marketed product. To do so, famous characters, familiar settings, simple but a catchy language, visuals and many more features are included in the creation process of commercials. The Red Bull advertisements chosen for intertextual analysis include these features to make intertextual connections in the audiences' minds both in the creation process and in the perception process. The analysis will be conducted by using six advertisements which are divided mainly into two groups (as the text and the text with visuals), and three pairs to make the findings grounded.

The First Pair (Aladdin and Impala Advertisements):

	Advertisement A (no visuals)					Advertisement B (with visuals)				
	Q. 1	Q. 2	Q. 3	Q. 4	Q. 5.1	Q. 1	Q. 2	Q. 3	Q. 4	Q. 5.2.
1	No	Wizard-Child	Forest	Telephone	Yes	No	Rabbit-Turtle	Forest	Drink	Yes
2	No	Animal-	Forest /	Medicine	Yes	No	Two	Forest	Bicycle	Yes

		Human	Outside				Friends			
3	No	Teacher - Student	TV	Ice-cream	Yes	No	Two Brothers	TV	Shoes	Yes
4	No	Genie-Human	Forest	Drink	Yes	No	Two Gazelles	Forest	Drink	Yes
5	No	Holy Soul - Child	Forest	Food	Yes	No	Two Friends	Forest	Shoes	Yes
6	No	Animal-Human	Forest	Drink	Yes	No	Two Deer	Forest	Drink	Yes
7	No	Genie-Human	Forest	Drink	Yes	No	Two Animals	Forest	Drink	No
8	No	Genie-Man	Forest	Lamp	Yes	Yes	Two Gazelles	Forest	Drink	Yes
9	No	Genie-Child	Kid's Room	Junk food	Yes	No	Two Gazelles	Forest	Junk food	Yes
10	No	Two Brothers	Park	Vitamin	Yes	No	Two Gazelles	Forest	Drink	Yes
11	No	Genie-Child	Desert	Something for the child	Yes	No	Two Deer	Forest	Drink	No
12	No	Genie-Child	Street	Vitamin	Yes	Yes	Two Deer	Forest	Drink	Yes
13	No	Human-Aladdin	Outside	Car	Yes	No	Two Animals	Outside	Car	Yes
14	No	Child-Animal	Forest	Wishing Stone	Yes	No	Two Animals	Forest	Drink	No
15	No	Mother-Daughter	Home	Vitamin	Yes	No	Two Animals	Forest	Drink	Yes
16	No	Genie-Human	Forest	Drink	Yes	No	Two Gazelles	Forest	Drink	Yes
17	No	Father-Son	Home	Dress	No	No	Two Animals	Forest	Wood	Yes
18	No	Genie-Human	Home	Supernatural power	Yes	Yes	Two Deer	Forest	Beat the Opponent	No
19	No	Two Friends	Forest	Medicine	Yes	No	Two Animals	Forest	Medicine	Yes
20	No	Genie-Man	Forest	Drink	Yes	No	Two Animals	Forest	Pill	Yes



21	No	Genie-Child	TV	Knowledge	Yes	No	Two Animals	Forest	Knowledge	Yes
22	No	Two Friends	Coast	Drink	Yes	Yes	Two Friends	Forest	Drink	Yes

This pair includes ‘Aladdin and Impala’ advertisements. The plot of the first commercial, ‘Aladdin’, covers the dialog between Aladdin and the fictional genie. The story starts when Aladdin rubs the lamp, and the genie comes out of the lamp and asks Aladdin for his three wishes. He wishes to be as cunning as a fox, as strong as a lion and to be able to fly like an eagle. There are no clear details about the setting in the text. The impala advertisement takes place in a wild environment and starts with a conversation between two impalas when they see a lion approaching them. Some details can be inferred except the product itself.

All the participants state that they have not seen the advertisement A (Aladdin) before. And for the second question ‘Who do you think the conversation is between’, the responses vary such as ‘genie & child, mother & daughter, genie & man, wizard & child, or animal & human’. The common same or similar answers include ‘genie & child’. The answers concerning the third question on ‘the setting’ also differentiate such as ‘park, home, forest, TV, desert, street’; the common response is ‘forest’. Similarly, the responses to the fourth question on ‘the possible product’ vary such as ‘medicine, drink, car, ice-cream or lamp’. And 21 participants state that their responses would be different if the visuals had been given.

Contrary to the advertisement A, the same participants have given same or similar responses to the second, third and fourth questions of advertisements B, although only four of them have seen it before. They commonly state the conversation is between ‘two animals, two deer or two friends’ (which can also be accepted as same) in ‘a forest’ with 20 responses. The answers also show that the common answer to the fourth question on ‘the possible product’ is ‘a drink’. Moreover, 18 participants state that without visuals, their answers would be different.

The analysis of the first pair of advertisements shows that when a text is given with no-visuals, the intertextual references differentiate compared to the text with visuals as the answers to the latter one have high frequency of similarities.

The Second Pair (Witches and Santa Advertisements):

	Advertisement C (no visuals)					Advertisement D (with visuals)				
	Q. 1	Q. 2	Q. 3	Q. 4	Q. 5.1	Q. 1	Q. 2	Q. 3	Q. 4	Q. 5.2.
1	No	Mother-Son	Kitchen	pot	Yes	No	Santa-Deer	Pole	Gift	No
2	No	Teacher-Student	School	Computer	Yes	No	Father-Son	Home	*	Yes
3	No	Seller & A friend	Street	Food	Yes	No	Santa-Deer	Empty Zone	Chocolate	Yes

4	No	Seagull - Selena	Laboratory	medicine	Yes		Yes	Santa-Deer	Garden	Gift	Yes
5	No	Mother-Daughter	Home	Oil	Yes		No	Two Animals	Outside	Santa	Yes
6	No	Two Friends	Market	Drink	Yes		No	Two Animals	Pole	Gift	Yes
7	No	*	Mother-Daughter	Egg	Yes		No	Two Deer	Garden	Drink	Yes
8	No	Wizard-Girl	Kitchen	Medicine	Yes		No	Two Deer	Outside	Drink	Yes
9	No	Mother-Daughter	Home	Hip dust	Yes		No	Two Deer	Outside	Gift	Yes
10	No	Mother-Daughter	Kitchen	Natural Drink	Yes		No	Santa-Deer	Outside	Gift	Yes
11	No	Actor	Cellar	Drink	Yes		No	Santa-Deer	Home	An Item	Yes
12	No	Husband - Wife	Mother-Daughter	Detergent	Yes		No	Two Deer	Outside /Mountain	Christmas decoration	Yes
13	No	Selena-Hades	Street	Pot	Yes		No	Santa-Deer	Pole	Gift	Yes
14	No	Mother-Daughter	Home	Cleaning Material	Yes		No	Two Deer	Outside	Gift	Yes
15	No	Father-Son	Garden	Axe	Yes		No	Two Deer	Pole	toy	No
16	No	Mother-Daughter	Kitchen	Medicine	Yes		No	Two Deer	Garden	Car	No
17	No	Mother-Daughter	Home	Cleaning Material	Yes		No	Friends	Outside	medicine	Yes
18	No	Mother-Daughter	Home	Game Console	Yes		No	Husband-Wife	Home	Car	No
19	No	Husband - Wife	Home	Drink	Yes		No	Santa-Deer	Pole	Drink	Yes
20	No	Two Friends	Forest	Soup	Yes		No	Two Deer	Outside	Drink	Yes

2 1	No	Two Sisters	office	Chewing Gum	Yes		No	Two Cousins	Home	Toy	No
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This second pair includes ‘Witches and Santa’ advertisements. In the first commercial, there are two witches: one is the daughter, and the other one is the mother. They are in a kitchen-like place and have a conversation next to a cauldron on how to make a bewitchment to fly. And the story ends with the young witch’s advice to her mother to drink the product instead of bewitching. The second advertisement takes place somewhere near the North Pole. Santa gets prepared for the delivery of presents for Christmas. Upon drinking the Red Bull, Santa starts flying with the gifts leaving the reindeer behind. It covers the dialogue between Santa and the reindeer.

In these advertisement pairs, all the participants have stated that they have not seen the commercials before. The answers to the second question of the first advertisement clearly show that the intertextual references that the text creates in participants’ minds differentiate compared to the second responses of the second commercial. In the first commercial, the common answer concerning the possible characters varies such as it is between ‘two sisters, mother & daughter, two friends, teacher & student or husband & wife’, though we have 7 ‘mother and daughter’ answers. No responses were detected that ‘these people are witches, and they are trying to make a bewitchment’. But on the other hand, in the second advertisement, the answers are more similar, and we can put them mainly in three or four categories as the conversation is between ‘Santa & deer (7 answers), between two deer (7 answers), or two animals (2 answers)’. This categorization is not much possible in the first ad: it requires to make a categorization for nearly every single answer.

The participants have given 9 different answers to the question on the setting such as it is in ‘house, school, garden, forest, laboratory, street or kitchen’ for the first ad. On the other hand, the same participants have given 5 different answers such as it takes place in ‘North Pole, a house, garden, field and somewhere outside’ for the same question as to the text with visuals.

When we analyze the answers to the fourth question in these ads, it is clear that nearly all the participants have given different answers in the first ad although there are some similarities compared to the second one. Moreover, all the participants in the first ad state that their answers would be different if the visuals had been given. And 16 participants out of 21 state that their answers would be different if the visuals had been excluded from the text in the second ad.

The Third Pair (Pisa Tower and Mother Advertisements):

Advertisement E (no visuals)						Advertisement F (with visuals)				
	Q. 1	Q. 2	Q. 3	Q. 4	Q. 5.1	Q. 1	Q. 2	Q. 3	Q. 4	Q. 5.2
1	No	Architect- A Noob	Infront of a Tower	Tower	Ye s	No	Mother- Child	In a Car	Drink	No

2	No	Mayor-Citizen	Street	Construction Industry	Yes	evet	Husband-Wife	In a Car	Car	No
3	No	President-Worker	company	Tower	Yes	No	Husband-Wife	In a Car	Car	Yes
4	No	Company Members	Office	Market	Yes	No	Mother-Son	Highway	Drink	Yes
5	No	Mayor-Architect	Empty Zone	Paint	Yes	evet	Mother-Son	Street	Drink	Yes
6	No	A Man-Builder	Amerika	Tower	Yes	evet	Mother-Son	Outside	Drink	evet
7	No	Principal General-Manager	Office	Residence	Yes	evet	Husband-Wife	In a Car	Drink	No
8	No	Architect-Engineer	Italy	Construction	Yes	No	Husband-Wife	In a Car	Car	Yes
9	No	Two Bosses	Office	Estate	Yes	No	Two Friends	In a Car	Drink	Yes
10	No	Architect-King	Women's Room	Location of the tower	Yes	evet	Couple/Lovers	In a Car	Drink	Yes
11	No	Mayor-Vice Mayor	Field/Room	Project	Yes	No	Mother-Child	Road	Drink	Yes
12	No	Architect-Assistant	Worksite	Architectural service	No	evet	Mother-Son	In a Car	Drink	Yes
13	No	Architect-Citizen	Ankara	Drink	Yes	evet	Husband-Wife	In a Car	Drink	No
14	No	Architect-Engineer	Worksite	Building	Yes	No	Husband-Wife	Road	Drink	Yes
15	No	Architect Engineer	Outside	Residence	Yes	No	Husband-Wife	Road	Drink	Yes
16	No	Two Friends	Classroom	Building Products	Yes	No	Husband-Wife	Road	Dress	Yes
17	No	Worker-Engineer	Workplace	Tower	Yes	No	Mother-Son	In a Car	Drink/Car	Yes
18	No	Worker-Boss	Office	Tower	Yes	No	Husband-Wife	In a Car	Drink	No
19	No	Sales Consultant-Landholder	Store/Shop	Market	Yes	No	Mother Child	Traffic	Drink	Yes
20	No	Seller-	Street	*	Yes	No	Mother	In a Car	Drink	No

0		Buyer			s		Child			
21	No	Architect-Employer	Outside	Architectural Project	Yes	No	Mother-Son	Road	Laundry Detergent/ Drink	Yes
22	No	Pilot-Tower	Plane	Drink	No	Yes	Husband-Wife	Car	Drink	No

Advertisement E takes place in front of the Town Hall between the mayor and an architect. The architect proposes to build a tower for the city, but the mayor does not like the drawings. Upon it, the architect drinks a Red Bull to change his point of view. The second advertisement covers the dialogue between a mother and her son in a car in the traffic. The mother is not much happy the way the son drives the car and starts talking. Tired of the conversation, the son drinks a Red Bull at the traffic lights and starts flying leaving everything behind.

All participants, similar to previous pairs, have stated that they have not seen the ad E before. They also state that this ad is between ‘mayor & architect, architect & king, pilot & tower, seller & buyer’, or etc. Although the guesses on one character commonly involve ‘architect’, the guesses on the second character differentiate a lot. Additionally, it is difficult to categorize the answers. The participants also have weak guesses on the setting and the possible marketed product. They state it takes places, for example, in an ‘office, plane, Italy, room, shop’ or etc. Among the guesses for the product are a ‘project, market, tower, residence, building, drink’ or etc. And only 5 participants state that their answers would not change even there were the visuals with the text.

Contrary to the ad E, 8 participants have seen the ad F before. They commonly state that the conversation is between a ‘husband & wife, and mother & child/son’. There are only two different answers as it is between two ‘lovers or friends’. ‘Two lovers’ can also be included in ‘house and wife’ group. Moreover, the answers about the setting can be divided into mainly two groups as in a ‘car and road’. There are only three different answers and two of them can be included in the ‘road’ category. Among the answers to the possible product are ‘drink (16 answers), car (4 answers), clothe and detergent’. Although there are no details about the product, the participants have strong guesses on it. And 15 participants state that their answers would be different if the visuals were not given.

The detailed analysis conducted in advertisement pairs has showed that the same participants have different tendencies toward the characters, setting and possible marketed product when they come across the texts with and without visuals. In the advertisements A, C and E which do not have visuals, the text, sentences, and the words are able to make various new intertextual references in participants’ minds; they refer to individual specific events that the participants have experienced before. Nearly each individual has given different answers to the questions, and it is not possible to categorize them. (Categorization refers to same/similar answers.) This is what is natural in terms of intertextuality: when a text is read by different people, they should be able open new intertextual dimensions to the readers. But, on the other hand, the answers to the advertisements B, D and F with visuals have interesting results. Although the participants commonly state that they have not seen the advertisements



before, they have same or similar answers for the questions referring to the characters, setting and the possible marketed product as we see, for example, in the ad F. The participants are not given any information or clue for the product, but they commonly state that it is a ‘car or drink’. (We can categorize the answers in two main groups although we have some minor different answers) The results are also true for other questions and other advertisements. How can it be intertextually natural for readers to make similar references as everybody has their own individual experiences. Moreover, it is intertextually expected that when a text is read at different times even by the same person, it should be able to make different references to different texts or events. The participants who state that they have seen the ads before make similar guesses about the characters, settings and the possible product (although we have few different answers).

Judging from the data gathered from the analysis, it can be inferred that the visuals in a text behave against the commonly known feature of intertextuality that stands for the multivalence effect it creates in reader’s mind, and intertextual analysis of advertisements requires new perspectives that focus on intertextual perception with visuals rather than the intertextuality which is used in literary texts.

#### 4. Conclusion

Intertextuality, by its nature, covers the relations a text has with other texts. In the creation of a text, a text may have various intertextual elements that refer to others. Besides, words and sentences in a text also constitute a text’s multivalence: different people give different references, or when a text is read some time later, the same text may create different connotations and different references. Another important feature of intertextuality is its ability to create different connotations in the readers’ minds in the perception process of the text. It has been noticed that the visuals used in a text, particularly in advertisements, have changed these characteristics of intertextuality by guiding different readers to the same or similar points. Judging from the analysis, it can be stated that intertextuality has gained a new form in advertisements, so an intertextual analysis of ads requires a new concept as ‘advertextuality’ that refers to its guiding effect on the reader to a single point, that is, the product itself. This new term can also be used in Translation Studies; as visuals, like words, can be borrowed in the translation process. And its relations and effects in different literary genres may create new dimensions to intertextuality.

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