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FROM A JOURNEY OF INNER STRUGGLE TO A CATASTROPHE: ^

HENRIK IBSEN'S *HEDDA GABLER*

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ABSTRACT

In a cultural framework shaped by patriarchal ideology, Ibsen's 1890 play *Hedda Gabler* explores women's two major roles within the family, daughter and mother/wife and examines how the title character's resistance to these female roles, as the play unfolds, is characteristic of her rebellion against the conventional turn-of-the-century view of woman's place. The play portrays the reduction of the woman to her status as female, and this adds to the hopelessness of Hedda's situation and, undeniably, brings about her catastrophic end. Her being a member of a declining aristocratic class and the fear of ending up as a spinster make Hedda see marriage into a respectable middle class/academic family as the only means of escape. Nevertheless, she becomes oppressed by the narrow conventions and conformity of a petit-bourgeois society that imprison her in conventional expectations of female roles. Despite the hints that she should have a baby, Hedda resists the maternal role throughout the play, which is commonly considered to be a woman's sole and inevitable vocation in life.

It is within this framework that this paper aims at discussing how Hedda's refusal to fit into the accepted female roles of wife and mother results in her victimization and downfall: she kills herself with a pistol immediately after she plays a "frenzied dance melody on the piano" through which she metaphorically cries for help raising her voice because she recognizes that she is confined to her feminine role.

Key Words: *Hedda Gabler*, Henrik Ibsen, maternity, female roles.

FROM A JOURNEY OF INNER STRUGGLE TO A CATASTROPHE: HENRIK IBSEN'S *HEDDA GABLER*

Ibsen wrote that he called the play *Hedda Gabler* because "he intended to indicate thereby that as a personality she is to be regarded rather as her father's daughter than as her husband's wife" (McFarlane, 1966, p. 500). This remark of Ibsen, in a letter of 1890, undoubtedly tells us a lot about Hedda's relationship with her father, her marriage to her husband, George Tesman, and her eventual

self-annihilation when the play comes to an end. Before Hedda appears on the stage the audience have already met her late military father, whose absent presence dominates the play with a portrait on the wall: the "portrait of a handsome old man in general's uniform" (Act I, 942). Thus as the title and the portrait of the general that is meant to be visible on the set signify Hedda had already an identity before her marriage and till the end of the play she will continue to act as her father's daughter, not as her husband's wife. As Elizabeth Hardwick (1970) argues the man Hedda marries is "much more of a girl than she is," (p. 57) because in contrast to his wife's motherless, father-dominated upbringing on horses and pistols, Tesman was raised by his two maiden aunts as a child. The unmarried, childless, Juliane Tesman, kind, good-natured, and self-sacrificing, still takes care of her nephew as an adult: she has mortgaged her annuity to furnish the newlyweds' home.

The father's stranglehold on his daughter, among other things, is further reinforced by her killing herself with one of the pistols that she has inherited from him. Gail Finney quotes Juliet Mitchell who draws attention to the fact that "It is quite specifically the importance of the *father* [rather than of men in general] that *patriarchy* signifies" (as cited in Finney, 1989, p. 103). In this sense the play also depicts woman's "daughterly" place in patriarchal societies. General Gabler, an image of power and paternal authority, still assumes god-like omnipotence and omnipresence in his daughter's new household, and highlights her inability to exercise control and power over her own existence in order to realize herself. She remains deeply influenced by the values that the general had instilled in her. Therefore Hedda will attempt to revitalize her existence and express herself through manipulating the lives of others and attacking what she herself lacks: "For once in my life I want to have the power to shape a man's destiny," she says. "I have never had it" (Act II, 978) Towards the end of the play she leads Lövborg, her former lover, a debauched but inspired writer, to drink and then to suicide because she envies Thea, an old school acquaintance, who has a great influence upon Lövborg's trying to re-establish himself in society. In doing so, she comes to exercise power for the first time via her control over another human being utilizing him as an instrument for her wishes and attacks Lövborg-Thea friendship and the creativity she herself cannot possess. "Oh, if you could only understand how poor I am—and you are allowed to be so rich," (Act I, 953) she tells Thea, who, after Lövborg's suicide, decides to reconstruct his manuscript with Tesman's support.

After her father's death, Hedda marries Tesman, an academic who hopes to become a university professor. She is well aware of her increasing age, diminished circumstances, and her precarious financial position, and Tesman seems to offer her a chance to retain her social position. Hedda is a representative of the effete turn-of-the-century aristocracy that is about to be overrun by the burgeoning middle classes. "By 1890, the year the play was published, political and economic innovations were in the process of destroying the traditional foundations of society" declares Erling E. Kildahl (2015) in his essay entitled "The Social Conditions and Principles of *Hedda Gabler*" (p. 207). Times have changed and the social structure of the country at the turn of the century has undergone a radical alteration. This is a society in which the bourgeoisie has successfully proclaimed its social and political primacy. Hence, a woman of 29, like Hedda Gabler, with no means of her own in a male-oriented commercial world, decides to marry since marriage into a respectable middle-class academic family is seen as the only means of survival for her. She desperately clings to the glamour of being General Gabler's daughter, and

does not want to lose her comfortable lifestyle or endanger her social standing. She just strives to keep herself clean of the world's problems and avoids taking responsibilities as an individual. Ibsen's own notes about the play support the already noted arguments: "Hedda's desperation is a conviction that life must offer so many possibilities of happiness, but that she can't catch sight of them. It is the want of a goal in life that torments her" (McFarlane, 1966, p. 121). Moreover, to make things worse, the passage of time reminds her of the uncontrollable and pathetic progression in her body: she is beginning to age and panic. She confesses to Judge Brack that she married Tesman because she "had danced [her]self out," because her "time was up" (Act II, 963); in other words, because she was afraid of ending up as an old maid.

Unfortunately, the solution that she has found brings her no good. Her marriage within the bars of the narrow house makes her life even more claustrophobic and unbearable and the restrictive institution of marriage and its effects on women become a source of anger, desperation, and destructiveness both of herself and the others because she can find no possible role for herself that would make up a life. Sandra Gilbert and Susan Gubar (1984) comment that, in the nineteenth century, woman's ineffectual life and agonizing boredom within the repressive atmosphere of the house often led to psychosomatic disorders (p. 54) such as claustrophobia, which certainly attests to the woman's inability to cope with the social pressures placed on her. The emotions of Hedda about her marriage and her newlywed husband are made clear by the adjective "excruciating" (Act II, 963) that she uses to describe their honeymoon. In this picture of an ailing marriage, she takes every opportunity to mock and belittle her husband, who is really unsophisticated about the ways of the world. She even evades addressing her huband by his first name, *George*, except in contempt. Otherwise it is always *Tesman*—a cold, patronizing way of address. Her husband is completely absorbed in his book, his only interest in life according to Hedda, which revolves around domestic industries in Belgium and Holland in the Middle Ages. She comments to Brack that "there's nothing [Tesman] likes better than rooting around in libraries and copying old pieces of parchment, or whatever it is he does" (Act II, 963). The repetitive and mundane talks on her husband's work indicate the absence of any real communication between them. The gaping void of physical and emotional fulfillment can never be breached and it turns into a form of destruction, violence and manipulation. Havard Nilsen (2003) points out that,

> It becomes obvious as the events unfold that she has not married her newlywed husband out of love, but out of a strange blend of convenience and desperation, possibly depression and loneliness. (p. 16)

Women's two major roles within the family, daughter and mother/wife are all represented by Hedda in different ways: she is a daughter, wife, and would-be-mother. In the first place, her role as the daughter of a man of an aristocratic and military class supposedly provides Hedda with a sense of privilege, hence power, which is closely bound up with her resistance to the conventional view of woman's place in the home as wife or mother. Her taste for pistols and horses is evocative of her intense desire to be less feminine and to be a woman of unusual independence. More significantly, pistols and horses, phallic and Freudian symbols, by definition, also accentuate a rigidly conventional, male-oriented society marked by a sense of petty propriety and respectability that attempts to keep the

female in her proper place and, to borrow Elaine Showalter's (1985) words, "to confine [her] to the doll's house of bourgeois femininity (p. 5), the house constituting the most powerful emblem of enclosure of the female. Hedda discards the role of submissive domesticity and rebels against certain female roles as elements in her self-definition. She is hemmed in by the restrictions and inhibitions of a society that offers her very little and deems motherhood an inevitable and single vocation for females, thereby exerting a destructive pressure on their individuality.

In spite of the hints that she should have a baby, Hedda resists the maternal role throughout the play. It is not explicitly stated that the title character is pregnant, but the play teems with implications of her pregnancy. When Tesman tells to his aunt that Hedda has "filled out" on their honeymoon, she rebukes him for his "wrong" observation saying that she is exactly as she was when she left (Act I, 949). When her husband praises her "flourishing" situation to Brack, she becomes furious and tells them to "leave [her] out of it" (Act I, 960). She is distressed at being thought to be pregnant. In response to the remarks about the possibility of pregnancy made by her husband, his aunt, and Judge Brack, who all emphasize the sacred institution of motherhood, and in doing so, reveal their common tendency to reduce women to their female status rather than to regard them as individuals, Hedda changes the subject immediately or reacts with anger saying, "I have no leanings in that direction, Judge. I don't want any—responsibilities" (Act II, 967). She does not want a baby, however, the stereotype of motherhood is put on a pedestal in the sentimental reactions of all those around her who insist on woman's "natural talent" for this vocation.

The myth of maternity is viewed as women's destiny by patriarchal tradition, the only vocation open to them. The overwhelming power of the issue of motherhood as the proper calling for women is so strong that the other two major female characters in the play have been preoccupied with maternal thinking around which they have established their existences. Unmarried Miss Tesman has never experienced biological motherhood. She, however, has raised Tesman who has become her surrogate child and has been nursing a bed-ridden sister for a long time. After her sister's death, she even plans to find another invalid to occupy her days. Similarly, the other motherless woman, Thea, though she has stepchildren, has developed a kind of maternal language toward a metaphorical child. She refers to the book that Lövborg has created with her help as their child since for her it has become the embodiment of her existence. Woman must acquiesce in her passive role in art and society at large. Acting as Lövborg's personal secretary, helping him in his writing and research, she is actually reduced to the role of muse who should inspire the male's creative powers but should not create herself since the patriarchal notion insists that "the writer fathers his text just as God fathered the world" (Gilbert&Gubar, 1984, p.188).

Society's reduction of her to her female status produces in Hedda an inner state of desperation. Indirect references to her approaching maternity are followed by the signs of her feelings of nervousness and suffocation. In her famous book, *The Second Sex*, Simone de Beauvoir (1977) interprets woman's biological destiny as mother as her "misfortune" (p. 72). There is no denying that when patriarchal culture has felt itself to be under attack by rebellious women, one defence they have developed is to label women as mentally disturbed. Clinical observations as well as sexual prejudice have also contributed to this association: rebelliousness which is commonly appeared to be producing nervous

disorder and its attendant pathologies has come to be associated with the idea of hysteria, and in time hysteria has become the incarnation of female anxiety and anger against the rigidities of patriarchal tradition for feminist theorists and authors (Showalter, 1985, p. 145). That is, in fact, a price the female pays for her desire for self-affirmation in a male-dominated culture. In this perspective, Hedda exemplifies a major female response to woman's oppression or to the reduction of the woman to her femaleness. In the nineteenth century, male oppression of women gave birth both to the suffragist figure and the female hysteric. Hysteria can be seen within the specific historical framework of the nineteenth century as "a form of feminist protest, the counterpart of the attack on patriarchal values carried out by the women's movement of the time" (Showalter, 1985, p. 5).

In stark contrast to Freud, who maintained that hysteria[1] is caused by a traumatic incident or series of incidents and came to believe that the traumatic event is usually sexual in essence and that hysteria is the expression of secret sexual desires and linked it with his patriarchal conceptions of the sexuality of women, Ibsen portrays Hedda's hysteria as a reaction to the roles of wife and mother that she does not want to act out. When the play comes to an end, her hysteria will find a form of rebellion against the rationality of the patriarchal order in music like Nora's in dance, in Ibsen's another play, *A Doll's House*.

Hedda's pursuits of "freedom" are limited only to masculine acts like riding horses and firing pistols taught to her by her father. Bound to a rigid social code and patriarchal values, Hedda pays too much attention to appearances and the show of propriety typical of the leisure class. Tesman says that she insisted on having all her baggage with her on the journey, which suggests self-indulgence. Although she knows that her husband cannot afford a new piano, a butler, and a horse she insists on having them and scorns Thea that it is "stupid" of her to be inexpensive. She confesses to Judge Brack that she really does not care the house Tesman has purchased for her, yet she convinces Tesman to go on believing that the house is precious for her, while it is a great financial burden for her husband. She also demonstrates signs of vanity. She spends hours dressing in front of the mirror and she is jealous of Thea and her "irritating hair" (Act I, 951), long, wavy and abundant, which, in male discourse, is a significant ingredient as far as female sexuality is concerned. Despite all her complaints and frustrations, Hedda remains obsessed with the image of conventional female figure: she wishes to charm men and render herself visible to them in a feminine way, which points to the complexity of her character. She puts an emphasis on social conventions, which is made evident in the "bargain" she has made with her newlywed husband—if she married him they would live "in society" and "keep a great house" (Act I, 961) because Tesman is about to be appointed as a professor, which means a distinguished and lucrative

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[1] In his "Female Sexuality" Freud attributes women's greater susceptibility to hysteria to their sexuality. This connection is further clearly expressed in his famous patient "Dora", en eighteen-year-old-girl, whose father wanted Freud to persuade Dora that her perceptions were simply adolescent fantasies. The father was having an affair with the wife of a friend, Herr K., who had attempted to seduce Dora when she was only fourteen, and she felt that she had been given to Herr K. by her father in exchange for his complicity in the adultery. Freud associated Dora's hysterical symptoms with the repression of her desires for her father, for Herr K., and for Frau K.

post. Nevertheless, Tesman's big dream will elude him. As such, Hedda will not attain the kind of life she has craved for. She will have no horses, no servants, no society.

Her hatred of impropriety is shown in her reaction to Tesman's aunt who has left her hat in the drawing room which is "just not proper" (Act I, 949). She wastes no time putting his aunt in her proper place. Furthermore, the values of her class and culture play a significant role in her dread of scandal that she will experience towards the end of the play. In the context of the rules of society concerning "proper" feminine behaviour, Thea proves herself to be more courageous than Hedda and this is clearly exemplified when she leaves her insensitive husband in order to shape her own life. It is not Thea, but Hedda, who worries about what people will say. Hedda's being incapable of change or compromise is strongly contrasted with Thea's boldness: she defies society and asserts her individuality: Triggered by a set of socially conditioned reactions Hedda would not dare to besmirch her proud name:

> Hedda: Then you have left your home—for good and all?
>
> Thea: Yes. There was nothing else to be done.
>
> Hedda: But then—to take flight so openly…what do you think people will say of you, Thea?
>
> Thea: They must say what they like, for aught I care I have done nothing but what I had to do. (Act I, 956)

Thea is willing to be ostracized by respectable society in order to follow the man she loves. Hedda would never do so in spite of the fact that she has made a loveless marriage. Most significant of all, when Judge Brack threatens to reveal Hedda's role in Lövborg's suicide if she does not become his mistress, she cannot bear the idea of scandal, since she lacks the courage that would make life "bearable" (Act II, 966). The complexity of her character is further delineated in her conversations with Lövborg whom she hopes to see with "a crown of vine leaves in his hair" (Act II, 978). They talk about his adventures with women and drinking parties. She wishes she could be at his drinking parties as an invisible onlooker to watch the enjoyment the men have in parties and hear their talks. That is the picture of a world that "she isn't supposed to know anything about" (Act II, 974).

Vine leaves are an ancient symbol associated with the Greek God Dionysus or Bacchus often depicted wearing a wreath of vine leaves on his head. God of wine, fertility and a revitalizing force in nature, he was believed by the Greeks to inspire his followers with creativity and liberate them from limitations through ecstasy. Because of the frenzied rites of Dionysus's worshippers, he was associated with orgies and unlimited behaviour.[2] In view of the meanings of the adjectives Dionysiac and Dionysian—ecstatic, wild, or frenzied—Hedda's expectation of Lövborg with "vine leaves in his hair, burning and unashamed!" is illustrative of her own romanticized image of a heroic man: free, courageous and in control of himself. She is yet not aware of the creative inspiration behind the concept of Dionysus that seems to be a kind of blessing since it frees the artist from restraints, giving him a sense of courage. Unlike Hedda, who has no interest in his books or achievement, Lövborg has realized

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[2]"Dionysus." Henrik Ibsen, *Hedda Gabler*.
http://academic.brooklyn.cuny.edu/english/melani/cs6/dionysus.html. April 23, 2009.

himself in his profession as a writer though he had forfeited his social respectability due to a series of scandals related to his drinking. He was once stigmatised as an outcast; but now he has found artistic fulfillment with Thea, as his inspiring and nurturing force, and reasserted himself in the eyes of the community through the book "on the course of civilization—in all its stages" (Act II, 970) that he has recently written.

Hedda expresses her desire for masculine license and her fear of direct involvement, which suggests her being imprisoned by her acceptance of society's prescription for feminine behaviour. Intriguingly, she seeks masculine experience vicariously. She projects her own inexpressible desires unto Lövborg since the world of male freedom and wildness are forbidden to her. She dreams of practicing the acts of defiance and joy through him. Nevertheless, when she perceives that Lövborg is unable to live out her fantasy of vicarious emotions she gives him one of her father's pistols and encourages him to commit suicide—to end his life "beautifully ((Act III, 989). Contrary to Hedda's high expectations, Lövborg dies accidentally, after being shot in the stomach. Hedda is disappointed when Judge Brack informs her that he has not shot himself in the temple or the chest.

Hedda's sense of anguish as well as the social and psychological pressures placed upon her are illustrated throughout the play by means of the vivid metaphor of the stifling feeling that she constantly experiences. The weight of her role as wife and would-be-mother intensifies: she constantly flings back the curtains, which evokes a sense of entrapment in a dull, suffocating bourgeois world characterized by boredom and frustration. Further, Hedda evinces symptoms of extreme nervousness; her gestures are as compelling as her words: she raises her arms, walks nervously around the room, clenches her fists: "Something comes over me, all of a sudden, and then I can't stop myself. I don't know how to explain it," (Act II, 966) she confesses in a confounded manner. In relation to her complex character, Randolph Goodman (1971) states that:

> It [*Hedda Gabler*] is a drama that depicts a type of neurotic personality that has become more universally recognized in our day than it was at the turn of the century. Long before the advent of Freud, Ibsen understood intuitively that there are internal pressures that drive people to commit inexplicable and wanton acts. (p. 25)

Similarly, Thea remembers being threatened by Hedda when they were schoolmates. As the play unveils, her repressed hatred and anger make her perverse and drift her into a state of inner deterioration, revealed by her actions, gestures and speeches. She slaps Thea, pulls her hair, and drags her across the room. At the close of Act II, Hedda shows her envy of her friend overtly who has confided in her, and consequently, she has learnt that her old schoolmate is in love with Lövborg (Act II, 978):

Hedda: "I think I'll burn your hair off, after all!

Thea: Let me go! Let me go! You frighten me, Hedda!

In a fit of jealousy, Hedda burns the manuscript which has been created by Lövborg and Thea. She compares it to their child: "Now I am burning your child Thea. You, with your curly hair. Your child and Ejlert Lövborg's. I'm burning it – burning your child" (Act, III, 990). Caroline W. Mayerson (1965) argues that, "[Hedda's] impulse to annihilate by burning is directed both toward Thea's "child" and

toward Thea's hair and calls attention to the relationship between them. […] Ibsen was using hair as a symbol of fertility" (p.133). As such, Hedda attacks Thea's femininity as well as her fertility, ruining Lövborg-Thea creative relationship and the manuscript, which has become their "the child."

Judge Brack has understood that it was Hedda who gave Lövborg the pistol and she finds herself under the power of Judge as he intends to use this information to threaten Hedda in order to make her his mistress. Brack expects sexual favours in return for protecting her from the police and scandal, the things that Hedda has been taught to keep herself from:

> Brack: Well, fortunately there is nothing to fear so long as I keep silence.
>
> Hedda *(looks up at him)*: And so I am in your power, Mr. Brack. From now on I am at your mercy.
>
> Brack *(whispers more softly)*: Dearest Hedda—believe me—I shall not abuse the position.
>
> Hedda: In your power, all the same. Subject to your will and your demands. No longer free! No! That's a thought I'll never endure! Never!. (Act IV, 999)

Hedda is torn between two traditional attitudes regarded as improper as far as female sexuality is concerned: her fear of scandal and of adultery. She becomes paralyzed by fear and kills herself. The desperate rage of the woman explodes in an act of suicide, which, like Nora's departure from home in *A Doll's House* by her slamming of the door, demonstrates Hedda's eventually breaking off the restraints inflicted on her by the patriarchal system. She turns into one of the followers of Dionysius despite the prevailing image of pagan orgies in Dionysian festivities, which actually conflict with the aristocratic values of Hedda.

Hedda does not verbally voice her anger any more but resorts to music. As a prelude to committing suicide, she plays "a frenzied dance melody on the piano" (Act IV, 1000), which is, furthermore, reminiscent of Nora Helmer's tarantella in *A Doll's House*, in that, both the music and the dance are emotional discharges liberating the female from a repressive environment and from the restrictions and inhibitions of the social matrix by which she is formed. Nora finds a way to cry, scream and dance in an impassioned dance of desire, in the language of the body through which she comes to enact her raging desires and opposition, thereby subverting the linear logic of male discourse. In this sense it is worth noting that hysteria is a sort of female language that is strongly opposed to the rigid structures of male discourse and thought. That is why her husband, in extreme amazement at her dance, denounces it as almost "pure madness." As Catherine Clément (1996) in *The Newly Born Woman*, notes, the tarantella, as performed by women in northern Italy who have supposedly been beaten by the spider, is a form of hysterical catharsis (p. 20). These two women, Nora and Hedda, tell their stories in music and dance and raise their voices in those performances, thereby giving a voice to their enforced conditions.

Lacan's relegation of language to a "symbolic" order that is inherently patriarchal is starkly juxtaposed with the idea of the feminine that French feminist theorists associate with gaps in speech,

with the unnameable or unrepresentable. As opposed to the symbolic that is related to the masculine, the law, and structure, Kristeva's semiotic is the realm that has to do with the musical, the poetic, the rhythmic and that which lacks structure and meaning. In view of these distinctions between the symbolic and the semiotic, it is appropriate that the melody Hedda plays on the piano breaks the continuity and traditional rhythms of a rigidly social language. She , in a way, escapes from the prison of language created by patriarchy, the most important representative of which was her late father. Hedda's repressed feelings and ideas, accordingly, "speak" through music as a response to her inner turmoil, frustration, and fury. She retreats into a kind of hysterical state that acts out her unarticulated rebellion against male-dominated society. "There is a voice crying in the wilderness, Catherine Clément and Hélène Cixous (1996) say – the voice of a body dancing, laughing, shrieking, crying. Whose is it? It is, they say, the voice of a woman, newborn and yet archaic, a voice of milk and blood, a voice silenced but savage" (ix, introduction).

Ibsen in *Hedda Gabler* offers a dramatic portrayal of a female figure whose sense of unfulfillment, her flawed marriage and pregnancy find redemption in a suicide that is partly a protest against domestic confinement, an escape from a world in which Hedda lacks the power to act with freedom or control. Now she does not need to live her male-oriented desires vicariously. Drifting into a state of spiritual torpor that grows toward despair, Hedda finds her loss of power and control intolerable and shoots herself in the head, the seat of reason, which within our dualistic systems of language and representation, is commonly designated as men's domain along with discourse, culture and mind. Hence she dies a man's death and intriguingly enough, it is only through death that she can bring herself to assert control over her ultimate destiny.

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REFLECTIONS OF CULTURAL CONCEPTION OF SELF IN ZADIE SMITH'S THE AUTOGRAPH MAN

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ABSTRACT

Antropologists think that culture deeply affects people and shapes selves. It is a known fact that cultural themes have a great influence on the conceptions of self, emotion, child development, mental disorders and frames of individuals' cognitive development. For J. Greg Miller, cultural content should be analyzed as an essential influence on the patterning of psychological structures and processes. So, there is a close relationship between the self and cultural discourses. Michel Foucault points out that cultural forms shape subjectivity in a socially constructed manner. Individuals having diverse inheritances due to culture are in the center of identity problems when a person's ethnicity is categorized.

In The Autograph Man, Alex-Li Tandem, buys and sells autographs for a living. Collecting the signatures of famous people is his favourite occupation. As the son of a Chinese father and Jewish mother he has a mixed blood and a complex inheritance. He lives alone because his father is dead and his mother has moved to the country. He does not mind his girlfriend of ten years, Esther, any more. He is always drunken and does not refrain from smoking pot with his childhood friend Adam in his own life's complexity. In the novel difference between Jewish and goyish things is emphasized, and naturally it creates a perceptual field for the concepts of subjectivity and self. Thus, Zadie Smith tries to describe Alex-Li's place in pop culture both as an autograph man clinging to a life full of irony and also a character having complex inheritance and she gives an oppurtunity to the researchers to study the Autograph Man in terms of the importance of cultural content in the formation of one's social identity with references to cultural themes in a Foucauldian approach.

Key Words: cultural content, subjectivity, self, identity, Alex-Li, Foucault, care of self.

REFLECTIONS OF CULTURAL CONCEPTION OF SELF IN ZADIE SMITH'S THE AUTOGRAPH MAN

Contemporary scholars are investigating the nature of the self in radically new ways. Investigation of the self has, of course, been a major philosophical and religious concern throught both the East and the West. They have often placed a major emphasis on analyzing the nature of the self. with a few significant exceptions, they have dismissed or devalued the role of culture in their spesific formulation of the self (Allen, 1997, p. IX, X.). The self is a part of system of inscription, exchange,

perspective and value-attribution. It is a product of and is shaped by the dominant symbolic that and leaks the energies of accumulation, loss and ptactice through affectivity, dispositions and characteristics. The self, as Megill de Foucault (as cited in Skeggs, 2004) so brilliantly demonstrated, a cathegory that does not pre-exist the discourses that constitute it (p.19).

There is a clear relationship between culture and self. "Culture, conceptualized as a repository of meanings, symbols, provides a variety of conceptions that people use as symbolic resources to construct their own self-conceptions: To the extend that self is not completely definable ostensively, individual and collective efforts to make sense of selfhood must rely on symbols, which are necessarily supplied by culture" (Sedikes and Brewer, 2001, p. 277). That is a contextually varied and dynamic connection between culture and self and it needs a theorotical framework showing the cultural dynamics of self-conceptions in a way to explain how culture and self shape each other in time and space (Sedikes and Brewer, 2001, p.277). Foucault analyzes self's relation to itself and he gives importance to self technologies that is effective in man's formation of his own identity.

Everybody is adviced about his or her identity and tries to fallow the way about how he or she should be. The fallowing orders like 'just be yourself, keep it real, be true to yourself, have self-esteem or fallow your own path' are the discourses in order to shape one's own self. Indeed, people know to mask or to conform themselves and they sometimes behave in a way the others expect them and neglect themselves (Taylor, 2010, p. 127).

Antropologists think that culture deeply affects people and shapes selves. People of versatile cultures remarkably carry the different signs of the self of the others. Man's individual experience is influenced by these signs and people's cognition, motivation and emotion change for the reason that cultures have clear conceptions of individuality. Through the self individuals discover their inner reality and gain their interdependence from others (Cooper and Pervin, 1998, p. 464). "Some understanding and some representation of the private inner aspects of the self may well be universal, but many other aspects of the self may be quite specific to particular cultures. People are capable of beliving in an astonishing variety of things about themselves" (Cooper and Pervin, p.466).

It is a known fact that cultural themes have a great influence both on individuals' patterns of cognition and on the conceptions of self, emotion, child development, mental disorders (Holland, 2003, p. 22). J. Greg Miller (as cited in Holland, 2003) perceives cultural content to be an essential influence on the patterning of psychological structures and processes (p.22). So, it can be said that there is a close relationship between the self and cultural discourses. As a thinker Foucault (as cited in Vickery and Costello) points out that cultural forms are social in origin and they exist in subjectivity in a socially constructed manner (p.147). Due to this point, individuals who carry diverse inheritances have identity problems socially and psychologically.

In Zadie Smith's The Autograph Man, Alex-Li Tandem, the son of a Chinese father and Jewish mother, is the autograph man of the title. His subjectivity strikes a sliding pose because he has been under the influence of a Jewish mother and Chineese father. Theoretically, it is a known fact that man's relation with himself is the relation with his own self. As man is the ethical subject of his actions he

tries to determine how this relationship should be by the help of self. It is a reality that one's family, his or her surrounding and characteristics have important effects in his/her relationship with his/her own self. Foucault (as cited in Best and Kellner, 1998) explains his self pragmatics in an ethical perspective and tries to mould his own life like a work of art and analyzes subjectivity in this concept (p.85). His focus is on questions of subjectivity and the shaping and regulation of identities on a regulational self, where intersubjectivity becomes central – a self that acknowledges and is constituted by difference and the other. Foucault's critic opens up possibilities for us to sort out how we might see, understand and, in turn, negotiate our subjectivity and the power relations in our world (Besley and Peter, 2007, p.20).

In the novel, Alex-Li has a better relationship with his father, Li-Jin rather than with his mother, Sarah. His mother is so far from sense of motherhood that she can't be included in the reciprocal relationship between her husband and her son. She is Jewish and Smith brings out Jewishness in her novel. It is noticed that the Jews have a contemptuous attitude towards others. For instance, Alex-Li is also Jewish and is ashamed of his father's some Chinese gestures like greeting (Smith, 2002, p.21). Correspondingly, Li-Jin begins not to enjoy unendless Jewish rituals which have not been so important for him before (Smith, 2002, p.7). However, Alex-Li describes himself to be an autograph man. Joseph Clein, his childhood friend had a hobby for autographs when they were teenagers (Smith, 2002, p.25). Joseph shows Alex-Li his files full of autographs belonging to famous persons. One of his most important files is the file related with Jewishness. Montjoy, where Alex-Li lives, is popular with its Jewish population. All these things form the relationship of Alex-Li with himself.

Alex-Li sees himself to be an autograph man and his occupation has three parts including collecting, trading and verification (Smith, 2002, p.54). Alex-Li is the man whom people pay to flick through a selection of aging paper. So, he gives his opinion as to "what is real and what is forged" (Smith, 2002, p.59) in their collection. "It is a skill knowing the difference between the notorious Sydney Greenstreet secretarial and the curves and loops of the real thing. It is a skill distinguishing the robotic scratch of a Kennedy Autopen from the real presidential signature. Knowing when to lie about these matters, and how much, is an art" (Smith, 2002, p.59).

This situation composes an important part of Alex-Li's subjectivity. Foucault doesn't see subjectivity as an existing thing. He proposes that it was invented by dominant systems of social organization of the world and puts the human population into fixed categories. For him, subjectivity seperates the good from the bad, the honest from the criminal in dualities. People in each category are managed and regulated differently in a system of rationalized thought. So, subjectivity is the way people are led to think about themselves and have the opportunity to present themselves in the correct way (Mansfield, 2000, p.10). With reference to this perspective, Alex learns the subtilities of his occupation during his life and becomes the best among his colleagues in time and constitutes his own subjectivity. For achieving this he never neglects caring himself. So he achieves his subjectivity by caring himself step by step during his life span.

Alex gives importance to collecting autographs more than everything during his life. For instance, Esther, his girlfriend of a ten years, is always neglected by him. She is a negro and he cheats her for a white girl a few times. Alex-Li drinks too much, and smokes too much pot with his childhood

friend Adam Jacobs. He is not a person who puts himself at ease. He compares himself with catholics culturally and he finds himself more stresful than them; and so he causes an accident while he is with Esther in his car and Esther has to undergo an operation.   In her operation, Alex-Li prefers to go to auction house. Auctions are more valuable than all other things in Alex-Li's life. This is the natural result of modern life for him. He compares today's culture with 1750's culture and he imagines to be a person in those times and notices the value of the change (Smith, 2002, p.58).   Alex-Li to be a person who rewards the changing during the time.   As Foucault embraces changing the identity forms it can be set forth that Alex-Li displays the key concepts of the subject's caring self with his attitudes towards people, things and incidents in his life..

According to Foucault there are four major types of technologies which are used by people in order to develop their knowledge about themselves. These technologies hardly ever function seperately. He explains these teschnologies as in the fallowing way:

> a-Technologies of production, which permit us to produce, transform or manipulate things; b- Technologies of sign systems,which permit us to use signs, meanings, symbols, or signification; c- technologies of power, which determine the conduct of individuals and submit them to certain ends or domination; an objectivizing of the subject; d-technologies of the self, which permit individuals to effect by their own means or with the help of others a certain number of operations on their bodies and souls, thoughts, conduct, and way of being, so as to transform themselves in order to attain a certain state of happiness, purity,wisdom, perfection, or immortality (Foucault, 1988, p.18).

Foucault suggests that self technologies help people modify themselves (Foucault, 1988, p.20). For Alex-Li, caring himself is a real need: "He was still slightly thrilled by the idea of receiving post addressed to him and not to his mother" (Foucault, 1988, p.64). According to Foucault, man is the ethical subject of his own actions and this relationship determines how he will establish himself. Self's attitude toward ethical behavior, one's being aware of modes of ethical responsibilities imposed on him and the means for transforming ourselves in order to become normal subjects are the characteristics of this situation so that it requires caring yourself. Foucault calls caring yourself or improving self *asceticism* or *practice of self* (Foucault, 2000, p.205-207).

Foucault analyzes the importance of asceticism in the context of ethical formation and its aspects of what he calls *the relationship to oneself* in the History of Sexuality in the fallowing cathegories:"a- the ethical substance (that is, the part of oneself that concerns moral conduct, the material with which ethics works;) b- the mode of subjection (that is, the mode that encourages or people on to relate to their moral obligations such as revelation or divine law;) c- Asceticism or self-forming, 4-the telos or goal (that is, the end towards which the ethics moves, the end result of formation)" (Vincent, 2002, p. 545-546). Alex-Li does not refrain from altruism on his work in the process of self transformation. There are different comparisons in collecting autographs for him. "Autograph collecting, as Alex-Li is not the first to observe, shares much with woman-chasing and God-fearing" (Smith, 2002, p.65). For him a famous actress should not sign everything she or he can

her hands on because she can be ordinary. In this concept, Alex-Li is in love with the 1940's movie actress Kitty Alexander and adores her. Kity's autograph has been one of the most-sought in the "Most autograph men have given up the hope of ever getting one. Not Alex-Li. Every week since he fourteen, Alex-Li has sent a letter to Kity, to an address in Manhattan, her fan-club address. Never has he received a response. Not once. Only a drawer full of form letters, signed by the fan-club president. And therefore, it takes Alex-Li a long moment, therefore, to remember why, how, by what means, a blank postcard with Kity's autograph clearly written upon it has come to be pinned, like Luther's declaration, to the back of his own front door. Carefully, he unpins it and holds it up to the It is exquisite. It is real. Or he is not Alex-Li Tandem" (Smith, 2002, p. 66).

In this situation, Alex-Li is sure it is a real autograph and hasn't been imitated by himself however he is accused of being a forger. In fact, he behaves honestly in moral terms in order to transform a qualified autograph man. It is clear his action refers to the fact that he has practised Foucault's self practice as an ethical subject since he was fifteen years old. In Plato's Alcibiades Foucault firstly points to the relationship between 'care for the self' and education and then he is impressed by the relationship between 'one's care for himself' and 'knowing himself'. In this concept, 'caring yourself' as a theme not only includes caring for the body but also caring for the soul because the soul composes the self (Foucault,1999, p.47). Thus, it is seen that Alex has educated his soul by trying to behave honestly in every step of his career and it is understood that he knows himself ethically despite his friends' false prejudices about him in Foucauldian terms.

In the novel, Jewishness is presented as a marked subject. Alex-Li's best friends are Jewish. Rubinfine is a rabbi and Adam is really a pious Jew. Alex-Li describes himself to be a Jew but he isn't pious as his friends are. He also has little fetishes peculiar to people who are not Jewish as a result of cultural interaction. Rubinfine and his rabbi friends talk about Kabala, which is the secret light in the Old Testament. However, Alex-Li just cares autographs and autograph houses. Moreover, Alex-Li has been writing a book on people who are not Jewish. As a manifestation of cultural interaction Alex-Li's complex inheritance prevents him from devoting himself to the things related with Jewishness although it is continually emphasized as a religious identity in the novel.   Alex-Li is also identified to be a trader rather than a collector and it seems that he has an occupational identity, too. When Haham Green questions his occupation Alex-Li answers in the fallowing words:"I'm a trader. It is not a really personal thing. I prefer to think of it as a business" (Smith, 2002, p.7). In this part, it is seen that Alex has tried to form his own life according to his own values as a subject. Foucault suggests that subjects can transform their own lives in the direction of the values which are important for them (Foucault, 2000, p. 219). On the other hand, Rabbi Darwick questions Alex's Jewishness. When he learns that Alex's father is Chinese Darwick utters him in a secretly threateninig manner: "If you are not for us, you're against us!" (Smith, 2002, p. 76). Discriminating discourse powerfully appears in these two paralel situaitions. For Foucault (as cited in Stroizer, 2002) "there is no position outside discourse or power-knowledge" (p.57). In this concept, Alex's will to be an autograph man presents this identity a gift to him. For Alex-Li, Joseph has given up being an autograph man because of his father's

despite his sufficient qualities of being an autohtaph man. Alex-Li learns this business from Joseph he starts the trade at the age of fifteen and it becomes his business at the age of twenty.

Related with this situation Foucault emphasizes that his main purpose is to understand how human subject has entered into realities. He also explains that the subject holds a place in reality without any compulsion but it is included in this reality through the practices of self which is called *asceticism*. He explains the practice of self as the study of man on himself with a preoccupation to reach a definite mode of being, adding that it is not a moral suffering (Foucault, 2000, p. 222-223). Related with this concept, Alex-Li is so pleased with his job to be a Jewish autograph man who is not pious and is ready to experience miracles as a peaceful Chinese. It is a burden for him to join in the Judaic rituals. So, he opposes to the Jewish funeral traditions that will be practised for his father's burial ceremony and he finds all these things nonsense because his father is Chineese and not Jew. He takes this power from his subjectivity constructed during his whole life. Meanwhile, his sense of self develops consciously. Because "Self is that conscious thinking thing –whatever substance made up of (whether spiritual or materiaal, simple or compounded, it matters not) –which is sensible or conscious of pleasure and pain, capacle of happiness or misery, and so is concerned for itself, as far as that consciousness extends" (Atkins, 2005, p.29). Foucault, who gives up searching modern period in 1980's, begins to search Greek, Roman and Christian moral values of pre-modern period and its sustainability, reveals how subjectivity is producted in power, knowledge and truth connected to discourse and practice in archeology and genealogy and he also aims at making a criticism of modernity's constitution of subjectivity in multi-dimentional perspectives (Best and Kelner, 1998, p. 83).
As a theorist of death of man, Foucault both reviews Enlightenment due to its contribution to present and he also focuses on the problem of subject which he refuses as he codes it to be a humanist formation. Even though he is interested in the history of subject's formation of knowledge relationship which means 'self's relation with itself' is emphasized in his posterior works. After Foucault gives up studying on domination technologies by which subjects are dominated and objectified through discourses and practices, he brings out self technologies created by individuals while they are composing their identities through the methods of ethic and self-construction. In this change, Foucault emphasizes subjectivity as his main concern (Best and Kelner, 1998, p.83).

In the period of practising his own self's choices Alex never gives up the will to find and meet Kity. Alex-Li's Kity Alexander file are full of letters written to Kity to tell her about herself. Unfortunately, it occurs that the letters are kept by Max Krause, Kity's menager. Alex-Li participates an autograph collecting fair in New York, where collections are exhibited and famous people sign photos. He goes there at all cost although his girl-frind Esther is about to undergo a serious cardiac operation. Alex tries to create his future by leaving everything that he has had up to that time. For instance, Alex-Li's relation with Esther doesn't have a priority when it is compared with autograph collecting and trade. If Kity's autographs are to be the case he forgets everything in his life. Nevertheless, Esther is the only real person in his life. He himself compares "real people (Esther, only her, always) with fantasy people (Kity, Anita, Boot, porn girls, shop girls, girl girls)" (Smith, 2002, p.

161). Despite this reality, Alex insists on communicating with Kity. Briefly, he prefers doing in order to actualize himself using self technologies in Foucauldian terms.

In Alex's adventure to meet Kity, a famous whore called Honey Smith has a key role. In the auction in New York Alex-Li meets Honey. Honey helps her to find Kity because she understands that he is a real fan of Kity Alexander. At last, they find Kity's house in which she lives with Max Krause. Kity is so excited to meet Alex-Li because she has had a chance to read Alex-Li's letters which were sent to Max when he was outside. Kity is so excited and adores Alex-Li. She likes his letters because they are about a living woman. Max hasn't shown the letters to Kity up to that time because he is envious of another person who knows her more than him. Alex-Li is so proud that he is together with both Kity and Honey, two famous women. He has achieved his purpose as the autograph man. He is with Kity Alexander and the other autograph men have never met her autographs. Alex-Li does not lose his hope to meet Kity one day, and thus he cares himself and his self. For Alexander Nhemas (2002), Foucault reached a new perspective about the possibilities that man has. He calls this situation 'care of self' (p. 316). Therefore, Alex is aware of the difference and he tries to shape and regulate his identitiy based on a relational self. In Foucauldian perspective of self, it is constituted by difference and the other (Foucault, 1988, p.20).

In Alex' life, becoming free is very important and something valuable. Accordingly, he tries to rescue Kity from the house where she stays with Max. For Alex-Li, It is like a prison in which Kity has to live and he persudes Kity to leave Max and come with him. This is because Max has tyrannized over Kity keeping her off everybody. Alex-Li opposes Max's selfishness and his greed to dominate Kity. Alex-Li's behavior is very ethical and valuable in Faucauldian terms as Foucault gives importance to technologies of self serving man's wish to improve himself and to become a unique person both physically and sipiritually rather than power relations (Best and Kellner, 1998, p.83).

At this point, it is clear that Alex-Li is right because Max hasn't behaved honestly and he has never explained the real value of Kity's autograph to her not to loss his power and control on Kity. For a long time she has to think that her own autographs aren't valuable so she accepts Alex-Li's offer. Alex-Li sells Kity's old letters like an agency and they earn a lot of money, together. By this way they both become free. It is an action that is planned by Alex-Li and strikes everybody. Foucault indicates that his study on self is a freedom practice rather than a process of becoming free. For Foucault, it forms the core of ethic and it means to actify freedom by being thought, purposely (Foucault, 2000, p.227). However, it will begin a new kind of solitude for Alex-Li because he has reached his purpose to be a rich autograph man now. Hereafter, he has a place on the winning side not in the losing side any more in this new period of life.

CONCLUSION

As a result, Alex-Li has been successful to be an autograph man and improved himself in occupation and gained a distinguished position culturally in life despite his sense of situation has changed. This is directly related with power and knowledge relationship in Foucauldian terms. For Foucault, if there is no knowledge man can't care for himself and manage his own life (Foucault,

p.227). His culturally mixed inheretance makes him more respectful to other people and adds his sense of self and sense of subjectivity a new perspective which makes him successful in his occupation. His intellectual and spiritual sense of change is originated from his care of self. In fact, subjects have transformed themselves and their lives through technologies of self including both physical and improvements in the point that they are able to reach their goal in Foucauldian perspective. Foucault says that everybody can have different subjectivity forms while they are forming themselves psychologically, socially and culturally (Luna, 2009, p.141).

As Foucault refuses essentialist emancipation models accepting them as a spiritual core waiting for alienation and being suppressed, Alex-Li's freedom can be defined as a kind of ethical practice on his self progress in the direction of care of self. Alex-Li prefers to be himself to be an autograph man and forms his subjectivity so as to transform both himself and Kity by the help of his own beliefs and values. Thus, they both have new identifications. Thereby, Zadie Smith revives Foucault's will (as cited in Hulür, 2009) that life should be constructed like a work of art by the representation of Alex-Li as a subject in her novel (p.459). Thus, Alex- Li cares his sense of self, improves himself culturally and he contributes to the continually recreation of life in this ethical process as the representative of sense of fluid in the Faucauldian terms in the Autograph Man.

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NATURE, CRITICISM OF THE WORLD, AND LOVE IN "DOVER BEACH" AND "LOVE AMONG THE RUINS"

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ABSTRACT

Matthew Arnold's "Dover Beach" and Robert Browning's "Love among the Ruins" have been analyzed comparatively with other poems. However, there has not been a comparative study of these two poems written by two Victorian poets, and such a study is valuable as these poems have common qualities. To cite a few, in both poems, nature is a prevalent theme portrayed through ambivalent images, and the world is criticized for different reasons. These reasons are loss of faith in "Dover Beach" and foul human nature in "Love among the Ruins," and war in both of them. In relation to the theme of criticism against the world, change is a concept portrayed through contemplation of the past. In "Dover Beach," this change is expressed through the depiction of loss of faith, and in "Love among the Ruins," the change is physical within the context of a fallen empire. Love is appreciated in both poems for different reasons. In "Dover Beach," it is the only saviour, and in "Love among the Ruins," it is considered as a peaceful and eternal force. This paper attempts to make a further study to compare "Dover Beach" and "Love among the Ruins" which share remarkable thematic similarities as well as differences in terms of their imagery of nature, criticism against the world, and appreciation of love.

Key Words: Victorian poetry, Matthew Arnold, Robert Browning, Dover Beach, Love among the Ruins

NATURE, CRITICISM OF THE WORLD, AND LOVE IN "DOVER BEACH" AND "LOVE AMONG THE RUINS"

Victorian poets, Matthew Arnold and Robert Browning portray the troubled man of Victorian age in their poems, "Dover Beach" and "Love among the Ruins" respectively in the form of dramatic monologue. Both poets emphasize love as a dependable force in the face of certain problems such as of faith in "Dover Beach," and foul human nature in "Love among the Ruins" which are two differing thematic elements in these poems. In "Dover Beach," love is presented as the savior in an age devoid faith, and in "Love among the Ruins," it is portrayed as an eternal concept unlike the material glories ancient civilizations which have perished from the face of earth. Although each poem has been comparatively with other poems, there has not been a study concerning a comparison of these two poems. This paper attempts to analyze Arnold's "Dover Beach" and Browning's "Love among the

Ruins" which share remarkable thematic similarities as well as differences in terms of their imagery of nature, criticism against the world, and appreciation of love.

The Victorian Age was characterized with transitions, upheavals, and great changes not only in the lives of people but also in their thought and belief systems and the appreciation of the world they live in as it was a period of religious, political, and scientific controversy. Industrialization brought social problems, but also made England an imperial power. Religion was challenged by the theory of evolution and women's place in the society was being questioned. Early Victorians were enthusiastic about development. However, at the end of the long reign of the Queen, English intellectuals had become much more critical towards the social and moral values of the age and were hostile towards change. In *A Tale of Two Cities,* Charles Dickens sheds light on the minds of Victorian people by his description of the age:

> It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way…(5)

As Arnold and Browning wrote during the Victorian age, "Dover Beach" and "Love among the Ruins" have more similarities than differences in terms of their themes. As Carol T. Christ suggests, in this age of transition from Romanticism to Modernism, Victorian poets created works that were in line with both schools (11-12) whose traces can be found in the themes of "Dover Beach" and "Love among the Ruins" as nature is used as a theme like Romantics, but with a critical point of view and ambivalence like Modernists. Stacy Johnson analyzes Victorian poetry by using some poems including "Dover Beach" and "Love among the Ruins" and points out the similarities and differences between Romantic and Victorian literature. As Johnson states, Victorian literature is "so easy to misrepresent by any generalization;" however, it has certain common qualities differing from Romantic and Modern literature as "questions of a man's proper relation with other man and with God or the Universe, are peculiarly serious" to Victorians. This issue is reflected in "Dover Beach" with the expression of retreating of "the Sea of Faith" (21), and in "Love among the Ruins" by associating the great achievements of civilization to "folly, noise and sin" (81). Furthermore, the ambivalent imagery of nature is another difference compared to the Romantics. In relation to their use of imagery, Johnson claims that the concept of beauty activates different emotions in Romantic and Victorian poets. In her comparison, she notes their difference as follows:

> [T]he predominant imagery of the Romantics, imagery of growth, interfusion, and constancy which assumes the organic wholeness of Nature, with the imagery of the Victorians, which tends toward polarity and tension rather than unity. The symbols remain, but they are pictured with more intense ambivalence, so that Victorian flowers and fruits can be lovely and false, Victorian sunlight brilliant and painful, the Victorian sea magnificent and bitter. (Johnson 1-4)

Within this context, the ambivalent portrayal of nature can be identified in "Dover Beach" as the sea described in positively at the beginning of the poem is later described negatively as the "turbid ebb and flow / Of human misery," and in "Love among the Ruins" the calming images of nature at the beginning is complicated as it is contrasted with the ruins, symbols of human vainglory. Also, as Johnson suggests, ambiguity of dramatic voices is another characteristic of some Victorian poetry which is inherent in "Dover Beach" and "Love among the Ruins" as both make use of dramatic monologue (5).

Both poems have a similar structure as they begin with calming images of nature which inspire deep philosophical thoughts about life. In both poems, the settings are in the titles: one is Dover beach, which is at the southeastern coast of England, and the other is among the ruins which was once a great ancient city whose exact location is controversial (Parr 128). Arnold makes use of visual and auditory imagery heavily throughout "Dover Beach," and the first stanza begins with visual images. The poem starts with the description of a beach during nighttime. The sea is calm; there is high tide; the moon is out and shines beautifully on the English Channel. The persona is in Dover Beach where he can see the light from the French coast. Looking at the French and the English coasts, he mentions how the white cliffs at Dover Beach shine under the moonlight. The image of night in these opening lines is central to the poem as it will be used to set the mood throughout the poem.

The auditory imagery in the following lines, with "the grating roar of pebbles" (9-10) suggests a change in the tone of the poem, as the word "roar" (9) contradicts with the romantic scene drawn at the beginning. That the "waves draw back, and fling" (10) and have a "tremulous cadence" (13) implies that the sound of the sea has a trembling repeated rhythm that stops and starts again, and this reminds the persona of the endless sad music of the world.

The imagery of the sea leads to the theme of criticism against the contemporary world which is the second common theme. In the second stanza, nature turns into a source that inspires disturbing thoughts as the speaker notices a relationship between the Aegean Sea in the ancient times and "human misery" (18). The poet continues to use auditory images in this stanza, as well. The sound of the pebbles takes the speaker to a mental journey back to ancient Greece, and the persona imagines the Greek playwright Sophocles hearing the same sound, saying:

> Sophocles long ago
> Heard it on the Aegean, and it brought
> Into his mind the turbid ebb and flow
> Of human misery; we
>
> Find also in the sound a thought,
>
> Hearing it by this distant northern sea. (15-20)

In his "Preface" to *The Poems of Matthew Arnold, 1840–1867*, Arnold claims that modern poets should turn their faces to the classical ages to produce good poems (par. 24), and "Dover Beach" forms a example to this ideology. By identifying a relationship between Sophocles and himself, the persona draws a resemblance between the situation of human beings at present and in the past. In addition, the use of the metaphor "turbid ebb and flow" (17) suggests a correlation between the tide and fluctuations

in human suffering. This creates a sense of hopelessness as nothing has changed about human since then.

In stanza three, the persona criticizes a phenomenon related to the Victorian period, the loss of faith, by drawing an analogy between "the sea" and "faith" (21) which is full of doubts, and thereby, turning "the sea" (21) into an image completely different from the one at the beginning. The persona begins to think about a time when religious belief in the world was more important in people's lives. However, now the persona can only hear "the Sea of Faith" (21) retreating from the world leaving a wet desolate beach behind with no "certitude" (34). This loss might be related to all kinds of faith but particularly religious belief, full of doubts brought especially by Darwinism.

In the last stanza, the theme of love is introduced as the speaker asks his beloved to be "true to one another" (29) and tells that this world is not beautiful as it is full of illusions. In "Dover Beach," love is portrayed as "an anchorage in a Godless, chaotic, hostile world" and "a desperate refuge" (Bush 40-41). Until the last stanza, the poet points out that the world is full of suffering, and there is nothing to hold on to, and then, love is presented as the only positive dependable concept in this world devoid of faith:

Ah, love, let us be true

To one another! for the world, which seems

To lie before us like a land of dreams,

So various, so beautiful, so new,

Hath really neither joy, nor love, nor light,

Nor certitude, nor peace, nor help for pain;

And we are here as on a darkling plain

Swept with confused alarms of struggle and flight,

Where ignorant armies clash by night (29-37).

At the end of the poem, war is introduced as a motif since "the world, which seems

[t]o lie before us like a land of dreams" (30-31) is a battlefield "where ignorant armies clash by night" (37). The confused state of the world resulting from the loss of faith is expressed through this image related to war. Here, the world is resembled to a dark battlefield where fighters kill their friends well as enemies as they are blinded by night and cannot distinguish one from the other. "This is almost unanimously thought to be a passage from Thucydides' account of the night battle of Epipolae" (Kokernot 99). However, it may also refer to the conflicts in Arnold's time. The image of a dark battlefield stands in stark contrast with the peaceful nature at the beginning of the poem. As Arthur Dwight Culler points out, "'We are here as on a darkling plain' may be taken as 'the central statement which Arnold makes about the human condition,' a statement that no Romantic poet ever made and no Victorian poet before Hardy made 'with such uncompromising severity'" (qtd. in Bush 41). Arnold makes a powerful conclusion by expressing his pessimistic views about the world as the dream-like

land, which was suggested with the peaceful description of nature at the beginning of the poem, turns into "a darkling plain" (35).

Similar to "Dover Beach," at the beginning of "Love among the Ruins," we are presented with peaceful images of nature which also serve as an inspiration for the persona's critical thoughts. Throughout the poem, there is a heavy use of visual imagery as the descriptions are almost like a painting. The persona is a shepherd in love whose thoughts go back and forth between the present and the past state of the place. He starts by describing the rustic countryside with sheep heading home as the sun is setting, and he is suddenly reminded of the history of the place as the ancient "capital" (9) city:

> Where the quiet-coloured end of evening smiles,
>
> Miles and miles
>
> On the solitary pastures where our sheep
>
> Half-asleep
>
> Tinkle homeward thro' the twilight, stray or stop
>
> As they crop—
>
> Was the site once of a city great and gay,
>
> (So they say)
>
> Of our country's very capital, its prince
>
> Ages since
>
> Held his court in, gathered councils, wielding far
>
> Peace or war. (1-12)

Throughout the poem, this peaceful image of nature is contrasted with the image of the populous ancient city, and criticism against the world is presented in the form of criticism against foul human nature. The present state of the place is associated with positive qualities such as simplicity," solitary" (3), and "love" (84), while the city is associated with negative qualities such as "folly, noise and sin" (81). Although the city was once "great and gay" (7), it is just a rumor as the persona continues the next line with "(So they say)" (8).

In the third stanza, the portrayal of the country as one that does not "even boast a tree" (13) is curious since it expresses the simple and primitive state of the present landscape. The grassy landscape of the present is contrasted with the past and its civilized constructions like the "palace," with its "spires up like fires" (19-20), "hundred gated circuit of a wall" (21), a "tower" (43), "temples… colonnades…causeys, bridges, aqueducts" (63-65), "a brazen pillar high as the sky" (75-76). In that sense, the present is horizontal apart from the remaining turret while the past is vertical since it is full of high buildings. Within that context, the words "verdure" (15) and "fires" (20) are used to juxtapose the green of the present rustic nature with the red of the past city.

In Browning's poem, nature and the present are associated with positive images. For instance, "grass" is described as "plenty and perfection" (25), and the speaker claims that there "never was such a carpet" (26-27) in the past. Within this context, pastoral peacefulness is complicated through the persona's reminiscing of the past, and the present is glorified in this way. "The single little turret" (37) is the only remnant of the past as it was a part of the tower, which once "sprang sublime" (43-44), and "the monarch and his minions and his dames" (47) watched the races of the "chariots" making "a burning ring" (45) there. The solitary present, in this way, is contrasted with the past full of excitement. In this respect, the imagery of nature and portrayal of the present in "Love among the Ruins" are different from those of "Dover Beach." In Arnold's poem, unlike Browning's, past and present alike are full of human misery as "Sophocles," like the persona, heard the "turbid ebb and flow of human misery" (17-18).

The persona relates the ostensible great deeds of men in the past to "folly, noise and sin" (81), and decides that "love is best" not "triumphs" and "glories" (83-84). As highlighted in the last lines of the poem, the past is associated with transient human achievements and complication while the present is associated with lasting love and simplicity. The ruins are symbols of human vainglory, and the speaker identifies the wicked nature of human beings as a reason of the troubled world, and this idea is stressed through the repetitions of "gold" (35, 78). In these lines, the speaker criticizes materialism by indicating that the fall of the kingdom is a consequence of not only war, but also men's weakness for money since "gold" is what corrupted them. The persona says:

> Where a multitude of men breathed joy and woe
>
>   Long ago;
>
> Lust of glory pricked their hearts up, dread of shame
>
>   Struck them tame;
>
> And that glory and that shame alike, the gold
>
>   Bought and sold. (31-36)

In stanza seven, the speaker expresses that "Now—the single little turret that remains / On the plains," (37-38) is what is left of this heroic past. The poet uses the symbols of past glory to show how quasi-triumphs of the past have turned into dust, and thereby, he creates a situational irony. To this end, Browning draws a resemblance between the city, the past, and temporality, as he examines these in contrast to the pastoral, the present, and permanence. Thus, the enduring stature of love is emphasized through its juxtaposition with a fallen kingdom.

Finally, the persona introduces the theme of love like Arnold's persona. As Troy Organ states "Love plays the central part in [Browning's] philosophy of life" (18). The lover is introduced as "a girl with eager eyes and yellow hair" (55) who is waiting for the persona in the turret in a peaceful evening, and this reminds him of how "the king looked where she looks now" (59) and saw a splendid city and his men all around. While the poet associates his beloved with nature, the past is associated with the crowds. As Eric Gray states, hereby, a dichotomy of public and private is established by associating the past with a teeming civilization and the present with his lover (522). Then, the persona thinks of his lover again and describes how they will meet using tactile images highlighting their intimacy:

When I do come, she will speak not, she will stand,

    Either hand

On my shoulder, give her eyes the first embrace

    Of my face,

Ere we rush, ere we extinguish sight and speech

    Each on each. (67-72)

There is a close relationship between nature and love in "Love among the Ruins." As Stefan Hawlin comments on the significance of nature, "this is seemingly the ideal scene in which to appreciate and realize the absolute value of love. Landscape … seems to suggest exactly what the speaker is searching for – a spiritual and emotional 'nakedness', a sexual freedom and intimacy…" (99). Browning's countryside that does not "even boast a tree" (13) creates a secluded environment for the lovers to meet freely. Furthermore, the speaker of "Love among the Ruins" associates nature with his beloved. Shosuke Kinugawa contends that "[a]lthough the alignment of women with nature is often interpreted in terms of feminine subordination," in this poem, nature and women "take on a position of greater prominence, revealing a world where, in due time, patriarchal civilization falls subordinate to nature and women." (235). In the poem, a glorious kingdom is overthrown by nature as the persona says a carpet of grass "o'er-spreads / And embeds / Every vestige of the city" (27-29)

Similar to "Dover Beach," love is interpreted as a dependable force in "Love among the Ruins."   However, as Carson suggests, Browning has a more optimistic view compared to Arnold (1). The expression of love in "Love among the Ruins" is more intimate and optimistic than "Dover Beach." As a result, there is a great difference in the tones of the poems. While Arnold's poem ends with a pessimistic image of a "darkling plain" (35), Browning ends with the optimistic line "Love is best." (84):

O heart! oh blood that freezes, blood that burns!

    Earth's returns

For whole centuries of folly, noise and sin!

    Shut them in,

With their triumphs and their glories and the rest!

    Love is best. (79-84)

In this study, thematic similarities and differences between Matthew Arnold's "Dover Beach" and Robert Browning's "Love among the Ruins" have been analyzed. In both poems, nature is a prevalent theme inspiring the persona's thoughts related to the change between the past and the In "Dover Beach," this change is expressed through the depiction of loss of faith, and in "Love among the Ruins," the change is physical within the context of a fallen empire. Although the world is in both poems, the reason for criticism is loss of faith in "Dover Beach," and foul human nature in among the Ruins." Love is appreciated in both poems. In "Dover Beach," it is the only savior in an age devoid of faith, and in "Love among the Ruins," it is pictured as a peaceful and eternal force unlike the material glories of ancient civilizations.   Evidently, these two poems have more similarities than

differences as both consider love as a powerful feeling that can overcome human misery and a stable concept to hold on to in a state of turmoil.

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ON WAR POETRY: WILFRED OWEN VS. MEHMET AKIF ERSOY

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ABSTRACT

"War" means bargaining many innocent lives away in an outrageous bloodbath for the benefit of God-knows-whom for the ones who truly and closely have experienced it in the battlefield and it means sacrificing a few with a just cause for the good of many for the ones who have watched it in home fronts. These are the perspectives of English war poet Wilfred Owen and Turkish war poet Mehmet Akif Ersoy respectively. Owen actively participated in World War I (1914-1918) and witnessed the savagery and atrocity of the war on the hot battle ground fighting for his life, which made him realize the disparity between what is won and what is lost and question for what cause they fight. On the other hand, Ersoy was a political and religious figure during the Turkish Independence War (1919-1922), but he never actively fought in a battle. Thus, his ideas about the war remained more idealistic and hopeful about the future.

Their ideas and beliefs are reflected in their poems concerning the important war of their times. Wilfred Owen sarcastically criticizes the false assumptions and empty promises that are given to the soldiers on the battlefield in his poems such as "Dulce et Decorum Est" and reflects the brutal and apathetic side of the war. Whereas, Ersoy in his poems such as Çanakkale Şehitleri'ne (To the Martyrs of Çanakkale) and "Cenk Marşı" (Combat Anthem) encourages people to fight for their nation and supports the idea of glorious death and divine cause which is the very thing that Owen criticizes.

Key words: Mehmet Akif Ersoy, Wilfred Owen, war poetry

ON WAR POETRY: WILFRED OWEN VS. MEHMET AKIF ERSOY

There is not one country, nation or a people that has not experienced a war in their history. Tadeusz Slawek (1985) asserts that war has been considered as an "inescapable necessity of human history, indeed of human nature". These wars have been all remembered by the people not only via historical texts but also with literature, novels, poems and stories. Mehmet Akif Ersoy and Wilfred Owen are the two of those literary figures who first come into mind when it comes to the War in Turkish literature and World War I in English literature respectively. Their approaches to war, and especially to fighting for something and dying for your people, are different as a result of their different roles at the time of wars. Ersoy was a political and religious figure and believed in the

of fighting for the continuation of the country and for the wellbeing of the people. On the other hand, Owen served as a soldier during the war and witnessed the atrocity of the war on the battle ground fighting for his life. As a result, he found it difficult to embrace the idea of glorious cause and martyrdom in the face of death.

To understand that they are not at cross-purposes and to do justice to both of the great poets of their cultures, it would be best to find out and appreciate that Ersoy also condemns the war in his poems and is aware of the brutality of the war as Owen does. Though Ersoy encourages young men to fight for Islam and for the country in his poem "To the Martyrs of the Galipoli" ("Çanakkale Şehitleri'ne"), he also portrays war as an apocalypse, destroying everything that comes into its way:

Old World, New World, all the nations of men,

Like Armagedddon, the whole world rages. (9-10)

…

Lightning severes horizons;

Earthquakes regurgitate the bodies of the dead; (25-26)

…

The sky rains down death, the earth swallows the living;

A terrible blizzard heaves men violently into the air…

Heads, eyes, torsos, legs, arms, chins, fingers, hands, feet,

Body parts rain down everywhere on earth.[3] (31-34)

He cannot be claimed to be ignorant to the facts and savagery of the battlefield when looking at the atmosphere described in the given lines. In one of his speeches, he also stresses that their aim, the Ottoman army's aim is only to defend as they have no other choice but to fight off the invaders. Ersoy says "It must be understood by all, enemies and allies alike that this battle, this fight is only for the defence of our land and religion" (as cited in Oba, Öztürk, & Gürbüz, 2014) [4].

Still, he believes that it is appropriate and glorious to fight and die for your country and people in a war if it has a just cause because in his case, the Ottomans were defending their invaded lands and they had no other choice but to fight back. Another reason for his support for the war was the fact that he didn't actively fight in a battle and he was a political and religious figure whose duty was to advocate the justness of their cause and encourage the young to join the army. All these and his religious belief, which is equally important, make him more idealistic and hopeful in his poems.

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[3] Translation of this poem ("To the Martyrs of Galipoli") belongs to Michael R. Burch. For the full text, see <http://www.thehypertexts.com/Mehmet%20Akif%20Ersoy%20English%20Translations%20Turkish%20Poet.htm>.

[4] All translations from Turkish to English are mine unless indicated otherwise.

He points to the need to fight for the country in his poems and speeches, for his status and position at that time required him to do so. In the course of the War of Independence, he gave sermons in different parts of the Ottoman Empire. He was a fervent Islamist, and he held the belief that this war was a "jihad" and it was a "religious obligation" to join the fight (Düzdağ, 1996). He was selected as a member of the parliament and traveled across the country (Eskişehir, Burdur, Antalya, Afyon, Konya, Kastamonu) giving sermons and speeches summoning the men of the empire to take part in the battles (Düzdağ, 1996). He also took place in a committee comprised of members of the parliament, who visited the battlefront and the trenches between 1-16 August in 1922 and he delivered speeches that would encourage and give moral support to the soldiers in the fronts (Düzdağ, 1996). He was a patriot not in the sense that he supported nationalistic views but in the sense that he supported action and participation in the battles for Islam and God. One of his speeches also explains his attitude, "We are not going to allow them to violate our rights and assault our religion. If we can't find weapons to use against those who attack fiercely towards us, we will fight them with our bare hands; eye for an eye and tooth for a tooth" (Ersoy as cited in Düzdağ, 1996).

He supported the battle not only with his speeches and sermons but also with his art, poetry. One of his passionate poems, "The Battle Anthem" ("Cenk Marşı") is like a recruitment call for the young boys of the Ottoman Empire, especially the Muslim ones.

> Leave your land to Allah, and go;
>
> Cry, "To war" and the land will be saved.
>
> It is a rare chance to fight such a holy war,
>
> Go, my fearless soldier, farewell to you. (1-4)

Ersoy believes that it is a holy war and encourages young men referring to one of the most sacred things in Islam: Jihad. He bolsters their spirit to hearten them so that they would not cower and they would fight to the end. Later on, he continues to impassion them and consciously or unconsciously employs masculine ideals to convince them;

> O brave young man, far behind the crowd
>
> Don't halt, follow your comrade (5-6)
>
> ...
>
> Be the roaring flood, slit through the ground,
>
> Exceed the mountains, go beyond the hills,
>
> Amaze the rankers with your zeal
>
> Go, my boy, farewell to you. (13-16)

Here, he attributes superhuman features to soldiers and commends them to be "real men". His use of expressions such as "my boy", "my brave hero", "my fearless soldier" may be the indicative of the fact

that he stands by the soldiers, comforts them and sees them as "sons", which suggests that he loves and it is not his wish for them to die, but it is a must that they fight.

After convincing and encouraging the boys to join the war and fight for the country in this poem, in another one "To the Martyrs of Galipoli" ("Çanakkale Şehitlerine"), he prepares the soldiers for the inevitable end: death. He again makes use of religious notion of martyrdom and tranquilizes their fright assuring them that they will not die in vain, they will be rewarded by God hereafter, and they will save the land and the people;

> What power can make religious men bow down to their oppressors
>
> When their stronghold is established by God? (43-44)
>
> ...
>
> The mountains and the rocks are the bodies of martyrs...(51)
>
> ...
>
> Dear soldier, who fell for the sake of this land,(55)
>
> ...
>
> How great you are, your blood saves the Muslims!(57)
>
> ...
>
> Oh martyr, son of the martyr, do not ask me about the grave,
>
> The prophet awaits you now, his arms flung wide open, to save. (83-84)

Here, he dignifies their fight and glorifies their death, presenting the soldiers as supreme, noble and the makers of the history. Not only will they be rewarded hereafter, but also in this world by being remembered and honored;

> Who then can dig the grave wide enough to hold you and your history?
>
> If we try to consign you to history, you will not fit.
>
> No book can contain the eras you shook...
>
> Only eternities can encompass you. (59-62)

When it comes to Wilfred Owen, he also portrays the atmosphere of the battlefield, similar to Ersoy's but focusing more on individual experience; he depicts soldiers struggling to survive in between the trenches:

> Gas! Gas! Quick boys! – An ecstasy of fumbling,
>
> Fitting the clumsy helmets just in time;
>
> But someone still was yelling out and stumbling,
>
> And flound'ring like a man in fire or lime…
>
> Dim, through the misty panes and thick green light,
>
> As under a green sea, I saw him drowning.
>
> In all my dreams, before my helpless sight,
>
> He plunges at me, guttering, choking, drowning. (9-16)

His engagement in the war helped Owen explicitly reflect such a setting from the war and feelings of a soldier. However, from the biographical information, we find that Owen wouldn't have written the same kind of poetry if he hadn't joined the forces. This fact goes along with the main idea of this work which asserts that the experiences and deeds of the poets at the time of the war have clearly an impact on their literary works. "He would not hesitate to join up, he said, if he thought the war was threatening" writes Dominic Hibberd (2003) in his biography of Wilfred Owen. And after some time into the World War I, Owen writes, in one of his letters to his mother, "I *now do* most *intensely want to fight*" (as cited in Hibberd, 2003). As his enthusiasm grew, he was offered to try for a job in the War Office. Yet, Hibberd (2003) asserts, for Owen, "[t]hat would be safe, but not heroic". In October 1915, he was finally admitted to the army and in his letter to home, he wrote "I am the British Army!" (Owen as cited in Hibberd, 2003). His poem, titled as "Ballad of Purchase-Money" that he wrote before getting drafted further proves his interest and passion in joining the war and fighting,

> O meet it is and passing sweet
>
> To live in peace with others,
>
> But sweeter still and far more meet
>
> To die in war for brothers. (1914)

Considering his thoughts and poems about the war, the turning point in his life and in his poetry seems to be his participation in the fight. In his poems such as "Dulce et Decorum Est" his "progress as a poet from the insipid romantic imagery of his prewar poetry to the recognizably 'modern' language and sensibility shows itself" (Bogacz, 1986). In his war poems, he speaks directly from the trenches, which is why his works are regarded among the best examples of World War I poetry. And he personally believed that "every poem … should be a matter of experience" (Owen as cited in Norgate, 1989). Thus, he only wrote what he experienced during the war,

> If in some smothering dreams you too could pace
>
> Behind the wagon that we flung him in,
>
> And watch the white eyes writhing in his face,
>
> His hanging face, like a devil's sick of sin;
>
> If you could hear, at every jolt the blood
>
> Come gargling from the froth-corrupted lungs,
>
> Obscene as cancer, bitter as the cud
>
> Of vile, incurable sores on innocent tongues. (17-24)

In these lines, he does not tell us about the state of mind or the feelings of the dying soldier, but the feelings which arouse in the soldier, who might be Owen himself, watching his friend die, as he considers it appropriate only to reflect what he has seen and felt. Throughout his service in the British Army, he has witnessed much more than what he portrays in this poem. He writes in a letter to his mother,

> The marvel is that we did not all die of cold. As a matter of fact, only one of my party actually froze to death before he could be got back, but I am not able to tell how many have ended in hospital. I had no real casualties from shelling, though for 10 minutes every hour whizz-bangs fell a few yards short of us. Showers of soil rained on us, but no fragments of shell could find us (Owen as cited in Hibberd, 2003).

Likewise, his statement in a letter to his mother, Susan, "I have suffered seventh hell" (as cited in Hibberd, 2003) summarizes the true face of the war.

Yet, what he truly criticizes in his poems is the idea or lie of heroism, glorious death and martyrdom. He is against the convention of promoting soldiers as "clean-limbed, young, Adonis-like, handsome young man marching off to war for King and country and happy to do so" (Baker, 2014). One of the reasons that he does not advocate martyrdom and heroism is that he is not much of a religious man. He sees religion as "false creed" (Hibberd, 2003). Still, the most important reason is his experiences in the trenches and the sights he had to see on the battlefield. In another letter, he again portrays such kind of a scene;

> [E]verything unnatural, broken, blasted; the distortion of the dead, whose unburiable bodies sit outside the dug-outs all day, all night, the most execrable sights on earth. In poetry we call them the most glorious. But to sit with them all day, all night … and a week later to come back and find them still sitting there, in motionless groups, THAT is what saps the 'soldierly spirit'… (Owen as cited in Hibberd, 2003).

Thus, after these kind of sights, he portrays in "Dulce et Decorum Est" the soldiers whose spirits are drained off and who show no signs of heroism,

> Bent double, like old beggars under sacks,
>
> Knock-kneed, coughing like hags, we cursed through sludge,
>
> Till on the haunting flares we turned out backs
>
> And towards our distant rest began to trudge.
>
> Men marched asleep. Many had lost their boots
>
> But limped on, blood-shod. All went lame; all blind;
>
> Drunk with fatigue; deaf even to the hoots
>
> Of tired, outstripped Five-Nines that dropped behind. (1-8)

He subverts the old, traditional understanding of the soldier as a semi-God Hero and turns it into an image of a beggar and an old hag to demonstrate that there is nothing glorious dying like that. His portrayal represents the so-called "heroic individual" who is "sunk in a passive mass army, where, indeed, his actions frequently ceased to have meaning at all, and where death was often random, hideous and futile" (Bogacz, 1986). In another poem, "Anthem for Doomed Youth", he also refutes the claim or the "lie" that martyrs will be remembered and their stories will be told through the ages with gratitude and vigor. Here, he likens the soldiers to cattle sarcastically,

> What passing bells for these who die as cattle? (1)

…

No mockeries now for them; no prayers nor bells;

Nor any voice of mourning save the choirs. (5-6)

His poems can rather be called as "anti-recruitment" poems because he rejects the inflated language which is used by the "ignorant civilians" (Norgate, 1989) to encourage the young and restless population of England. Yet, he does not clearly object to the war, but objects to the lie that is told to the innocent and unlearned young. After he invites the reader, in "Dulce et Decorum Est", into his nightmares about the dying soldier, the part where he tells us about the soldier who is killed by gas bomb and is flung in a wagon, he cries out,

My friend, you would not tell with such high zest

To children ardent for some desperate glory,

The old Lie; Dulce et Decorum est

Pro patria mori. (25-28)

In these lines, we can also sense his disappointment, for his expectations before the war about dying for your brothers and country, which he assumes to be gallant and flamboyant, as seen in "Ballad of Purchase Money", could not be met. What he tries to achieve in his poems is to disillusion the people so that no other young man could be deceived to believe in the glory of fighting and dying for others in a war.

As for conclusion, Owen's poems touch more on individual experience of soldiers, which might be an outcome of the mindset of the time. Under the influence of modernist understanding which gives individual and his/her experiences a higher value, Owen portrays personal experiences of soldiers. Also, with the decreasing interest and faith in religion in many Western cultures, including England, as a long-term result of technological and scientific discoveries and inventions, many people lost their faith and they were skeptical about the authenticity of God and the Christ. That's why Owen has difficulty in coming to believe that he and other soldiers would be rewarded in the afterlife by God, which discourages and demoralizes the fighting soldiers. Yet, Ersoy believed wholeheartedly in God and His Prophet's teachings, he had no doubt that they were fighting in the name of God and Islam just like many soldiers in the Ottoman army, who devoted themselves to the will of God. Moreover, Ersoy was living in a land under attack all around, where his people's and country's freedom was in danger, under which conditions individualism didn't mean much for the people. That's why he deals with urgent social problems like survival and freedom, and appeals to the collective mind and collective conscious in his poems.

It must be understood that their poems actually point to similar ideas though they appear to be opposing views. Their differences, as discussed above, are the result of the positions they held and the circumstances in their countries during the wars. Wilfred Owen was the soldier of an invading army in World War I, who had a close brush with death. On the other hand Ersoy was one of the religious and political authorities of the Ottoman Empire for the Independence War and World War I, whose duty

to tell the people that they had no choice but to fight because the Empire was occupied and threatened be lost. After all, despite their differences, both Ersoy and Owen have achieved to comprehend the of their time and place and to reflect their social atmospheres in their literary works.

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DUAL NATURE OF VIOLENCE AND DIVIDED SELF OF MAN IN THE POEMS OF TED HUGHES

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ABSTRACT

Considering the period in which he lived, known as the 'Violent 70s', it is not surprising that Ted Hughes deals with the theme of violence in his poems. Unlike Hughes' contemporaries, man and animal dichotomy in his ecologically conscious poems does not serve to set man apart from the rest of the creation, or to show his distinguishing features, but to criticizes the modern man that lost his bonds with nature and his own self. What he conveys through animal imagery is that once man had strong bonds with nature, just like animals, yet technology and urbanisation pull him away from his own nature. His distinctive ecopoems associates nature with violence in an unconventional manner. Unlike the conventional depictions of violence as merely a destructive deadly physical force, Hughes depicts it as the primal and indispensible energy of nature. 'Hughesian' violence essentially is an expression of energy that splits up with moral implications of mankind. While the Nature's violence is represented as a life-giver, vital and powerful energy in a positive way, modern man in his early poems is the representative of negative violence.

This paper argues that Hughes' animal poems can be classified under the recently emerged subgenre, ecopoetry. Ecopoetry addresses contemporary problems and issues in ways that are ecocentric and respects the integrity of the other-than-human world, challenging the belief that humans are meant to have dominion over nature (Gray and Wirth, 2013). In this regard, Hughes' poems remind man of his capacity and real place in nature through the animals and criticize the so-called civilised man challenging his superiority through depicting him weak and pacified in nature, due to his disengagement with his own nature. His poetry gives the message that once man stops ignoring his bonds with Nature and uses Culture to strengthen this bond, he will reunite his divided self and live harmoniously within the ecological system.

Keywords: Ted Hughes, ecopoetry, ecocriticism, violence, culture, nature, man, duality

DUAL NATURE OF VIOLENCE AND DIVIDED SELF OF MAN IN THE POEMS OF TED HUGHES

"My interest in animals began when I began" (as cited in Wormald, 2013), says Ted Hughes when he is asked about the frequent use of animal imagery in his poetry. He writes extensively about

wild life, hunting, and survival in nature. What makes him a distinctive poet is his inclination for extraordinary depictions of natural scenes, as well as his approach to the incessant activity of Nature. His portrayal of Nature differs from those of other poets in his aim of connecting and making man equal to non-human entities rather than favoring him among other species in an ecological system. As Lidstorm and Garrard (2014) also state, Ted Hughes casts doubt on the uniqueness of man in Nature and highlights the intricacy and complexity of the non-human world.

Primarily, his animal poems carry an environmental awareness that favors violence as the pure energy of Nature, and emphasizes Culture's divisive effect on man's own self. In consideration of what he deals with, while some critics regard him as an animal poet, some others name him nature poet. Indeed, his poems do not only regard nature as subject matter and inspiration as nature poetry does, but also carry a strong ecological emphasis (Maling, 2013). The ideas that he conveys through his poems and the way he deals with animal, man and Nature are corresponding to subsequent ecopoetry definitions. Therefore, it is necessary to acknowledge the term 'ecopoetry' and its significance in terms of environmentalism.

The Ecopoetry Anthology, a recognized work in terms of defining ecopoetry and collecting numerous poems written with environmental concerns, emphasizes that ecopoetry addresses contemporary problems and issues in ways that are ecocentric and respects the integrity of the other-than-human world, challenging the belief that humans are meant to have dominion over nature (Gray and Wirth, 2013). Such kinds of poems have strong environmental messages and are deeply interested in the current ecological problems. In this sense, ecopoetry is highly concerned with the environmental issues. Nature is not only an image, nor a setting but a live entity enabling every kind of interaction and, most importantly, giving life. The leading role does not belong to mankind anymore.

Taking into consideration his ecopoetic leanings, Hughes attempts to reconcile the corrupt human consciousness with unreflecting, instinctive involvement in Nature: consciousness must learn to understand, and speak for, the Earth it is alienated from (Johnson, 1991). Through his poetry, Hughes attempts to create awareness about the fact that it is the Earth, not the man, that actually holds creation under its foot and that every living being in Nature is at the same stage of reaching perfection. His poetry gives the message that once man stops ignoring his bonds with Nature and uses Culture to strengthen this bond, he will reunite his divided self and live harmoniously within the ecological system.

Another term that comes to mind in association with Hughes' poetry at this point is Inhumanism, which is a philosophy introduced by Robinson Jeffers as "a shifting of emphasis and significance from man to not-man" (1) that may explain Hughes' fascination with the natural world and confirms his stance in his environmentally concerned poems. He is a poet, who recognizes the astonishing beauty of Nature's elements and their living wholeness, and rationally accepts the fact that mankind is neither central, nor necessarily indispensable in the universe (Lidstorm and Garrard, 2014). His inhumanist approach to nature and other living beings fortifies the argument of this paper that his poems are pertinent to the newly acknowledged subgenre ecopoetry.

In his poem, "Pike", Hughes challenges the authority of the persona that represents all mankind. Reflecting on this matter, Reagan (1973) states that "Hughes knows that frequently human beings 'are stunned by their own grandeur'", yet in the poem, he subverts the accustomed depictions of the hunting scene:

[The Pond] was as deep as England. It held

Pike too immense to stir, so immense and old

That past nightfall I dared not cast

But silently cast and fished

With the hair frozen on my head (Hughes, 1960).

Hughes depicts a dark and frightening atmosphere for the persona, who goes fishing in the pond. This depiction challenges the image of powerful and dominant man. Hughes does not only put forward a frightened and silent man image, but also challenges the place of man through changing the roles. In the last line the observer says, the animals "r[i]se slowly toward [him], watching (Hughes, 1960)." He is not a hunter anymore, but the prey of the animals. Switching the roles of hunter and hunted, man realizes that he is also an instinctual being, trying to survive and is no different from other beings living in the ecological system. Just like his poem "Pike", his other poems also involve many violent scenes. In fact, it is not surprising that Ted Hughes makes use of the theme of violence in a period that directly precedes the "Violent 70s". He foresees the upcoming increase of violence in society and tries to bring a new perspective to prevent the further corruption of modern man.

Unlike his contemporaries, who interpret violence as a physical force intended to hurt, damage, or kill under the influence of the tense times, Ted Hughes brings a new understanding to the issue of violence. Lawrence R. Rites remarks that "[t]he only contemporary British poet who has consistently explored and examined the problem of violence is Ted Hughes" (as cited in Baby, 2010). Hughes urges man to change his interpretation of Nature by starting with the redefinition of violence and bringing a new apprehension of Culture. His distinctive interpretation, known as "Hughesian violence", is a creative energy, according to Bentley (2011). Hughes (1995), himself, also describes this violence in his essay "Poetry and Violence" as "a life-bringing assertion of sacred law which demolishes, in some abrupt way, a force that oppressed and violated it".

He affirms that there are two kinds of violence: negative and positive, represented by man and animal respectively. The poet observes animals to understand the operation of the natural system and finds out that violence used by animals is only a precondition for survival. Edmonds (2014) says that animals "[a]re not violent in the negative sense that their physical vehemence incurs guilt and blame and unacceptably endangers the rule of law. On the contrary, they are innocent, obedient, and their energy reaffirms the divine law that created them as they are".

In the early review of *The Hawk in the Rain,* Muir names the positive violence of Ted Hughes as "[a]dmirable violence"(as cited in Gifford, 2011). In "Thrushes", Hughes offers a non-censored portrayal of it through the representation of birds:

> Terrifying are the attent sleek thrushes on the lawn,
>
> More coiled steel than living- a poised
>
> Dark deadly eye, those delicate legs
>
> Triggered to stirrings beyond sense-with a start, a bounce,
>
> a stab
>
> Overtake the instant and drag out some writhing thing.
>
> No indolent procrastinations and no yawning states ("Thrushes", 1960).

Even though he uses expressions like "deadly", "terrifying" and "beyond senses", which can be associated with the disapproval of the observer, toward the end, the undertone turns out to be complete amazement:

> Is it their single-mind-sized skulls, or a trained
>
> Body, or genius, or a nestful of brats
>
> Gives their days this bullet and automatic
>
>   Purpose? ("Thrushes", 1960)

He is fascinated with this familiar, but still somewhat recondite energy. The observer, who watches the thrushes, witnesses the essential inner energy that keeps them alive. This energy has nothing to do with the violence that man exerts to his fellow man through wars, terror and physical force, but it is the assurance of continuity and order in natural world. Therefore, this "automatic purpose" (1960) of the birds is considered by Hughes merely admirable violence.

Appreciation of the impulse behind the decisive, yet unconscious behaviour of the animals foregrounded in his works, may remind the reader of the Darwinian perspective of Nature. Among animals, the sole trigger is survival. The brutal rivalry among the fishes, described in "Pike", may be a proper illustration of Darwin's theory, 'the survival of the fittest'. In the poem, the observer expresses his fascination with the violence exerted by the fish in order to survive, as it is the sap of their lives. For the sole purpose of survival, the weak one is destroyed and the strongest one is left to live. The pikes are "[k]illers from the egg" with all their perfection "in all parts", including "the malevolent" features ("Pike", 1960). They are the survivors with their inborn excellence and powerful appearance. When it comes to the civilized, modern man, Hughes associates him with negative violence. As Guha expresses, "Man and his civilization do not seem to Hughes an optimistic venture decked with positive yearning. It is a diseased civilization …" (Guha, 2014). Urban life, technology and mechanization desensitize mankind and deteriorate his nature. Therefore, in the hands of man, the energy he possesses, turns out to be an abusive force.

Hughes's opinion about the corruption of man parallels Nietzsche's suggestion that "an animal, a species, an individual [is] corrupt when it has lost its instincts, when it chooses, when it *prefers*, what is detrimental to it" (Nietzsche, 2004). According to Ted Hughes's description of the

modern man, he is the most morbid being that has strayed most dangerously from his instincts (Nietzsche, 2004). The distance created as a result of man-made advancements causes a fracture in the wholeness of man's self. He fights against his animalistic side and innate energy inside of him; thus, he always feels a kind of dilemma about whether, or when, he should hold these feelings back or release them.

Hughes emphasizes that man has only a biological reality in the ecological system (Baby, 2010) and this existence is only ensured by the primal energy. Guha (2014) says, "The energy is necessary because it is partly the life force that keeps man enlivened— without it nothing remains but 'a kind of death'— but the total consumption of this energy would also be fatal." (478) For Hughes, Culture's creative energy, especially artistic creation, can prevent such total consumption. In the poem "Thrushes", he praises this artistic creativity that is found in "Mozart's brain". Mozart's brain shared the "bullet and automatic purpose" with his art (1970). His compositions are the positive manifestation of the primal energy that exists in the thrushes at the same time (Ingelbien, 2002). Hughes criticizes man who tries to ignore this positive expression of violence and preoccupies himself with the negative side of it. He believes that Culture's real role is to consolidate man's own self with Nature, not to separate them. He plays down man's so-called achievements through Culture, which exploit Nature and change the centre of man from Eco to Ego:

With a man it is otherwise. Heroisms on horseback,

 Outstripping his desk-diary at a broad desk,

Carving at a tiny ivory ornament

For years … ("Thrushes", 1960).

In comparison to the whole ecosystem's perfect functionality, these accomplishments are comparatively insignificant. Hughes acknowledges that man continuously aims to create a counterpart entity against Nature, but for him it is a vain endeavour. Nature is always superior to every living being. He emphasizes the magnificence and long lasting splendour of Nature in "Pike":

A pond I fished, fifty yards across,

Whose lilies and muscular tench

Had outlasted every visible stone

Of the monastery that planted them ("Pike", 1960).

 Everything man-made is doomed to perish or deteriorate, whereas Nature outlives man and regenerates itself. To demonstrate his heroism through the captivation of animals, man also tries to create artificial adaptations of Nature, where he captures animals and holds them under control. In his poem, "Jaguar", Ted Hughes depicts a zoo, a cultural artefact, in which animals are imprisoned in cages under the constant gaze of man.

Fatigued with indolence, tiger and lion

Lie still as the sun

…

Cage after cage seems empty, or

Stinks of sleepers from the breathing straw ("Jaguar", 1960).

These animals are commodified for exhibition to mankind and they are kept away from their habitats and confined to boredom and idleness. Even though they belong to different geographies, man brings them together and forces them to live in an unnatural environment.

This imagery is quite symbolic because, just like the animals at the zoos, man also imprisons his animalistic side. Unlike pacified animals at the zoo, the jaguar symbolizes the unconscious of man, all the desires, urges and instincts that man tries to hold under control.

On a short fierce fuse. Not in boredom—

The eye satisfied to be blind in fire,

By the bang of blood in the brain deaf the ear—

He spins from the bars, but there's no cage to him ("Jaguar", 1957).

It disregards captivation and behaves wildly inside the cage, reminding man of his true and unrestrained nature. The jaguar, with his violent energy that assures freedom and vitality, is positioned in stark contrast to the men visiting the zoo, as they have already numbed these feelings and instincts. Hughes does not address them in person but simply call them 'crowd'. All of them seem undifferentiated and react in the same way. Just like other animals, this crowd is also isolated from their nature under the name of civilization and technology that create the imaginary bars surrounding them. Man also surrenders and becomes drowsy and indolent like the tiger and the lion in the poem. However, Hughes believes that man has the jaguar inside, no matter how hard he tries to suppress it. Therefore, when the crowd sees the jaguar, they are astonished and, in a way, they see a sign of life. The jaguar symbolizes the creative and powerful energy that enables man to resist against the supposedly civilizing environment of the urban life.

In his numerous poems, the poet makes use of anthropomorphism, a risky way of conveying environmental messages, since it attributes human characteristics to non/human beings. However, considering human beings as equal to animals, anthropomorphism enables to recognize the human in the animal since there is no other way for human beings to acknowledge the familiarity between animals and human kind in the natural system. It can create a point where deeper understanding/enlightenment about man's relationships with other animals becomes possible (Barton, 2004). For this purpose, Hughes attributes human characteristics or behaviours to the animal in his poem, "Hawk Roosting". Nature is presented from the viewpoint of the hawk:

The convenience of the high trees!

The air's buoyancy and the sun's ray

Are of advantage to me;

And the earth's face upward for my inspection.

…

I kill where I please because it is all mine (" Hawk Roosting", 1960).

Hughes tells us nothing about the actuality of the animal 'hawk' or its features in general, but it is a reflection of our human selves, a parody of an element of humanity that lacks the ability to empathize with other living beings because of man's hubris.

Considering the definition and interests of ecopoetry, Ted Hughes's animal poems, such as those analysed above, completely fit into this categorization. Even if Hughes depicts wild animals and nature through a persona, the role of man is no more than a gazing eye. Instead of the feeling of superiority, modern man is afraid of the power of nature that once he was completely familiar with. In addition, the existence of man in his animal poems give the hints of a fact that Hughes regards man no different from the animal world. What is more, he appreciates the real nature of man and considers him the very part of nature. Hughes relates instinctual animal to human unconscious and aims to subvert the general attitude that essentially regards man as a superior species.

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FICTION OR PRECONCEPTION: THE 'APE' ALLEGORY IN ROSE MACAULAY'S *THE TOWERS OF TREBIZOND*

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ABSTRACT

In *The Towers of Trebizond*, in Chapter 22, Rose Macaulay begins to train an ape named Suliman which she bought before leaving Turkey. Though she criticizes the mission activities carried out by the Church, she intends to implement mission on this ape. With the supposition that it originally belonged to mountains and has not climbed up the path of civilization, she organizes a 'civilization' course for it, aiming to ultimately have an Anglican, emancipated and civilized 'human being'. In this respect, it could be said that Macaulay's perspective of Turks and their need to get civilized are represented with the allegorical ape. When the writer's overall attitude towards the people living in Turkey is taken into account, it could be suggested that she intentionally created such a fictitious ape character to denote an uncivilized Turkish person. It is known that Rose Macaulay actually visited Turkey and Cyprus in 1950s, and shared her impressions in her letters to her sister. In these letters, she regards the Turks as 'the most inferior' people of the world in terms of intellectual capacity, which in part explicates why she chose an ape to train both spiritually and culturally. Therefore, in this study, whether the ape character in this novel is a product of fiction or preconception will be examined, mainly referring to Macaulay's own writings.

Key Words: Rose Macaulay, Ape Allegory, The Towers of Trebizond, Prejudice

THE LIFE AND WORKS OF ROSE MACAULAY

In this study, the focus will be the 'ape' character in the work. Whether it is a character just for the sake of fiction or an allegory representing the Turkic image in Macaulay's mind will be discussed.

In *The Towers of Trebizond*, in Chapter 22, Rose Macaulay begins to train an ape named Suliman which she bought before leaving Turkey. She sets a multidimensional civilization course for the ape, including religious, cultural, moral and spiritual training. This ape and its steps up the path of civilization are so important for Macaulay that she allocates an entire chapter for it. The book is semi-autobiographical, which makes it in part roman a clef. For this reason, throughout the paper,

Macaulay's historical journey to Turkey and Cyprus is going to be helpful to clearly analyse the ape character.

Emily Rose Macaulay (1 August 1881 – 30 October 1958) was born in Rugby, Warwickshire the daughter of George Campbell Macaulay, a Classical scholar, and his wife, Grace Mary. Among both of her parents' ancestors and relatives were many clergymen. This clerical heritage would affect Rose especially in the last years of her life. Her religious education started at a very early age, four, when her mother explained to her and her sisters and brother about God and taught them to say a simple prayer (Smith, 1972: 22). Because of her mother's illness, they had to move to a warmer place, Varazze, Italy. According to Jane Emery, writer of *Rose Macaulay: A Writer's Life*, this small town offered her many opportunities and contributed to her development much:

> Until she was 13 she would live much of her life out of doors in a state of freedom and delight, which would shape her mind and spirit, sharpen her senses, nourish her imagination, and generate an unquenchable thirst for adventure and for the means with which to capture and understand her experience (22).

While in Varazze, because Rose's dream of growing up to be a man does not come true as she felt herself like a boy rather than a girl, when she was thirteen, her father forces her to conform to her prescribed gender identity. As a devout Christian, her mother supplied them with 'Prayer Book Lessons' every Sunday and made them learn the collects by heart (Smith, 1972: 29). They returned to England in 1894.

Rose's first published piece of work was in 1898 in the school magazine while she was a student at Oxford High School. She showed an enthusiastic interest in history. Eventually, she studied Modern History at Somerville College where many famous people studied such as Margaret Thatcher and Indira Gandhi. Vera Farnell, who retired as Somerville's Vice Principal, Dean, and French Tutor in 1947 states that the primary objective of the school "[is] based on an idea of intellectual integrity and independence, of a wide tolerance and of a liberal attitude to innovation" (Emery, 64). This school was so influential in Rose's later life. For instance, she was mostly in the pursuit of finding a liberated life for herself and others and offering emancipating power of Anglican Chuch to people she met; and she never got married and had journeys to different parts of the world such as Turkey and the USA.

Macaulay, a prolific writer, wrote her first novel, *Abbots Verney*, in 1906. When the book was published, she was twenty-five and she was deemed 'young novelist'. Following the novels *The Furnace* and *The Secret Rives*, she published *The Valley Captives* in which she wrote about her own brother who was murdered by Varazzian robbers. Smith suggests that Aulay's death affected her deeply and though she had developed more agnostic beliefs in a strictly religious environment in her childhood, her agnostic belief started to become more religious and in the next few years she became a dedicated believer (Smith, 1972: 55). In most of her books, she discussed "the idea of rejection, loss, failure, of

being at odds with society" (Smith, 1972: 59). According to Jane Emery, Macaulay inherited this tendency to gloomy feelings partly from her father (Emery, 79).

In World War I, she served in the army as a nurse and after the war, because of her competence in Italian, she was sent to Ministry of Information where she met her lifelong love Gerald O'Donovan. Gerald was a married man, and a love affair similar to this appears in *The Towers of Trebizond* between Laurie and Vere. In the last years of her life, Father Johnson (a priest) and she send letters to each other. This relationship contributed her reunion with the Church: "Her spiritual 'exile' and the torments of remorse and contrition were left behind, in profound thankfulness for the Christian life with its 'new dimension', as she called it, she longed to share with others the blessed experience of forgiveness" (Smith, 1964: 23). In such a mood, she wrote *The Towers of Trebizond.* Additionally, she creates the fictional representation of historical Macaulay as Laurie in the book. The mentioned examples from her life show us that the novel is a roman a clef to great extent and thus it gives the outline of Macaulay's

The Towers of Trebizond, Rose Macaulay's most famous novel, mostly takes place in Turkey in 1950s. The book is an example of travel-book genre. She is believed to have completed it in 1956 after her visit to Turkey in 1954. The book, full of irony and fantasy, is semi-autobiographical. The main characters are Laurie (Macaulay herself), Aunt Dot, Father Chantry-Pigg and Dr. Halide. While Dr. Halide is a Turkish Anglican, the others are British Anglicans. They start their excursion in İstanbul and visit many places in Turkey including Trabzon, Rize, Giresun, İzmir, Kayseri and Hatay. These places are religiously and historically important for Christianity. They introduce their missionary ideas to people they meet during their travels, sometimes by telling the superiorities of the Anglican Church, sometimes by degrading the beliefs of the people they meet. Additionally, they observe the daily life of Turkish people and throughout the book they criticise Turkish people in terms of their religion and culture on the grounds that they do not belong to Western perspective in terms of faith and traditions.

While they are in Trabzon, Aunt Dot and Father Chantry-Pigg leave for Russia and Laurie goes on her journey in Turkey. After Turkey, she reaches the Middle East and finds herself in the middle of the war between Arabs and Israelites. Then, she returns to England and starts to train an ape which she brought back from İstanbul. Finally, Macaulay ends her novel by laying great emphasis on her own paradoxes in terms of religious doctrines.

Chapter 22 of the book starts with these lines: "Soon after this I collected my ape from its quarantine and went down to Aunt Dot's house…" (Macaulay, 193). This is the ape she brought back from İstanbul to London. The reader is captivated with a training course for it and Laurie's intriguing and stimulating sense of humour: "I was determined to educate this ape, and to find out how high it could climb up the path of civilization, and how near to a man or woman it could get. It would, I thought, shed some light on human progress from the ape stage" (193). As stated in the introduction, I will try to discuss whether this ape character is a fictitious animal character or an allegory for Turks in the paper.

RELIGIOUS TRAINING

For most of her life, Rose Macaulay considered herself as agnostic, not belonging to any kind of Church, though she discusses the superiority of Anglican Church to the others many times. She, as Laurie in the novel, criticizes Aunt Dot and Father-Chantry Pigg for their missionary thoughts and activities. The emancipating or liberating power and feminine emphasis of Anglican Church seem to have gained significance for Macaulay; therefore, throughout the book, she foresees the probable emancipated situation of Turkish women with their acquaintance with the Church. However much she tends to suggest that she has an agnostic belief or is a non-practising Christian, it could be argued that, particularly in her seventies, she sticks to the Church and its doctrines as suggested by Çıraklı: "She did publish the book after her reunion with the Church of England so the novel could be a sign of her liberation from the long-term resentment at God and Christianity" (Çıraklı, 171). Also, her preference, 'Trebizond' not 'Trabzon', for the title of the book might result from the common perception that the name 'Trebizond' symbolizes its Christian past.

At the very beginning of the book, Laurie states the aim of their excursion to Turkey as: "We were off in three weeks on another mission investigation expedition, this time to Turkey and the Black Sea, to find out how successful an Anglican mission in the neighbourhood of Trebizond seemed likely to be, and how it would be regarded by the local population" (13-14). Accordingly, Macaulay organizes a religious education or a sort of missionary activity for the ape, similar to the one she dreams for Turks in real life: "I was teaching it a little religion" (196). As a result, because of her punishment, by speaking to it very sharply, giving the dullest food and chaining it up for a while, for its mischievous behaviour driving the car on its own and barely avoiding to overrun a gardener, she concludes that it has developed conscience and sense of sin. To attain its religious pace, Laurie takes it to the Church to join the sermons. She teaches it to genuflect and witnesses that it even crosses itself. In the end, according to Laurie, it becomes a very devout Anglo-Catholic:

> During the sermon it leaned against me and fell asleep, snoring a little, because it was rather old-fashioned, and possibly something of an anti-clerical too. I thought it was a fine convert from the Moslem religion, to which I suppose it had nominally belonged before (197).

The ape's name is 'Suliman', which is both an Islamic and Turkish name. After its conversion, she decides to give it a 'more Christian' name for the celebration of its emancipation from its burdens, which, according to Macaulay, it inherited from its native culture and religion.

CLIMBING UP THE PATH OF CIVILIZATION

Laurie wants the ape to start from the beginning where all human beings started, painting pictures on cave walls. Accordingly, she puts it into an empty room with a bowl of paint and a brush. Its

drawings look meaningless to her and she mocks the ape's drawings as surrealist or some sort of abstract. Moreover, she tries to teach it the alphabet but it mostly fails to grasp it. In its attempts to play sports such as chess and tennis, it succeeds in tennis which in the beginning mostly requires physical ability while it fails to play chess as the play merely needs mental ability. Driving a car appears as its favourite activity and it even drives it on its own and barely avoids running over a gardener. Changing gears becomes an obstacle for the ape again as it requires reasoning, decision making and timing. To sum up, the ape does well in physical activities even though its attempts in mental ones end up in vain. Macaulay, in the novel, criticizes the mental inabilities she comes across in Turkey, such as their fruitless talk with Turkish police and their problem in understanding even their mother tongue. Likewise, in one of her letters to her sister when she was in Cyprus, she writes about her perception of the Turks' mental abilities as follows: "I had an interesting talk with a German this morning who has lived in Turkey for 17 years. He thinks Turks on the whole (as I do) the stupidest people in the world, and not really belonging to Europe" (Smith, 1972: 166). It is a well-known fact that it is a general tendency in most parts of the world to make an analogy between a stupid person with an ape. Macaulay's allegorical ape in the novel seems to be also an example of this tendency. As stated above, with the religious and moral aspects of the course as well as its sessions about daily life, the ape, according to Laurie, develops its level of understanding and climbs up the path of civilization to a limited degree. For this reason, Macaulay concludes that they need another crusade against Turks in order that they could be liberated and civilized.

Laurie is not content with the situation of the ape at the beginning; however, she is somewhat satisfied with its conversion to Christianity and adoption of civilization in the end. This sort of start and finish for the ape seems to have been drawn from her assessments about Turks and her dream to emancipate them through conversion to Christianity and civilization respectively. It is possible to learn much about Macaulay's ideas about Turks from both the novel and her letters to her sister written while she was travelling across Turkey and Cyprus. Throughout the novel, all the characters criticize almost everything in Turkey, including people's faith, culture and daily life. Most of the time, she reaches the theories from practices. In other words, from the scenes she historically witnessed or created in the novel, she draws a theoretical picture for the reader. For instance, in her search for money to live on during her stay in Turkey, she wants to hire her camel to a passer-by couple, ending up with her astonishment and a criticizing/satirical induction. She offers her camel to the couple as the woman was carrying something heavy on her back and the man was walking in front of her. After a short bargain, the man accepts to hire it and to Laurie's astonishment, he jumps on the camel, yet leaving the woman with a huge load on her back and still following him. This scenery tells Laurie that:

> I did not have much luck with the women, there was probably something in the Koran
> against accepting lifts from strangers on camels, but men Turks, owing to thinking there

is something in the Koran about how they must not tire themselves, and quite likely there

is, the Koran being most odd, are usually ready to be carried by anything that will carry

them (137).

Her preconception against the Koran is strengthened and solidified with this experience. She assumes that this couple are the authoritative reference for her induction. Almost all the negative appearances in the novel are attributed to the doctrines of the Koran as well. A shift from Christianity to Islam in Turkey, especially in Trebizond, seems to have meant the destruction of civilization, and a possible shift from Islam to Christianity would rebuild the lost body and soul of the civilization, as happened to the ape with a tried-and-true technique implemented by Laurie in Chapter 22.

Another noteworthy point about the uncivilized situation of the ape in the novel is its inability to produce meaningful sounds: "When it was angry, ….. it set up a great gibbering and chattering, and whenever it could it cheated" (193). The two verbs defining the ape's way of articulating sounds ('gibbering' which means speaking meaninglessly and 'chattering' which means speaking foolishly) might denote Macaulay's perception of Turks as 'barbarians':

I spent most time …. imagining …. the Byzantine courtiers and clergymen talking of the

barbarians who were threatening the Empire and later, after Constantinople had fallen,

and Trebizond was the Empire, and debating how to hold it, how much tribute could be

paid to Turks, how best to form an anti-Turkish union, whose eyes should be put out,

what envoys should be sent to Rome (118).

After the fall of Constantinople to Turks in 1453, Byzantine Empire had to move its capital from Constantinople to Trebizond, which only lasted eight years and conquered by Mehmet II in 1461. Obviously, Laurie longs for the Byzantine and Christian past of Trebizond and postures that the capture of Trebizond by Turks was a regression to 'barbarism'. The general conception of Turks' being barbarians seems to have been shared by Macaulay as well. The plausible point here is that, as the word 'barbarian', in its literal meaning, designates the person whose speech is incomprehensible, in other words, one who '*gibbers'* or '*chatters'* as the ape did when it was angry in London in the novel, another allegorical analogy is set between the ape and Turks. As a barbarian, destructive characteristic of a Turk is also represented with the ape's mischievous behaviour. All in all, Macaulay sets forth another reasonable cause to justify her suggestions of conversion of Turks from barbarism to civilization, and, to her, she realizes it on the ape to some extent.

It could be suggested that Macaulay created this allegorical ape character as a result of her preconception about Turks, resulting from her irremediable longing for the Christian past, her Western education (for example, Nicole Pope and Hugh Poe, in the book *Turkey Unveiled Atatürk and After*, following their visit to Turkey, state that: "We learned to overcome our own cultural and political prejudices about the Turks, which, although not realizing it at the time, we had brought with us part of

the baggage of our Western education" (3)) and traditional Turkic image in her mind. As Kamil Aydın states in *Images of Turkey in Westen Literature*, *The Towers of Trebizond* is "a typical example of exaltation whereas the other one is dramatically humiliated" (122). The ape is taught with the introductory courses to European civilization and religion by Laurie in the book, and the significance of the missions motivated by Anglican beliefs is emphasized and animated in the novel. The need for Turks' adoption of civilization is illustrated and solidified. So is the route to civilization. As a last word, the ape becomes an allegory for the Turk regarded as uncivilized, unconverted and unliberated.

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ECOLOGICAL CITIZENSHIP IN THE POEMS BY JOY HARJO

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ABSTRACT

Ecology emerged in the late nineteenth century in Europe and America although it is Einar Haugen who created the paradigm of "the ecology of language" in 1970. The science of ecology looks at nonhuman nature, studying the numerous, complex interactions among its abiotic components (air, water, soils, atoms, and molecules) and its biotic components (plants, animals, bacteria, and fungi). Human ecology adds the interactions between people and their environments, enormously increasing the complexities. The aesthetic, spiritual and recreational value for human beings now and in the future are encompassed in this approach to nature (Baxter, 1999). The ideology of ecologism involves a reconsideration of the way we think about moral and environmental matters and what Baxter refers to as human interconnectedness with the biosphere of this planet. One of the areas of ecology is eco-literacy which is defined as being the capacity to understand nature's systems. Ecologism extends ecoliteracy towards ecological citizenship. The purpose of this study is to probe the ecological citizenship depicted in the poems by Joy Harjo who is strongly influenced by her Muskogee Creek heritage. Harjo holds that she feels strongly that she has a responsibility to all the sources that she is and has: to all past and future ancestors, to home country, to all places , to all voices, all women, all tribes, all people, all earth, and beyond that to all beginnings and endings (Harjo, 2014).

ECOLOGICAL CITIZENSHIP IN THE POEMS BY JOY HARJO

Ecolinguistics was originally defined in 1972 by the Norwegian linguist Einar Haugen "as the study of interactions between any given language and its environment" (Haugen, 2001, p. 57). Current interpretations of ecolinguistics differ widely. Many linguists relate the term 'ecology' to context or language environment in order to describe problems associated with the language which is embedded either in a sociolinguistic, educational, economic or political setting and is not decontextualized.

The individual's relationship with the environment has been widely addressed, mainly within Green political theory (Bell, 2005; Dobson &Eckersley, 2006) Ecological citizenship suggests an individual environmental responsibility based on interpersonal political relationships. This

responsibility is both broader in scope than conventional understandings of citizenship – aiming towards the fundamental reshaping of social–environmental relations and targeting lifestyles rather than single activities – and motivates behavioural change by moral considerations rather than by external incentives (van Steenbergen, 1994; Dobson,2003; Dobson & Valencia, 2007).

A second central idea within Ecological Citizenship (EC) theory (Jagers et al.,2014)   is the claim that the traditional confinement of citizenship to the public sphere should be challenged, that private sphere activities and relations should be considered as being of a citizenly character alongside participation in 'politics proper' (Curry, 2000, p. 1062). Thirdly, Ecological Citizenship theory moves the concept of citizenship not only beyond the public political, which is the explicit focus of a traditional citizenship theory but also beyond the state as the geographical arena for civic rights and duties.The territorial space of ecological citizenship is synonymous with the spread of the negative effects that our actions have for other peoplein other places and times, in effect expanding the scope of civic duties across the territorial borders and generations (Jagers et al.,2014, p.437). Fourthly, consistent with the morality of social justice, ecological citizenship, as elaborated by Dobson, is concerned with the unconventional normative ideal of asymmetrical obligations.

Ecological citizenship theorists consider individual acts such as recycling and buying environmentally-friendly goods to constitute acts of citizenship by blurring the boundaries between public and private and by stressing the duties that come with being a citizen. Yet even within ecological citizenship theory,many acknowledge that an individual approach functions most effectively in the absence of barriers to participation (Dobson, 2003; Nash & Lewis, 2006).

> The primary purpose of social studies is to help young people develop the ability to make informed and reasoned decisions for the public good as citizens of a culturally diverse, democratic society in an interdependent world….And because civic issues…are multidisciplinary in nature, understanding these issues and developing resolutions to them require multidisciplinary education (NCSS, 1994, pp. 4 & 5).

A case can be made that we have failed in this fundamental task. In spite of our best efforts, contemporary societies and citizens seem ill-equipped to cope with the issues of our age. The question remains   as   to whether a lethal combination of social and environmental factors threatens not only our way of life but the very health of the planet. Yet, in spite of the evidence, widespread denial and confusion persist regarding the natüre and causes of this critical situation (Houser, 2009,p. 194)

Ecologist Arne Naess shares a similar perspective: care flows naturally if the self is widened and deepened so that protection of free nature is felt and conceived as protection of ourselves. Just as we need no morals to make us breathe…if your "self" in the wide sense embraces another being,you need no moral exhortation to show care….You care for yourself without feeling any moral pressure to do it….if life is experienced by the ecological self, our behavior naturally and beautifully follows norms of strict environmental ethics. (cited in Fox, 1990,p. 217).

Our problem is not whether the earth will survive but whether human beings   will survive. Arne Naess (1973) distinguished between what he called "shallow" and "deep" ecological movements.

He characterized shallow ecology as a short-term anthropocentric approach focused on symptoms rather than underlying causes. Deep ecological reform was different. From this perspective, both human and nonhumanlife was considered inherently valuable beyond human utilitarian purposes.

Deep ecologists believe social domination and environmental degradation have co-evolved (Bookchin, 1990; Leopold, 1949;Merchant, 1994; Shepard, 1982; Warren, 1997). They generally agree that "anthropocentrism, the view that humans are the origin and measure of all value, is the root to all ecological destruction"(Mackie, 1998, p.13). Deep ecologists generally agree that: (1) anthropocentrism strongly influences ecological destruction; (2) both the physical symptoms and underlying philosophical causes of environmental degradation must be addressed; (3) there is an inherent value in the richness and diversity of all living organisms on earth; (4) humans have no right to interfere with the richness and diversity of life except to satisfy vital needs; (5) environmental stability will require substantive changes inour political, economic, and technological perspectives and policies;(6) ecological health will ultimately require an ideological shift toward quality of life rather than quantitatively higher standards of living; (7) transcendent "self realization" and biocentric ethic"are important goals toward which we should strive; and (8) only a revolution or paradigm shift from the social-industrial paradigm to a socioecological worldview can save the planet from further destruction(Mackie, 1998).

What Joy Harjo tries to reflect in her poetry is ecological democracy. Acknowledging the centrality of diversity in complex communities, citizens would learn to appreciate social and biological plurality in the most generous sense of the term. While continuing to address basic societal needs, participants would question the artificial separation of humanity from the rest of the community. Since human"being" involves care for others, human "development" in the widest sense, would entail increased appreciation of human plurality and an enlarged capacity to care for the entire community of life (Houser, 2009)

Born in 1951 in Tulsa, Oklahoma to Native American and Canadian ancestry and strongly influenced by her Muskogee Creek heritage, feminist and social concerns, and her background in the arts, Harjo frequently incorporates Native American myths, symbols, and values into her writing. Her poetry tends to emphasize the Southwest landscape and need for remembrance and transcendence culminating in ecological citizenship: In her *Eagle* poem, she adroitly combines nature, living and nonliving things not only in the world but also the sun and the moon, having one voice for all. Even those that we cannot see and hear are a part of the world. Human beings are not capable of seeing and hearing everything, implying that an eagle can see and hear far better than us. Her poem is a warning for all humanity that we should take utmost care of all things in nature and we are a part of nature, constituting a cycle through birth and death in nature and the universe:

Feryal ÇUBUKÇU

Eagle

To pray you open your whole self

To sky, to earth, to sun, to moon

To one whole voice that is you.

And know there is more

That you can't see, can't hear;

Can't know except in moments

Steadily growing, and in languages

That aren't always sound but other

Circles of motion.

Like eagle that Sunday morning

Over Salt River. Circled in blue sky

In wind, swept our hearts clean

With sacred wings.

We see you, see ourselves and know

That we must take the utmost care

And kindness in all things.

Breathe in, knowing we are made of

All this, and breathe, knowing

We are truly blessed because we

Were born, and die soon within a

True circle of motion,

Like eagle rounding out the morning

Inside us.

We pray that it will be done

In beauty.

In beauty.

(http://www.poetryfoundation.org/poem/175881)

The second poem to be dealt with is the longer one: "A Map to the Next World" where she depicts a world suffering from nuclear dangers, destroyed nature, forests, and murders. It is clear that

people are out of touch with their past, tribal values and land. We act as if we were not a part of the land/ nature and act selfishly. The world we live is run by money and it is the fall from grace and what is worse is our children will suffer more as they will turn into lost souls in the fog. Nature almost vanishes with birds, animals,   biotic and nonbiotic elements in such a way that human beings forget the names of flowers and bird species.

In the last days of the fourth world I wished to make a map for

those who would climb through the hole in the sky.

My only tools were the desires of humans as they emerged

from the killing fields, from the bedrooms and the kitchens.

For the soul is a wanderer with many hands and feet.

The map must be of sand and can't be read by ordinary light. It

must carry fire to the next tribal town, for renewal of spirit.

In the legend are instructions on the language of the land, how it

was we forgot to acknowledge the gift, as if we were not in it or of it.

Take note of the proliferation of supermarkets and malls, the

altars of money. They best describe the detour from grace.

Keep track of the errors of our forgetfulness; the fog steals our

children while we sleep.

Flowers of rage spring up in the depression. Monsters are born

there of nuclear anger.

Trees of ashes wave good-bye to good-bye and the map appears to

disappear.

We no longer know the names of the birds here, how to speak to

them by their personal names.

http://www.poetryfoundation.org/poem/179781

Harjo says that "Once we knew everything in this lush promise. " But now we forget our past, are no longer in tune with nature. We pollute the earth , "walking the earth behind us, leaving a trail of paper diapers, needles, and wasted blood". For Harjo, "There is no exit". However, "where our relatives make a feast of fresh deer meat and corn soup, in the Milky Way, it is possible to see that they have never left us, but " we abandoned them for science". The map we have had in the past is what we did with wars, the language of sins not the sun. Harjo believes that "Fresh courage glimmers from planets. And lights the map printed with the blood of history, a map you will have to know by your intention." She insists that we should remember the hole of shame marking the act of abandoning the tribal grounds. Red cliffs and a white dear are the shadows looming in the past and remind us of how we destroy nature. She knows:

We were never perfect.

Yet, the journey we make together is perfect on this earth who was

once a star and made the same mistakes as humans.

We might make them again, she said.

Crucial to finding the way is this: there is no beginning or end.

You must make your own map.

http://www.poetryfoundation.org/poem/179781

By explicitly problematizing the dominant discourses of nature, Harjo believes that one cannot be truly happy and reach satisfaction and fulfillment. Her ecological thinking is a multidimensional concept which is "a revisioned mode of engagement with knowledge, subjectivity, politics, ethics, science, citizenship, and agency that pervades and reconfigures theory and practice" (Code, 2006,p.5). Ecological thinking is not just about each of these things; it is centrally about the

interconnections among them and how they mutually shape one another. Harjo uses ecological thinking both literally and metaphorically. She both means nature, human and nonhuman elements but also the divine interconnectedness. She considers ecology metaphorically and by way of analogy by promoting an epistemological approach that maps the interrelations among human and nonhuman elements.In ecological thinking, community is ecologically conceived and the goal is to reproduce habitats where people can live harmoniously together and respectfully with and within the physical/natural world (Code,2006). Social knowing is part of social living, and social living is part of living within a physical world. By opening oneself to nature, being in harmony with nature, feeling, sensing, understanding and being truly in sync with her, we can keep our presence intact. Having the bifurcation of   us versus nature does not lead us anywhere but to destruction and self annihilation.The inclusion of all the voices in nature will make us whole. The protection of nature does not only foster our existence but also all the nonhuman beings's sustainability. "Against neoliberal privatization and against normative ecomanagerialism, we raise our hands in the Council of All Beings" (Sandilands, 2000,p.232) to initiate harmony to engender a democratic commonality in nature between biotic and nonbiotic elements. Harjo is adamant that ecological citizenship consciousness is imperative for the good of society and the health of the planet and we can no longer afford anything less.

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CARNIVAL, LIBERTINISM, SEXUALITY, AND THE REPRESENTATION OF THE RESTORED KING IN APHRA BEHN'S *THE ROVER*

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ABSTRACT

AphraBehn's The Rover or the Banished Cavaliers, one of the prominent plays of the Restoration comedy, deals with male-female relationships, libertinism and the carvinalesque. After the puritan rule in Britain was overthrown, the restrictive laws imposed on social life by the Puritan views were also dismissed. Quite contrary to the conservative values of puritanism, the restored period was marked by its pleasure-seeking ruler. The king reopened theaters and abolished the strict laws that Cromwell had enacted to restrict the way people lived. Bringing freedom to the society, Charles II freely enjoyed mistresses and pleasure – hence his nickname "The Merry Monarch." In the play, the parallels between the male characters and hedonistic court of the restored king are quite evident as the libertine lifestyle adopted by male characters is exposed and even criticized. The play, also centres the themes of marriage, ideal love and vitality of female subjectivity in a patriarchal society in which females are seen as the objects or the other rather than being the subjects or parts of any social life. Further, Behn focuses on the concept of de-masculinisation of sexual desires by men as she thinks that women should also have equality and freedom to express their desires and do what they want. This paper aims to discuss the ways in which the play mirrors the seventeenth century's displeased approach to female subjectivity in social life after the collapse of Puritan Protectorate and Behn's harsh criticism of this approach by creating female characters that are witty, mentally strong and confident of their desires.

Keywords: libertinism, carnival, sexuality, restoration comedy of manners, AphraBehn, Restoration, Charles II, power struggle, female subjectivity.

CARNVAL, LIBERTINISM, SEXUALITY, AND THE REPRESENTATION OF THE RESTORED KINGIN APHRA BEHN'S *THE ROVER*

In Restoration Comedies it is quite common to find a skeptical insight on politics, class restrictions, and gender differences. Compared to the preceding era of drama, known as the Elizabethan and Jacobean Drama, Restoration Comedies were written more skeptical, adventurous and boldly. *The Rover* (1677), with its story that harbors strict gender criticism, distinguishes itself from many other Restoration Comedies that have misogynist point of view towards women. The play represents diverse types of women by revealing the way they talk among themselves when they are alone and the way they

act when they are in public. Aphra Behn handles the issue of gender criticism with great care and subtlety. In the play male and female characters' true selves are revealed by using the carnival setting. Behn's carnivalesque style presents how both men and women disguise themselves and communicate their inner thoughts more freely, hence accurately, which provides a more precise criticism of gender. One should not leave behind the outcomes of using carnival in literature. The first one is the impossibility of grasping the original, arising from carnival which destroys, changes and reshapes contemporary boundaries and restrictions. Danow argues that carnivals "superimpose one paradox upon another until the original remains forever hidden, undisturbed, and unseen" (64). Therefore, as Derida offers in deconstructionism theory, the original stays hidden yet this time the supplements (carnival, carnivalesque, grotesque) serve in a reversed way: not assisting to find the original but to reshape it. The second outcome of the carnivals is that they "represent an acknowledged reality that provides an inspiration for art" (142). It is not surprising for an environment which is very colorful, free and tempting to be an inspiration for art. Therefore, all these features of carnival become the features of Behn's play which is the perfect example of art inspired by carnival. This paper attempts to present how characters use carnival environment to find true love and/or to assure their lovers' loyalty and how carnivals substitute real life as an affirmation of the collective; arguing that the notions of carnival and carnivalesque behavior are archetypal patterns that humans need to cope with class oppositions and restrictions. Also, it will reveal how Behn emphasizes the importance of mind as a different entity from body while showing how carnivals are inspiration for art in her play. The final part is devoted to the way Charles II and Willmore, the rover represent the libertine culture, and how Behn challenges social norms with her depictions of novelties in male-female relationships in the 17th century.

Carnival as an Archetypal Urge in *The Rover*

In terms of its subject and characters, *The Rover* includes all the characteristics of Restoration drama. It has fops, rakes, wits, and gallants within the themes of marriage, pleasure, love, and sex. In this sense, it may appear as a typical play of Restoration tradition. However, the way Behn handles the issue of woman's position in the society is unique and different from her male contemporaries. For example, in case of Angellica, Marion Lomax (1995) states, "Angellica Bianca leaves the traditional stereotype of a prostitute behind and becomes a complex version of the dangerous scorned mistress." (Behn, Introduction xxvi) Lomax (1995) also points out the playwright's intention as "Behn makes her audience question notions of respectability and notoriety in relation to woman's sexuality." (Behn, Introduction xxv) Although Behn seems to use traditional devices of comedy of manners, she leaves the conventional woman understanding of her time with influential discourses and actions that she has assigned to her characters.

Behn's play employs the issue of *acting* by using the carnival as a setting and the carnivalesque style which helps the playwright to compose a play in which characters freely express themselves when they and everyone else are in disguise. In the play female and male characters, alike expose their true selves with the help of the carnival environment. In his work called *Comedy*, Andrew Stott defines carnival as follows: "As a fixture of the medieval calendar, carnival was a special holiday that permitted

the temporary suspension of social rules and codes of conduct and deference" (Stott, 34).   In other words, carnival is a specific period or a holiday that breaks the social rules. It breaks the social rules because people are expected to wear masks and disguise which helps to hide their own identity and become whoever they wish to be by hiding their identity with masks. The feature of disguise is significant because it removes the differences between people and both the superior and the inferior become equal. Carnival also helps to remove the limitations and social rules, which creates a freedom for everyone. In addition to that, wearing masks in carnivals helps the lovers conceal their meeting in public that ignores the strict rules of society.

The prologue of the play opens with the statement: "Wits, like physicians, never can agree / When of a different society" (Behn, 1995, Prologue p. 5)[5] which shows how Behn will emphasize the importance of wit throughout her play, in which she will depict one of her female characters Hellena who wants to experience love for once, before being converted to a nun. The play is set in Naples in carnival time, and Behn uses the setting to disguise a young nun-to-be as a gypsy, makes her speak with witty sentences thus reveals how disguise assists to unravel the true wit of women. Hellena – disguised as a gypsy - leaves an indelible impression on Willmore leading him to say: "Hang her, she was some damned honest person of quality. I'm sure, she was so very free and witty" (I, ii, p. 28) which indicates how powerful a woman's wit can be while her identity and body are concealed with disguise. Hellena's sister Florinda, on the other hand, uses disguise not only to reveal her true self but also to test her beloved Belvile's loyalty to her. In the carnival disguised as a gypsy like her sister Hellena, Florinda tries to tell Belville's fortune by looking at his hand which Belvile answers by saying, "I thought how right you guessed: All men are in love, or pretend to be so. Come, let me go; I'm weary of this fooling" (I, ii, p. 24) whereas Willmore, the raven starts flirting with the other gypsy (Hellena) at once. As a fair attempt, Behn shows the true identity of a true lover by using a male character, Belvile, and the lustful rover who perches on his prey acted by Willmore.

Stephen Longstaffe (1998), in his chapter titled, "A Short Report and Not Otherwise: Jack Cade in *2 Henry VI*" published in *Shakespeare and Carnival: After Bakhtin*, points out Bakhtin's view of carnival which emphasizes how people consider carnival as a stage that does not require acting. His view can be summarized as: "Bakhtin insists that carnival does not know footlights, and is not a spectacle seen by the people; they live in it, and everyone participates because its very idea embraces all the people. Whilst carnival lasts, there is no other life outside it" (p. 27). This argument of carnival being a free zone is a curious case because it is closely related with the idea of Cartesian dualism which argues that the body and the mind are different entities and they are separable from each other. Hellena and Willmore fall in love in Act I and the core element of attraction for both of them is their wit. Thus, in the play mind becomes prominent when it is carnival time, a period that provides freedom and unrestraint. The dialogue between them progresses rapidly and provides an insight of how both characters use their wit for flirtation and their method pleases both of them while it provides amusement for the audience. Instead of saying 'I will become a nun', Hellena asks Willmore "Can [he] storm?" (I, ii, p. 22) which

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[5] All references to the play will be from Aphra Behn. *The Rover*. Marion Lomax (Ed.). London: A&C Black New Mermaids, 1995.

means 'is he good at attacking?', by doing so she prepares a basis for her indication of being a nun-to-be. When Willmore's answer is revealed: "Oh, most furiously" (I, ii, p. 22), Hellena says: "What think you of a nunnery wall? For he that wins me must gain that first" (I, ii, 22) which is an obscured way of saying that she is going to be a nun and Willmore answers her by saying "A nun! Oh now I love thee for't! There's no sinner like a young saint. Nay, now there's no denying me; the old law had no curse to a woman like a dying maid. Witness Jephta's daughter?" (I, ii, 22). Using allusions and metaphors in their dialogue strengthens the presentation of wit in the play with the help of the carnivalesque environment. Allusions in the play like this one, show a character's expectation of the other character to possess a mind that spots the allusion and grasps its importance, relates it with the ongoing issue and provides sustainability of the dialogue; which is considerably sophisticated when compared to only maintaining good looks to attract others as the other restoration comedies illustrate. Behn alters the looks of her characters with the carnival theme but the outcome of her choice paradoxically promotes the mind. Using metaphors, remarks on historical events and politics which require a cultivated mind, is not only a character's expectation of another, it is also Behn's expectation of her audience. Thus, Behn presents us with a play in which there are characters with colorful and beautiful appearances but when the carnival environment assists the characters to reveal their inner points of view, our focus immediately shifts to the mind rather than the looks, which supports the Cartesian aspect of carnival presented in literature.

Mind and Body Dichotomy in *The Rover*

As the example of Hellena and Willmore shows, mind becomes the only element that attracts attention, sympathy and admiration rather than the body which gives a fine hint on its beholder's rank, class or race. Phyllis Gorfain, (1998) in the article "Towards a Theory of Play and the Carnivalesque in *Hamlet*," taken from *Shakespeare and Carnival: After Bakhtin* points out Bakhtin's view on history and on carnivalesque as: "Carnival parodies and mixes discordant genres and conventions for it blurs genre differences along with obscuring the other discriminations we use to purify the borderlines between life and death, the body and what surrounds it" (p. 154). So, when the borderlines are blurred it is easier to comprehend how life and death become inseparable; mind which happens to exist and will continue to do so, becomes the important entity, defeating body and appearance. Another curious aspect of the Cartesian dualism's relation with carnivalesque is that the mind in carnivalesque style differs from the mind of the Cartesian dualism by its rejection of individualism. When the carnivals are considered from a Bakhtinian perspective, it can be seen that the mind in carnival revolves around collective hence it appreciates archetypal patterns rather than individual criticism. Longstaffe (1998) states that: "Rejection of the individual is affirmation of the collective for Bakhtin, for grotesque laughter mocks the individual in the knowledge that the collective will survive" (p. 28). Appreciation of the collective is evident in the play where Hellena rejects the established norms of society, trying to avoid falling in love with Willmore. Although Hellena wants to experience love at least once before she eventually becomes a nun she is highly critical on the issues of love and marriage thus she rejects her feelings toward Willmore when she knows him. In Act III Florinda says: "I would give my garters she were in love, to be revenged upon her for abusing me. How is't, Hellena?" (III, I, p. 48). Hellena is mocked by Florinda and Valeria

for being in love and this is an example of grotesque laughter which mocks the individual, affirming the survival of the collective. Throughout the play, Hellena represents a character who insists on individuality, rejecting the collective unconscious with her view on love and marriage which can be summarized with one word: skeptical. Yet, at the end of the play, it is observed that her character development is highly related with her own experience that is shaped by the carnival. The experience that she has in the carnival environment differs from the established norms of society causing a change in her individual stance on the institution of marriage. Thus, the colorful environment which lets each and every individual to reveal their true identity and perceive the other's true identity helps Hellena to reshape her point of view on marriage, by encountering with the collective thus being able to grasp what the collective offers to her. At the end, she willingly and happily decides to marry Willmore which is the proof that her former view of marriage based on the social, socio-economical and class related norms are replaced by what the collective offers with the help of the carnival and this is the result of the affirmation of the collective in carnivals, substituting real life.

Judging the characters only by their appearance contradicts with the most important feature of carnivals in literature: "to liberate from the prevailing point of view of the world, from conventions and established truths, from clichés, from all that is humdrum and universally accepted" as stated in David Danow's (1995) *The Spirit of Carnival* (p. 33). The collective derived from the archetypal behavior which exists since the primordial mind does, plays a highly important role in carnivalesque. Thus, literature which revolves around human psyche uses archetypal patterns that human mind needs to survive. In *The Rover* a young Neapolitan lady (Hellena) falls in love with an English captain (Willmore) and another Neapolitan lady (Florinda) falls in love with an English Colonel (Belvile), which destroys the racial boundaries and class restrictions. These discriminations are evident in many parts of the play; when Belvile says: "Come, let's be gone whilst we're safe, and remember these are Spaniards, a sort of people that know how to revenge an affront" (II, i, p. 40), and Willmore says: "If they fight no better they'll ne'er recover Flanders" (II, I, p.40). In a banter between Blunt and Lucetta before they sleep together, Lucetta says "Should you be false and cruel now!" and Blunt replies: "What dost thou take me for, a Jew?" (III, iii, p. 61). Behn keeps the carnivalesque environment in the background at these moments, letting characters reflect what they would think if the carnival did not take place around them. So, what the audience encounters is characters' racist statements in stressful moments, apart from the colorful carnival environment. Carnival can be considered as an archetypal need that humans use to destroy any kind of boundaries which has arisen with their contemporary culture, repressing their primitive urges. That is also evident in *Rabelais and His World,* with Bakhtin saying (1984): "In the grotesque concept of the body a new, concrete, and realistic historic awareness was born and took form: not abstract thought about the future but the living sense that each man belongs to the immortal people who create history" (p. 367).

What Carnival Offers: Freedom in Life and Art

One of the outcomes of using carnival in literature is seen in *The Rover* and it is the impossibility of grasping the original, arising from carnival which destroys, changes and reshapes

contemporary boundaries and restrictions. Danow (1995) argues that carnival "superimposes one paradox upon another until the original remains forever hidden, undisturbed, and unseen" (p. 64). The original stays hidden yet this time the supplements (carnival, carnivalesque, and grotesque) serve in a reversed way: not assisting to find the original but to reshape it. The second outcome of the carnivals is that they "represent an acknowledged reality that provides an inspiration for art" (Danow, 1995, p. 142), and an environment which is very colorful, free and tempting is really an inspiration for art.

The task that Aphra Behn, the first English female playwright, assigned to herself was highly conspicuous. In the play, which is a select example of art inspired by carnival, men divested themselves of all sorts of moral, sexual, and social restraints. This liberty did not include women; they were abused under the chains of libertine culture, and restricted in convents, houses, or brothels. Considering the intimidating position of women, Behn showed new alternate ways for women with *The Rover*, and extended their right to speak up. The libertine culture was endorsed by Charles II and his Court's members who rejected moral restraints and puritanism, and lived a life of pleasure and vice. Charles II and his court, novelties in the 17th century with regard to women, and the way Charles II representing the libertine culture in a form of a rover are envisioned in the play.

In *The Rover* there are characters using masks and false identities, which suggests that Behn, influenced from her occupation as a spy, uses disguise as an important element for the play. The use of mask affects the course of the play in different ways. In Act I Florinda, Hellena and Valeria get dressed like gypsies and attend the Carnival in disguise. The use of mask enables them not be noticed by others and to meet their lovers. Actually, their masks give them a kind of temporary freedom because they can act as they wish with the masks. Hellena says they should "be mad as the rest, and take all innocent freedoms" (I, i, p.14), because she knows that it is the only way to go beyond the social boundaries. Under disguise, they take themselves outside the sexuality that society expects them to have. In this way, Behn both uses the theme of secrecy and manages to criticize the social expectations by giving female characters space. In addition, Antonio asks Belvile to fight Pedro under his "name and dress" (IV, i, p. 74) which again reveals the theme of secrecy. However, this time the mask creates confusion by creating false identities. Both Pedro and Belvile are masked but Belvile is supposed to be Antonio. Don Pedro also is "in his masking habit" (IV, ii, p. 77) and only after he thinks Antonio has won the quarrel that he "pulls of his visard to show his face, and puts it on again" (IV, ii, p. 77). Pedro is about to arrange her sister's marriage with the assumption the man under disguise is Antonio but after Belvile reveals his identity, Pedro changes his mind. In Act V, when he learns that Florinda and Belvile get married he wishes them joy, which is surprising when compared to his previous attitude towards the arrangement of marriages. With the removal of his mask, Pedro expresses his fear of his father, the patriarchal power, and wishes Florinda and Belvile to "get my father's pardon as easily, which I fear" (V, I, p. 116). The mask, then, reveals Pedro's different ideas about the patriarchal power to which he belongs to. While the use of mask enables the female characters to act freely but also creates confusion in the interpretation of the characters as the masks conceal their identities. Therefore, the use of disguise is important since it constitutes the basis of the plot and the interaction of the characters.

Although carnival creates a temporary freedom and joy for both women and men, this positive image of freedom and carnival do not last forever because freedom and disguise cause violence and also the structure of the society cannot change forever as the female characters still remain inferior to the male characters in the play. In his work called *Aphra Behn*, S. J. Wiseman explains this possibility of violence as follows: "Carnival, by loosening the social fixity of the virgins, enables them to use disguise and desire to their own ends- but only at the potential cost of suffering economic dangers, and a physical and sexual violence which almost culminates in brother-sister rape" (Wiseman, 56). In other words, although carnival creates a sexual freedom and freedom for choosing their own destiny, it also causes some damages such as economic and physical or sexual violence. Wearing masks and disguise The scene 5 in act 3 represents one of these sexual violence. In this scene, Florinda is almost raped by Willmore because of the mistaken identity. This rape scene is repeated again in the following scene. But this time she is almost raped by Blunt, Frederick and even her brother, Don Pedro. In this scene, Blunt misunderstands Florinda's identity as he thinks that Florinda is a whore in a disguise. He wants to take revenge of Lucetta as she steals his all money, by raping Florinda whom he confuses with a whore and then Frederick and Don Pedro join to him without knowing that she is actually is his sister. These rape scenes suggest that although carnival helps people to hide their own identity and become another one, disguise also causes mistaken identity and this creates sexual violence.

Representation of Charles II in *The Rover*: A Libertine and the Rover

Southcombe and Tapsell (2010) in *Restoration Politics, Religion and Culture* state that for many observers Charles II's court provided an 'image of vice' for the nation rather than virtue. (p. 69) This observation clearly demonstrates that Charles II and his court members were dissolute people who repudiate virtuous principles and beliefs. They were the perfect representatives of the libertine culture that idealizes and glorifies immoral and sexual acts. There is a rake who we can relate to Charles II; Willmore, the rover. Promiscuity is their prominent common point. With his thirteen mistresses Charles II was the most notorious womanizer among the monarchs, and due to his love of pleasure his nickname was "The Merry Monarch." George Savile, 1st Marquess of Halifax (1750) is known to say that "He lived with his ministers as he did with his mistresses; he used them, but he was not in love with them" (p. 25). This statement openly indicates Charles II's dissolute character. He was tall and regarded as a very handsome and attractive man with his long dark hair, sparkling eyes and a sensuous mouth. It is widely argued that Behn was inspired by Charles II when forming the character Willmore. Both are witty, hedonistic, and keen on sexual pleasures. In *Restoration and Revolution in Britain* "The Culture of the Court," Gery De Krey (2007) writes, "Marital fidelity was a rare commodity among Charles's friends and advisers." (p. 58) In *The Rover* as an answer to Blunt's query, "You are not married are you?" Willmore regards marriage, "All the honey of matrimony but none of the sting, friend" (III. i. p. 52). Both Charles II and Willmore have nothing to do with virtue or virtuous women as Willmore says, "Virtue is but an infirmity in woman, a disease that renders even the handsome ungrateful…" (IV. ii. p. 82).

The Rover was written after a stressful period where the Puritan life style pervaded England. That is, during the dreaded interregnum, theatres were banned as a result of the Puritan views in the Parliament. With the reign of Charles II however, theatres reopened and the king granted theatre licenses that allowed women to become professional actresses to play female roles, which had been previously played by men. So the restored king openly supported theatres and was a patron himself. Furthermore, it is known that Charles II was personally interested in Behn's play, *The Rover,* as he received a private performance himself. In addition to her authorship, Behn works as a spy for England and she uses the theme of secrecy throughout the play. She is known to be employed "as a spy at Antwerp for King Charles II in the war against the Dutch" (Lombardi, 2014, p. 1) between 1665 and 1667. She is even known to have a code-name "Astrea" or "Agent 160" (Lombardi, 2014, p.1). The play itself is considered a tribute, owing to its alternative title *The Banish'd Cavaliers*[6], to the restored king, who was formerly an exiled cavalier. Furthermore, the protagonist Willmore can be considered a parallel to Charles II himself: "Willmore is a member of Charles' fictional exiled court, and he also seems to be a double, both "mimetically and semiotically," of Charles himself" (Beach, 2004, p. 5). Willmore is a strong, witty, uncontainable and dominant male figure that embraces a libertine life style. In this sense, Willmore's powerful existence and libertinism parallels Charles II. Staves (2004) says, "King Charles II himself, imbibed French libertinism when they were in exile on the continent during the interregnum" (p. 20). It is clear from Staves' (2004) statement that Willmore and Charles II are parallels. So Charles II not only reopened theaters and liberated the theaters in England, he also greatly influenced *The Rover*, becoming a part of the plot with his libertine life view, which radically deviated from the puritan life style, which had previously taken England over.

Not only Charles II, but also his court as a whole is represented in the play: "A dazzling group of young wits and writers gathered around the king, among whom the John Wilmot, Earl of Rochester, was the most conspicuous" (Holmesland, 2013, p.19). The restoration court was known to be libertine, just like the king. During the English Civil War, the term, Cavalier is used by Parliamentarians for a royalist supporter of King Charles II and his father. Generally, the term, Cavalier refers to the noble supporters of King Charles II. Charles II believed as strongly as his father and grandfather in the divine rights of kings. However he had the good sense to avoid an open break with the parliament. The reign of King Charles II was carefree and relaxed. After Charles II returned to his kingdom, he carefully made peace with his father's enemies. Many Parliamentarians were given positions of authority in the new monarchy but generally the Parliament remained weak, as he strongly believes in divine right. In his portraits, it is possible to see him in his silk and sateen clothes, influenced by the French. King Charles is fond of fashionable, extravagant clothing and flamboyant libertinism. *The Rover* is attributed to the King

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[6] Behn, Aphra (1999) (Simon Trussler, and John Barton, Eds.). *The Rover or, the Banished Cavaliers*. Peterborough, Ont: Broadview Press

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Charles II because he was an exiled cavalier during Cromwell's reign. In *Perception, Power, Plays, and Print: Charles II and the Restoration theatre of Consensus*, Christopher W. Nelson states that "A case could be made for the introduction of more politically savvy works later in Charles's reign, but essentially Restoration theatre reflects Charles II the man, and vice versa. To further bolster this point, I may also point out that, as we can see from the plays of the first years of the Restoration, authors are typically sycophantic in their praise of the monarch in their works."(Nelson, 2012, p.17). Apparently, Aphra Behn's style appeals to the libertine taste of Charles II. Behn was a supporter of Charles II and she feels free to criticize libertinism in her work, as the King was open to criticism. Hence, the libertine men in *The Rover* are not merely the representation of sexual freedom obtained during the restoration period but they particularly refer to the king and his court. Libertinism experienced in Charles II's court encourages a sexually adventurous life style while challenging social and moral values constructed thus far, namely those constructed by the previous rule. Staves asserts that the libertine court of Charles II "offered a critique of puritanism" (Staves, 2004, p. 21). After the puritan rule, Charles II and his court eradicate the puritan lifestyle by reopening theaters, liberating art, poetry and the society in general. *The Rover* must definitely be inspired by these changes in England, as the play itself is very much interested in the practice of libertinism and it seeks to explore its outcomes for both genders.

The character of Willmore, among others, is distinguished as he is a charming, irresistible yet a selfish man. His name is a combination of the words "will" and "more" to stand for his insatiable appetite for women. According to Beach (2004), "Willmore is both irresistible and sadistic, both exceedingly sexy and extremely disgusting" (p. 15). Willmore, who is a sailor, is on leave after a long time on the sea and he is deprived of sex, willing and decided to enjoy being with as many women as possible during his leave. Hence, it is possible to define Willmore as a libertine. Initially seducing Angelica, Willmore then goes for Hellena, the play's leading lady. However, none of the relationships that Willmore engages in is out of love or affection. Even for his ultimate lover Hellena, Willmore is assessing her with her rank and fortune: "Ha, my gipsy worth two hundred thousand crowns? Oh, how I long to be with her. Pox, I knew she was of quality" (IV, ii, p. 83). Willmore is not only sexually objectifying women but also evaluates them based on their financial status.

Male - female relationships during the restoration period and the reflections of these in *The Rover* are also important for a good understanding of the play. In *The Rover*, both male and female sexual desires and drives are openly exposed. Yet, as the play puts it, it is dangerous for women to go after their desires. The society and conventional value judgments are very strict about how females should always constrain their desires to be a lady. As a result of this strict constraint, the female characters are either ladies, who are religious (to-be-nun Hellena) or prostitutes (Angellica). This dichotomy in the play points out how hard it is for women to actually recognize and act on their desires without being tagged as "prostitutes." In this sense, there is no gray area in between. As female characters explore their sexual drives, the identities they take on blur. Quite frankly, by the end of the play, it is Angellica who is denouncing Willmore's sex spree and points out how destructive his behavior is. On the other hand, the nun-to-be Hellena decides to marry morally "impure" Willmore. It is notable that by the time this marriage actually takes place, Willmore has already slept with the majority of the female characters in the play and even attempted to rape Florinda. Behn makes it quite overt that males are sexually free and

they are unquestioned as they follow their sexual drives even when it goes as far as sexual assault. On the other hand, for ladies the options are limited: Either act as a lady, or a prostitute. As a result of this, many female characters take on false identities. The patriarchy being forced on women is also evident in Florinda's case. Florinda is a beautiful upper class lady however she is not regarded capable of making her own decision about marriage. As she is forced to marriage, Behn points out how women are considered objects or commodities to be exchanged. The only difference between prostitution and arranged marriage is that in the latter, one of the relatives gives consent on behalf of the bride-to-be.

Objectification and commodification of women are the themes that Behn emphasizes as Willmore attempts to rape Florinda. As the play explores how both genders experience sexuality, it emphasizes that physical attraction mostly suffices to trigger males off. Men take interest in women merely because they are "women" and not "men." So the male libertines of *The Rover* regard women as sexual objects. After Willmore's failed attempt at raping Florinda, the play reveals Willmore's "unselective" approach to women: "I consider'd her as mere a Woman as I could wish." (III, vi, p. 69). Willmore is clearly not interested in neither the identity nor the personality of the woman he intends to sleep with. What matters that it is a woman. This emphasis on the unrestrained fashion with which Willmore approaches women is contrasted by Florinda's restraint as she plans to elope with Belvile: She has to run, hide and worry about her brother finding about her love relationship. On the other hand, Willmore can get drunk and recklessly harass basically any woman he encounters just because he is a man. Here, the play criticizes how males are privileged over females in terms of experiencing libertinism. As the play points out, the men are at advantage, in comparison to women, in that they are free to choose their partners and to go after their sexual interests. Women, on the other hand, are usually regarded as objects of the male sexual drive. The play criticizes Willmore's behavior as Belvile calls him a "beast, a brute" and a "senseless swine" (III, vi, p. 68). Nevertheless, Aphra Behn does not go so far to actually punish Willmore: The sexual harassment is simply not taken seriously and he never gets a punishment for his attempt.

Even though the Willmore character is blatant in chasing his sexual desires, it is not right to say that this play is a critique of libertinism of Charles II through Willmore. When Angellica discovers that Willmore has deceived her, she vows for revenge. She then delivers an anti-libertine speech aimed at Willmore: "How many poor believing fools thou hast undone?" (V, I, p. 111). Apart from verbal denunciations, such as Angelica's outburst over his infidelity and Belvile's calling him "a senseless swine" (III, vi, p. 111) after he attempts to rape Florinda, Willmore does not receive any actual punishment for his libertine lifestyle. Beach asserts that *The Rover* "asks its audience to laugh away its concerns about the court's sexual behavior or, like Hellena, to have a tolerant and even admiring attitude about the court's audacity" (Beach, 2004, p. 3). The lack of punishment for Willmore points out that rather than criticizing libertinism in general, *The Rover* is much more specific as to criticize libertinism as an act that could only be experienced by men. "Behn constructs the bedroom as a site of baroque violence, and her bedrooms indict libertine characters for both their sexual and social desires, suggesting that both forms of desire exploit women" (Webster, 2012, p. 89). This is also supported at the end of the play, as Hellena is undecided whether to marry Willmore or go on with nunnery: "Let the most voices carry it – for Heaven, or the captain?" (V, i, p. 121). This "binary opposition" is resolved as people cry "the Captain." Here, the fact that the majority supports the Captain suggests that men are not being

punished for their practice of libertinism. "While libertinism authorized women's free enjoyment of sexual pleasure, a serious problem for Behn was that libertinism was a masculinist ideology" (Staves, 2004, p. 21). So the play is more concerned with the discriminative aspect of libertinism in overall rather than generally criticizing libertinism and through libertinism, Charles II's court.

Hellena marrying Willmore also points out that females should go after their desires, no matter how challenging they seem. It is important to note that it is Hellena who virtually *seals the deal,* as she marries Willmore, using her wit: she is the one to propose and to talk Willmore into marriage. When the couple reveals their names, it comes out as a funny reversal: it is Robert the Constant" for Willmore and "Hellena the Inconstant" for Hellena (V, i, p. 119). Behn plays with the idea of constancy and turns gender roles upside down as Hellena "cages" Willmore as a husband. The reason why Hellena is able to easily pursue her own interests and eventually gets married to the man she loves is that she has a free personality and she does not hesitate to express herself. Hellena is strong headed and will not simply yield to the life style the society and her family imposes on her. She uses her wit and intelligence rather than her beauty in order to charm Willmore and she becomes successful at it. Florinda, on the other hand, represents a woman that takes on conventional social roles that her gender is designated to fill. However, she experiences a clash between these conventions and her feelings: She loves none of the candidates that her brother brings up. Yet, she is not courageous enough to stand up to her brother and assert her own feelings. The only way Florinda can marry Belvile is by elopement. This points out how patriarchy restrains women and their desires. The play suggests the idea that women should be chasing their dreams, regardless of whether their desires conform to social conventions or not. According to Behn, libertinism should not apply only to men. So rather than merely bashing patriarchy, the play ingeniously asserts that females should be freer of constraints and be able to take on libertinism if they would like to.

CONCLUSION

In conclusion, Behn's *The Rover* deals with libertinism and sexuality on the grounds that there is an inequality between the sexes concerning the way libertinism is employed and the way each gender can (or cannot) pursue their sexual desires. While Willmore freely enjoys sleeping with multiple women with "no strings attached," Hellena has to make a strict decision between religion and Willmore, the charming captain whom she is in love with. Aphra Behn satirizes those who underestimate women's capabilities, power and free will. Her female characters have the strength to direct their lives and lovers in the way they like as opposed to the outlook of men seeing women as possession and acting accordingly. As Adam Beach asserts in his article "Carnival, Politics, Generous Satire, and Nationalist Spectacle in Behn' *The Rover*," the play "asks its audience to laugh away its concerns about the court's sexual behavior, or like Hellena, to have a tolerant and even admiring attitude about the court's audacity." (Beach, 2004, p. 3) Despite drawing keen resemblance to Charles II, Willmore is not a means with which Behn openly criticizes the king and his court, as the character remains unpunished and even rewarded at the end of the play. Rather than that, Behn supports the idea that women must become freer and thus being able to drop their false identities. Carnival in *The Rover* has an important place as it creates freedom and equality for all characters. It breaks the social rules and stereotypes, and changes

the balance as women become more active and confident. As Marion Lomax says, "This world, where women can take the initiative, is the world of carnival. It is a time of misrule; everything is turned upside down, prohibitions are temporarily removed, and privileges and rank suspended. Everyone, however different, can be integrated by joining in" (Behn, xix). However it does not last long because disguise and wearing masks cause mistaken identities and it leads to sexual violence. In addition to that, the major characters accept marriage as an institution which shows that it is the end of carnival, as such a flirtatious character as Willmore approves of getting married to Hellena. The end of carnival is good for female characters because they end the carnival by getting the life they wish for. One last reason why carnival does not last forever is that it is a short break. Carnival begins in a specific period of time and after a while it ends. In this period the world is upside down and social norms and institutions in the society disappear for a while. This makes everyone, including both women and men, equal. The carnival in *The Rover* shows this equality between men and women in a detailed way but at the end of the play, it is seen that Willmore and Hellena, Florinda and Belvile marry and it shows that it is the end of carnival. In fact, it implies that it is the end of sexual freedom for some male characters as they accept marriage as an institution. The marriages at the end of the play prove that it is the end of carnival as it is a short break when Willmore is taken into consideration. During the carnival time, Willmore is represented as a flirtatious character who seduces two women at the same time for having a sexual relationship. He feels comfort in flirting with both female characters (Angela and Hellena) thanks to the carnival but at the end of the play, it is seen that he is forced to marry Hellena which shows that his carnival which makes him freer, is over as such a womanizer accepts the marriage as an institution. Although the carnival ends at the end of the play, as some characters accept the marriage as an institution, which shows that social norms have come back, the outcomes of this carnival for female characters is a success. After the carnival ends, Hellena and Florinda attains the real life that they dream as they marry the ones they wish by rejecting their father and brother's order.   In other words, even if they lose the equality that they gain in carnival time, they end carnival by marrying their beloveds, which is a success for the female characters.   That's why these marriages imply that it is the end of carnival, but at the same time, its outcome is victory for the characters.

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QUEERING THE SPHERE IN *BROKEBACK MOUNTAIN*: HOMOSEXUAL BODY IN NATURE

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ABSTRACT

Brokeback Mountain, written by Annie Proulx, depicts the lives of two gay men; Ennis and Jack. This study intends to discuss and refer to homosexual concepts by taking the nature as a primary concept in order to shed light both on the characters' love affair in nature and their alienated selves in civilization. It focuses upon two powers in the lives of people; nature versus civilization. Nature presents an egalitarian attitude destroying all restrictions, definitions, distinctions and classifications. Hence it stands for their free queer space as an opposition to the socially constructed traditional gender roles while civilization stands for their forced heterosexual space and idea of being stuck in the closet. The reason for being stuck in the closet is related to the fact that gay people are accepted as " 'foreigners' in their own culture and are reminded of this fact at every opportunity" (Jay&Young, 1992, p.21). Homosexuality is seen as an attack on the ideal classifications of the patriarchal ideology and heteronormative qualities.

Key Words: *Trans-corperality, body, nature, heteronormativity, civilization.*

QUEERING THE SPHERE IN *BROKEBACK MOUNTAIN*: HOMOSEXUAL BODY IN NATURE

Brokeback Mountain, written by Annie Proulx, depicts the lives of two gay men; Ennis and Jack. They are hired for herding sheep in the summer of 1963 on Brokeback Mountain where their relationship turns into love. The story highlights their secret meetings, despair and anxieties through the years owing to the social oppression stemming from patriarchal ideology. Hence this study intends to discuss and refer to homosexual concepts by taking the nature as a primary concept in order to shed light both on the characters' love affair in nature and their alienated selves in civilization. Nature presents an egalitarian attitude destroying all restrictions, definitions, distinctions and classifications. Hence it stands for their free queer space as an opposition to the socially constructed traditional gender roles while civilization stands for their forced heterosexual space and idea of being stuck in the closet. The reason for being stuck in the closet is related to the fact that gay people are accepted as " 'foreigners' in their own culture and are reminded of this fact at every opportunity" (Jay & Young,

1992, p. 21). The dominant group defines and categorizes people as 'them' and 'us', which hinders unity but creates estrangement and exclusion. Homosexuals are 'the other' in heterosexual culture in which sense of belonging, identity and ontological security are not created and they are seen as a threat on the values it produces. For instance; homosexuality is seen as an attack on the ideal classifications of the patriarchal ideology and heteronormative qualities since a man has to prolong his bloodline by being a father and he has to raise a family to serve the patriarchal ideology.

The story begins with the ordinary day of Ennis Del Mar whose name means island (Thenamemeaning). The names of the characters in the story are chosen symbolically, which depicts the relationship between two gay figures in nature. Jack means "any common fellow" (Online Etymology). His surname Twist means "to wind together so as to produce a single strand" (The Free Dictionary). Alaimo (2010) in her *Bodily Natures* refers to trans-corporeality and "explores the interconnections, interchanges, and transits between human bodies and nonhuman natures" (2). Through getting rid of alienations such as alienation from self and body, alienation from nature, people construct connection between body and nature. Human bodies enliven in nature. Hence Ennis stands for the island that Jack needs and acts as a part of the nature. Jack, any common fellow, comes to that island. They wind together to become one and liberate their gay identities. The liberation of their gay identities is related to attain autonomy and sovereignty. Brookes (2009) states "[g]ay liberation theory marks a change in the theorization of homosexuality in laying stress on the historical and social construction of identity" (12). Homosexuals need to denaturalize historical and social identity which is accepted as natural implying normal and being conformed to the society. They celebrate an opposition to the idea of heteronormativity and try to resist cultural marginalization in order to be free individuals with ability to choose, decide and act.

> …on the mountain when they owned the world and nothing seemed wrong. The wind strikes the trailer like a load of dirt coming off a dump truck, eases, dies, leaves a temporary silence. ...he is suffused with a sense of pleasure because Jack Twist was in his dream (Proulx, 2005, p. 4).

The depictions of the atmosphere and the setting are important in terms of the relationship between Jack and Ennis. The mountain enabled them to get rid of all their burdens, and it was the time when they owned the world and nothing seemed wrong. Gender is perceived as limitation upon choices and possibilities to exist in an autonomous way. Homosexual culture distorts gender concept since "… gender identity is not fixed in nature but is fluid and relies on culturally constructed signification…attached onto the body through socialization, and not something that is fixed at birth" (Bentley, 2008, p. 99-100). While nature destroys all differentiating limitations and presents an egalitarian ideology, urban life draws boundaries with its ideologically created values. For instance; in civilized society, Ennis is a poor man, and he feels inferiority complex and alienated from the society because of his social class. "…They [Jack and Ennis] were respectful of each other's opinions, each glad to have a companion where none had been expected" (Proulx, 2005, p.12).

People need someone to realize their essence and existence. We cannot see and evaluate ourselves as 'the other' does and we need the eye of 'the other' in order to be consummated since we cannot see ourselves from every angle and lack seeing. We need dialogism in our life and this is created through the connection with the other. Having good time together enables Ennis to be happy, glorified and strong in nature. The harmony that has been lost between mind and body is regained. Ennis gets rid of his burdens and inferiority complex. Jack and Ennis can perceive their true nature, and thus they eliminate their self-hate and accusations related to not creating an idealized heterosexual self. "…Jack, in his dark camp, saw Ennis as a night fire, a red spark on the huge black mass of mountain" (Proulx, 2005, p. 9). Red symbolizes life, and Jack needs Ennis whom he sees as source of life. They are in a dialogical relationship by consummating each other rather than mastery and subordination relationship.

Proulx depicts the love story of two gay men by using nature and colours as metaphors explaining their relationship. The nature, Brokeback Mountain, and the colours are conformed to each other and indeed, colours depict the history of homosexuals. Jack and Ennis were under "the lavender sky" (Proulx, 2005, p. 11) and "…they moved off the mountain with the sheep, stones rolling at their heels, purple cloud crowding in from the west…" (Proulx, 2005, p. 16). Lavender sky and purple cloud depict gay pride that make Jack and Ennis feel intimate and integrated individuals (Color Wheel Artist). Historically, this pride is related to Lavender Scare which refers to "the persecution of gays from the late 1940s to circa 1969" (Wiley & Burke, 2008, p.1). As gays were seen as a threat to the government, the society, and military forces, they were dismissed from their works. They were depicted as perverts, alienated from the society, and they were foreigners in their own culture. Thus, they preferred to be in the closet rather than coming out. In 1969, there was a Stonewall Riots which were started by gay communities for gay liberation and rights of gay people. Plummer (1992) asserts that "…homosexual is to be 'degraded, denounced, devalued, or treated as different' and ends with a person relatively happy with her/his sexuality, acknowledging this to self and to others…" (p.75). Due to such fears and denial of his desires and expectations, Ennis goes on living with the contradictions and dilemmas in his nature. Plummer (1992) adds that homosexuals "know what it is like to keep the closet door firmly shut by pretending not only to be heterosexual but also to be homophobic" (p.305).

Ennis suppresses his feelings and lives as a heterosexual man. However, when Jack insists on his attitude towards Ennis, Ennis accepts his homosexuality and enters into a mutual and dialogical relationship with Jack. Jack invites him to sleep together and "…they deepened their intimacy considerably…They were only the two of them on the mountain flying in the euphoric, bitter air,…" (Proulx, 2005, p.15). Nature gives the energy, and they enter into a dialogic relationship. They are away from the prejudices and restrictions of the society which looks down on gays. Nature destroys the boundaries that are created by culture and civilization. It is the place where people can dive into their unconscious by getting rid of their social masks since there is no pressure of social norms and rules. As Sharon Cameron (1985) asserts that "to write about nature is to write about how the mind sees nature, and sometimes about how the mind sees itself" (p.44). As nature enables reconciliation between conscious and unconscious parts of the psyche, people become true and honest to themselves.

Brokeback Mountain becomes queer space for Jack and Ennis. Queer space is a "space of difference", an arena of doubt, self-criticism, and "the possibility of liberation" (Betsky,1995, p. 201). After they have a sexual intercourse on the mountain, they start to question their identities and redefine themselves however it is a difficult process for them to accept themselves as homosexuals by destroying the heteronormative understanding of the heterosexual culture. Ennis said "I'm not no queer," and Jack jumped in with "Me neither. A one-shot thing. Nobody's business but ours" (Proulx, 2005, p.15). Indeed that one-shot thing triggers them to question and find a harmony between mind and body. Social body that they pretend to show gets rid of its burden and acts freely. Jack and Ennis do not have to be responsible for the socially and culturally created heteronormative qualities and traditional gender roles since they are not totally formed by biological reasons. Those qualities are acquired values and thus in nature, Jack and Ennis deconstruct the phallocentric understanding.

> …they shook hands, hit each other on the shoulder, then there was a forty
> feet of distance between them and nothing to do but drive away in
> opposite directions. Within a mile, Ennis felt like someone was pulling
> his guts out hand over hand a yard at a time. He stopped at the side of the
> road and, in the whirling new snow, tried to puke but nothing came up.
> He felt about as bad as he ever had and it took a long time for the feeling
> to wear off (Proulx, 2005, p.18).

Jack, an object of desire, penetrates into Ennis's self so much that Ennis is afraid of parting when they turn into civilization and society. Parting, namely absence of object of desire, creates a traumatic experience and fear for Ennis, and thus he feels like someone is pulling his guts out. It is separation of body and self. The fact that they turn into the civilization and society forces them to hide their emotions and feelings. Ennis knows that he will not be happy, safe and secure in civilization, and he has to hide his emotions and feelings. Their next meeting is after four years and they go to a hotel room. The description of the weather outside illustrates their relationship in urban and society. "…A few handfuls of hail rattled against the window followed by rain and slippery wind banging the unsecured door of the next room then and through the night" (Proulx, 2005, p.23). While wind, rain and other weather events in nature make them feel good, the weather events in urban when they meet disturb them since banging of wind reminds them oppression of the society. Unsecured door stands for their unsecure situation and unsafe gay identity. Hence, they escape into nature to reveal their homosexual identities rather than meeting in city. Plummer (1992) states that homosexuality is seen "as an attack on the 'ideal' model of heterosexual nuclear family" (p.20). In order to disguise their homosexual identities, they marry, have children, and prolong their bloodlines by adopting roles of the heterosexual culture.

Adopting the heteronormative qualities disturbs Jack and he says to Ennis "…[t]hrow your stuff in the back of my truck and let's get up in the mountains. Couple a days…give me something a go on "(Proulx, 2005, p.30). Jack is more brave and emotional than Ennis who has fears about their relationship. Ennis is haunted by an anecdote that his father told him when he was a child. When Jack

offers him to live together, Ennis rejects since he has to keep his sexuality and identity as a secret otherwise when it is discovered, it may not be tolerated.

> …We can't. I'm [Ennis] stuck with what I got, caught in my own loop. Can't get out of it. Jack, I don't want a be like them guys you see around sometimes. And I don't want a be dead. There was these two old guys ranched together down home, Earl and Rich…I was what, nine years old and they found Earl dead in irrigation ditch. They'd took a tire iron to him…Two guys living together? No. All I can see is we get together once in a while way the hell out in the back a nowhere—(Proulx, 2005, p.29).

Ennis asserts that he has no choices rather than raising his family and being a father. He also talks about the violence against the homosexuals by referring two men living together, and one is killed with a tire iron. The anecdote that Ennis talks about tire iron flashforwards Jack's death when he repairs his tire on the road. As they do not feel themselves safe and secure in society, in 1983, Ennis and Jack spent a few days together in nature. "…[T]he day was fine…Ennis, weather-eyed, looked west for the heated cumulus that might come up on such a day but the boneless blue was so deep, said Jack, that he might drown looking up" (Proulx, 2005, p.36). They turn into their old days on the mountain. Nature and their relationship are integrated again. They re-form their space as queer on the mountain which becomes a place of liberation of their homosexuality. They feel themselves drown looking up the blue sky which symbolizes serenity that they need. "…Twenty minutes on they surprised a black bear on the bank above them rolling a log over for grubs…the startled bear galloped into the trees with the lumpish gait…" (Proulx, 2005, p.36). Their encounter with the bear is a symbolical one since bear is important figure for gays. "Bear as a gay male self-identity developed in the late 1980s and 1990s" (Haggerty, 2000, p.105). Ennis and Jack's homosexual relationship is approved by the nature and bear, which forms a queer space.

Gays seek for affirmation of their identities by other men, and they enter into relationships with other men to try to meet their needs. They need to be loved and respected. The fact that they desire to attain autonomous selves that are valued by other men makes them feel secure. Although Jack becomes a rich man respected by the society, he does not feel himself integrated individual, and he is not interested in value that the society shows to him. He needs Ennis for love, security, affection and friendship. Marrying is not solution for their emotional satisfaction and authentic identity because they seek identity, respect, and affection from males. Furthermore, marrying is one of the symbols of heteronormative qualities, and it increases the feeling of gender insecurity. Marriage becomes an obligation for them in order not to be persecuted by the heterosexual society as homosexuality is a threat to the traditional family understanding. Plummer (1992) states that "revelation of homosexuality is a basis for expulsion from the home and the economic as well as psychological security provided by the family…" (p.32). Ennis is afraid of both being expelled from and persecuted by the society.

Jack wants to live with Ennis and have a good life together and he says "[y]ou know, friend, this is a goddamn bitch of an unsatisfactory situation… Tell you what, we could had a good life together…you wouldn't do it, Ennis, so what we got know is Brokeback Mountain. Everything built

on that. It's all we got…(Proulx, 2005, p. 42). It is obvious that Jack tries to legitimize his queerness while Ennis is afraid and cannot make his own choices due to social oppression and the story that his father told him about two gay men who were killed. Self-hate and impossibility to live with Ennis with whom Jack consummates himself overwhelms so much that Jack says " [y]ou got no fuckin idea how bad it gets. I'm not you… You're too much for me, Ennis…I wish I knew how to quit you..." (Proulx, 2005, p.42). Jack seems to fight against gender issues, deep, cultural and traditional norms about being a masculine because "[e]very person who comes to a queer self-understanding knows in one way or another that her/his stigmatization is connected with gender, the family, notions of individual freedom, the state... deep cultural norms about the bearing of the body" (Warner,1993, p.xiii). Jack dies when he repairs a tire, which also stands for a metaphorical death of gay identity in heterosexual culture. Ennis thinks that Jack is killed by homophobics:

> …Jack's old shirt from Brokeback days. The shirt seemed heavy until he saw there was another shirt inside it, the sleeves carefully worked down inside Jack's sleeves. It was his own plaid shirt, lost, he'd thought, long ago in some damn laundry, his dirty shirt…stolen by Jack and hidden here inside Jack's own shirt, the pair like two skins, one inside the other, two in one. He pressed his face into the fabric and breathed slowly…hoping for the faintest smoke and mountain sage and salty sweet stink of Jack but there was no real scent, only the memory of it, the imagined power of Brokeback Mountain of which nothing was left but what he held in his hands (Proulx, 2005, p.51).

The way Jack puts the shirts together signifies their defragmentation and integration of two selves with the shirts. Ennis tries to remember those old days on Brokeback Mountain by smelling Jack's shirt. The only thing Ennis has got about Jack is the memory of the mountain and their free happy days away from the civilization and heterosexual society. Sullivan (2010) asserts that "[b]odies are permeable and trans-corporeal, or open to the world and environmental flows around them, and they are also our material selves living enmeshed with their environments" (p. 1). Throughout the story, the mountain is one of the most important figures in the lives of Jack and Ennis because according to the trans-corporeality, Jack and Ennis enliven and animate on the mountain. Their bodies connect on the mountain, and they achieve to attain harmony between mind and body.

In conclusion, to come out as a homosexual being and having a homosexual identity by deconstructing traditional compulsory gender roles is not tolerated in many cultures because it is seen as a threat to the heterosexual family understanding, to governments and social institutions. The fact that homosexuals who are persecuted by the society experience insecure gender identities leads them to marry and have children as Jack and Ennis do. It is a psychological violence and threat to their individuality. Their behaviours, their choices and their individualities are inhibited by the civilization however their entrance into nature which becomes a queer space enables them to face their own homosexuality. Nature is the queer space which enables a transition period from heterosexuality into

homosexuality. Queer space and time in nature are different from conventional time and space. Nature is not a limiting space but frees homosexuals and animates them.

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Gülden YÜKSEL

THE LIFELONG IMPACTS OF ADOLESCENT TRAUMA IN *THE SAFFRON KITCHEN*

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ABSTRACT

Dividing an individual's life cycle into eight stages, Erik Erikson (1963, 1968) believes that adolescence period is one of the most critical phases of life when youngsters question all their previously experienced confusions and crises in childhood, and for the first time they attempt to build up their initial form of identities. In this period, young people seek for more independence and authority to be free to make their own choices which might result in serious disputes and fights for dominance between them and their parents who believe "their almost-adult children want nurturance and need protection" (Donoghue, 2005). In many cultures, this bilateral challenge over gaining dominance, recognition, and respect gives rise to adolescents' facing parental or societal aggression which is likely to "evoke anger, humiliation, alienation, and depression" throughout their lives (Straus, 2009). As a result, they fail to establish "an achieved identity" (Erikson, 1963, 1968). This study is an attempt to investigate how teenage traumatic experiences might leave a long-lasting influence on an individual's identity throughout his/her life. To examine the effects of parental and/or cultural hostility on the process of identity development of youth, the life cycle of Maryam- the Persian female protagonist in *The Saffron Kitchen* written by Yasmin Crowther- is analyzed. This study will primarily focus on Maryam's distressful experiences that have generated from her father's authoritarian parenting style, the corporal and physical punishments that he has applied on her, as well as the rape trauma that she has experienced at the age of seventeen. This paper will manifest the consequences of these aggressive stances during the process of her identity development.

Keywords: Trauma, The Saffron Kitchen, Yasmin Crowther

THE LIFELONG IMPACTS OF ADOLESCENT TRAUMA IN *THE SAFFRON KITCHEN*

Identity development is a complex and multilayered process that might show diversity in individuals. Since identity is a process that is likely to be developed throughout one's lifespan, the interdependency of the characteristics/features one needs to develop in each stage, is highly influential in the respective stages of life. Erik Erikson (1963, 1968) asserts that in each stage of psychosocial development, individuals undergo various crises. The individual should have developed physiologically, mentally, and socially in order to get over these crises (Erikson, 1968: 96). Following these crises, the identity finds a form that will decisively determine later life. In addition, Erikson contends that in order to form a sound or "achieved" identity, an individual should re-emerge from the crises that he has lived in the previous stages of his life otherwise any incomplete stage is likely to

display its destructive impacts on the following stages. In other words, any failure in completing a stage shows a domino effect in the succeeding stages, too.

This study* is an attempt to reveal that traumatic experiences that a person lives in his adolescence period might result in failing to achieve a sound identity throughout his life span. To examine the impact of adolescence traumatic experiences in adulthood period, the process of identity development of Maryam, the female protagonist, in *The Saffron Kitchen* is analyzed.

One of the crucial features that needs to be developed in childhood is the concept of attachment figure. Ainsworth's highlights the importance of developing a secure dependency between the parent and the child to contribute to the child's getting ready for the unfamiliar situation out of the home's secure environment (Bretherton, 1992: 760). The infant develops a sense of identity through which he correlates his anticipated inner sensations of being a trustworthy person with the outer familiar, same, continuous, and predictable things and people such as the mother or the caregiver (1963: 247-248). However, frequent substitution of the attachment figure may result in inability in making a long term relation in future (Bretherton, 1992: 763).

Maryam's mother fails to execute the role of attachment figure in Maryam's life. Her position as an immigrant and the cultural norms in the Persian culture become the most significant factors in her failure. Unlike Maryam's father who was a man of position in the King's army in Iran, she was born into a peasant family in Russia, and by marrying an Iranian General she gains a social status that enhances her self-esteem. However, as she does not give birth to a son, her husband marries a second wife- who is about the age of her daughters. This polygamous practice of her husband is the most serious identity crisis in her life. She loses both her husband and the social status she has gained upon her marriage. From then on, she fails to provide a "sense of security, stability, and certainty" (Bretherton, 1992: 760) which are the basis for identity development in her children. Thus, due to her mother's uncaring and ignorant attitude, Maryam develops a sense of mistrust and doubt in the process of identity development in her childhood. That is why all along her life, she has substituted many different characters as attachment figures.

In her childhood and adolescence periods, Maryam identifies herself with her nanny Fatima, who has breast-fed her and has replaced Maryam for her son whom she has lost. Erikson (1963) assures that feeding is the start of building a trust bond with the attachment figures (247). Experiencing a feeling of continuously being cared for or being shown affection by this familiar figure, Erikson believes, strengthens trust in the caregiver or the mother who is an outer social being. As a result, not Maryam's mother but Fatima plays the role of an attachment figure throughout her life.

The ambiguity and confusion in the concept of attachment figure for Maryam continues in her adolescence period as well. In her adolescence, Maryam still does not trust her mother as the main attachment figure. Instead, Fatima keeps her dominant role as the attachment figure in Maryam's life, for her mother has never initiated the sense of security in her. As a young girl, Maryam's dependency on Fatima is very strong as she states:

In many ways, she has helped me hide my growing up: binding my breasts so they do not show and washing the rags when I bleed, keeping it secret so that everyone thinks I am still a child. She has helped me safe for myself, as if I am her own daughter, in some ways, I am. (Crowther, 2006: 36)

Fatima's treating Maryam as her daughter and hiding her bleeding is a supportive manner of a caregiver.   In Iranian culture, it is believed that bleeding women are polluted and unclean, so they have to be excluded and isolated from the others, and they cannot pray with others (Crowther, 2006: 131). This categorization of women results in developing a negative gender and social identity. As for gender identity, women are categorized as the ones belonging to the undervalued groups of people who feel humiliated and degraded for their menstruation, so this cultural belief enhances a sense of inferiority in young girls. In addition, since menarche in women starts in adolescence period, when girls are in the most critical ages of their life cycle, they blame themselves for this biological event that leads them to get isolated and outgrouped. Upon this social categorization, they lose their self-esteem and gradually develop a social identity that alienates them based on their biological and gender differences. That is why Fatima's hiding Maryam's menstruation is perceived as protection by Maryam.

Edward- Maryam's English husband- partially plays the role of attachment figure in Maryam's adulthood period as he instills a sense of trust in her. Being far away from her homeland and the ones who are valuable to her, she assumes Edward as a trustworthy person who would be protecting her in this new environment in Britain (Erikson, 1968: 93). The reason behind her sense of security and trust in Edward is that "he never punished her, not once, … [and] he always made her feel safe. In a way it was why she had married him" (Crowther, 2006: 30). Apparently, Maryam compares Edward to her father, and when she notices that he is different from her father who punished and banished her and caused all the pain she has been suffering from, she identifies Edward as an attachment figure and develops a sense of security in the unfamiliar setting in exile.

In the early stages of her adolescence period until the age of sixteen when her father asks her to marry one of her suitors "the son of a nearby merchant and landowner" (Crowther, 2006: 44), Maryam manifests a positive relationship with her father. However, under the effect of Persian culture, the childhood attachment with her father seems to be vanishing due to the cultural norms that position women as the ones who have to attain the roles of wives or mothers thereafter and the ones who do not have any autonomy or freedom to make their own decisions as to what they seek to achieve in their lives.

Maryam becomes the subject of her father's rage as she rejects to marry the suitor his father suggests. Although Maryam's father's parenting style in this specific case seems to be democratic and authoritative that inspires a sense of autonomy and freedom in her and encourages her to make her own decision and share it with her father freely (Baumrind, 1966: 891), noticing Maryam's disrespectful attitude toward tradition and order, he tries to restrict his daughter's autonomy in an authoritarian manner (Baumrind, 1966: 890). Maryam is quite aware of the cultural practices in Iran, so she knows that as a woman she has to conform to the rules and regulations, otherwise she would be

outgrouped. That is why she feels herself trapped, and she falls into despair. Maryam feels degraded when she finds out her father does not recognize her as 'someone,' (Erikson, 1968, 128) so she develops a sense of inferiority and hopelessness. As Erikson (1968) puts it, forceful parental wishes might be realized as external attacks that might result in the identity loss which is one of the most fearful aspects in the adolescence period (132). Thus, in order to re-emerge from this crisis, she takes a firm stand against her father and informs him that she will not get married. This objection to the father's will in a patriarchal society has its own harsh consequences.

When Maryam tells her father that she would not marry her suitor, he spits on her, slaps her face and his ring cuts her lip (Crowther, 2006: 64). He adopts an authoritarian parenting style by which he "attempts to shape, control, and evaluate the behavior and attitudes of … [her daughter] in accordance with a set standard of conduct, usually an absolute standard, theologically motivated and formulated by a higher authority" (Baumrind, 1966: 890). Assuming Maryam's rejection as a threat toward their traditional and cultural constructs, he uses a vigorous and harsh method of punishment to make Maryam submit to his will and conform to her paternal wish.

When she encounters her father's spit on her face, psychologically she is influenced on various levels. Firstly, her sense of trust toward her father is shattered. Maryam feels ashamed since spitting in many cultures is the sign of dishonoring (Clifford, 1988: 133). Thus, she loses her self-esteem and feels herself as an inferior individual who is not recognized by her father. The impact of the paternal slap on her is also obvious in the process of her social identity development. With the slap of her father on her face, Maryam realizes that she is no more ingroup with her father as she has not respected his values. Therefore, it affects her social identity negatively.

Straus (2009) proposes that the act of abuse or corporal/physical punishment could convey a wrong message to the adolescents, who are in the most critical years of their life circle, so they might come to the idea that they can possibly use the same method when their wish is not fulfilled (9). This wrong message that Maryam receives from her father in her adolescence period, is transmitted to her adulthood period so that she tries to apply physical and corporal punishments both on her daughter Sara and nephew Saeed.

Maryam's daughter Sara is the first victim of corporal punishment by her mother. When sharing her bitter memory with her husband Julian she states:

> Once, I must have been about eight, I was playing in front of her dressing table on my own, and put on one of her scarves, knotted beneath my chin. I had her bright-red lipstick smudged all over my face… She was so furious when she saw me. She said the scarf was her mother's and I should know better. She scrubbed my face until it was sore, but the worst thing was that she got out the kitchen scissors and just lopped off my ponytail, so my hair was really short. She said I wouldn't play with make-up if I looked like a boy. You should have heard me cry. (Crowther, 2006: 22)

Maryam's way of punishing is much severer psychologically than physically. There are serious impacts of corporal punishment on the psychology of children as a result of which they may either

become aggressive and show a similar reaction to others, or they might lose their self-esteem and withdraw themselves from contact with others (Donoghue, 2005; Straus, 2009). The impact of Maryam's punishment on Sara is much related to the latter consequence, as she feels a sense of shame and hesitates to tell her husband about the severity of the punishment.

Maryam's cutting Sara's pony tail is also an influential factor on Sara's personal identity formation at the age of eight. As stated previously, the first type of identity that any individual forms in the early years of his/her life cycle is personal identity. As Turner (1982) puts it, physical attributes of a person which are shaped by external factors such as social, cultural, and gender-based paradigms are essential in forming a personal identity (15). Harter (1999) asserts that in line with cultural and gender constraints, individuals construct self-representations or false ideal perceptions of physical appearance that conforming to it might enhance their self-esteem. Thus, they feel themselves apt to follow these idealized models in order to gain recognition in their social circle (142). For girls one of the ideal forms of physical appearance is having long hair that would both manifest their gender identity as a girl compared to the short-haired boys, and become a feature to gain self-esteem. Maryam, who has grown up under these false beliefs and cultural norms, cuts her daughter Sara's hair to punish her wrong behavior for using her mother's make up materials, yet in this way she not only applies corporal punishment, but also humiliates Sara and makes her lose her self-esteem. Thus, even after many years, when she witnesses her mother's wrong reaction toward Saeed, she remembers her own painful history and crisis and develops a sense of empathy with her cousin.

Maryam practices corporal punishment on her nephew Saeed, too. When Saeed moves to Britain upon his mother's death, due to his lack of adaptation to the new environment and peer pressure, once instead of going to school, he starts moving around in a shopping centre when he is noticed by police and is taken to the police station (Crowther, 2006: 12). Maryam is so reactive toward Saeed for his misbehavior, she turns to Saeed and says "The shame of it. She shook her head as if she had dirt in her mouth. Why have you brought me here, Saeed? What would your mother say?" (Crowther, 2006: 10). Maryam thinks that Saeed is under her responsibility, and any misbehavior of him is due to her failure in raising or parenting him well. Therefore, she feels herself guilty for not being protective enough to Saeed. Consequently, under the influence of her cultural views and her father's authoritarian parenting style, she believes that she has to correct his misbehavior through corporal punishment (Straus, 2009).   That is why when Sara takes her mom and cousin out of the police station, Maryam suddenly reaches over and takes Saeed's chin in her hand, draws back her hand and slaps him so hard that "his head jerk[s] to the side" (Crowther, 2006: 11-12).

Maryam's punishing Saeed has its root in her own history. Maryam is culturally brought up in a family which considers corporal and/or physical punishment as a way to empower their children by punishing their wrong behaviors. Thus, as an adult, when she underestimates peer influence and overestimates the capability of her nephew to get adapted to his new home, she feels herself trapped. Thus, she practices an old authoritative manner that she used to be familiar with from her own adolescence periods. She is not aware of the fact that after all these years of living away from her father, who has been a source of anger and aggression in her life, she is doing what her father used to

do to her. In her adulthood, she shows the consequences of the traumatic crises that she has experienced in her youth. It, in fact, is the manifestation of her lack of developing a sound identity in her old-age as well.

At the age of 16, Maryam is highly influenced by Ali, her father's servant, who is teaching English to Maryam. Due to the class difference between Maryam and Ali it is impossible for them to get united and they are both aware of the cultural norms in Persian culture. However, during the political upheaval (1979 Islamic Revolution) when the streets are on fire in Iran, through an unexpected incident, Maryam leaves home and is caught between two fires when Ali rescues her. As there is no chance for them to go back to Maryam's home, Ali takes her to his home in order to protect her from the chaotic atmosphere outside (Crowther, 2006: 76-77). Traditionally, it is not acceptable for a young girl to go to a bachelor's home alone, and it seems to be an unforgivable act in the Persian culture.

Unfortunately, when she tries to get home the next morning, her aunt's servant sees Ali and Maryam together and there starts a rumor that she has lost her virginity. As it is in many Middle Eastern countries, virginity is the symbol of chastity and virtue which is directly connected to the honor of the family. Nadera Shalhoub Kevorkian maintains, "Honor is much more than a measure of the individual woman's moral quality: it reflects upon the entire family and its relations to the community. Therefore, insults to a family's honor must be avenged in kind or in material compensation" (qtd. in Ilkkaracan 2008: 182). The price that Maryam pays for her mistreatment is too heavy. Primarily she is rejected by her father and is banished from her home and homeland. However, she has to clear her father's name by undergoing a virginity test, and it is the only way to redeem the family honor.

As for the impact of this decision on Maryam's identity formation, it should be said that she loses all her trust in her father as an attachment figure, and she no longer cares to identify herself with her father. The sense of shame that starts in her in this phase is much related to her father's rejecting her as a daughter and not to the cultural constructs that condemn her for not being 'fit' in society (Erikson, 1968: 60). She does not feel herself guilty in this regard since she has done nothing to contaminate the chastity that is of great value in their culture, yet her innocence does not help her regain her value as a woman in this patriarchal society. Thus, she lives a role confusion through which she can hardly perceive why she is condemned although she has not lost her virginity, and why she cannot continue living with her family if she can prove her chastity.

Maryam, as a sixteen-year-old Iranian girl, experiences the most horrifying identity crisis in her teenage period while undergoing the virginity test. She is sent to the military hospital for the virginity test. She is so terrified in the middle of the soldiers who would touch her untouched body to prove that she is still a virgin. What Maryam experiences in this room is rape by her father's most trustworthy soldiers. After many years Maryam could still hear "the sound of saliva in the army doctor's mouth, his hands punching up inside her" (Crowther, 2006: 260). Thus, the rumor, which is not certified to be true, obscures Maryam's identity in her life cycle. The consequences of this crisis

can be seen in her adulthood period, too.   In the early days of her marriage in Britain, her husband Edward tries to

> hold her up through her nightmares and tears, the places where she floundered and the past she could never fully share with him… When they were just married, the bleak moments wouldn't last long: a few hours before she would re-emerge, sweet and smiling, and he would hold her even closer. But it grew worse after the Revolution and her parents' deaths. Her collapses were less frequent, but deeper and darker. She would emerge from them in a daze, blank eyes wandering down to the garden, peering at him as if she scarcely knew him, flinching if he tried to touch her. Then finally it would pass. (Crowther, 2006: 31)

Maryam's attitudes in this period reveal her severe identity crises in London. Not only the loss of the familiar environment but also the loss of the family members makes her withdraw herself and get isolated and depressed. Her marriage with Edward brings a sense of commitment to Maryam, yet from her past experiences she has developed a sense of doubt in trusting people, so she hesitates to share all her bitter past experiences with Edward. As Erikson (1968) puts it, external doubt that is likely to be developed in childhood seems to be like a feeling that hidden prosecutors are chasing from behind (112). These secret prosecutions in Maryam's life are her bitter memories of past that continue all through her life. Besides, the virginity test and the rape trauma that she had lived in her adolescence were the factors that had created shame in her personality development, so she had preferred to repress the sexual abuse (Hellmich, 1995) instead of sharing it with anybody because remembering those unpleasant events would influence her identity development negatively.

In her adulthood period, in Britain

> Maryam could scarcely bear to think about what had happened to her on the day in the barracks, how they had pulled her apart, and how she had learned to hide it away in the depths of her mind… the day in the barracks had somehow punched a black hole in her mind, and however hard she had tried to turn her back on it, it had still wreaked its havoc. (Crowther, 2006: 227-228)

Hellmich (1995) assures that the victims of abuse tend to deny the harassment and repress the bitter memories in order to protect their ego identity for a short time period (4). This is what exactly appears in the process of identity development in Maryam. All along her life, she represses this adolescence experience of rape, and she even does not share it with anybody since sharing this memory would mean losing her self-integrity. The trauma of this sexual abuse leads Maryam to develop a diffused identity through which she withdraws herself into a bizarre mood (Erikson, 1968: 132). This state of her identity perpetuates in her adolescence and adulthood periods.

To conclude, Maryam has experienced severe identity crises in her childhood and adolescence periods that resulted in her developing a "diffused identity" in the later stages of her life.   Her inability to forgive herself as well as her father blocks her coming to terms with her Self (Pargament, 1997: 262) to form an achieved identity. As a result, in the face of any event or news that she

associates with her father, Maryam remembers her banishment, her repressed feelings toward him, the virginity test and the rape. She recalls how his banishing her and throwing her away like rubbish has hurt her soul all through these years (Crowther, 2006: 225). Thus, Maryam seems to be caught in a never ending vicious circle which she cannot escape.

This study is a part of my PhD Dissertation.

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ANTHONY BURGESS'S DYSTOPIAN VISION IN *A CLOCKWORK ORANGE:* FROM ULTRA-VIOLENCE AND DEHUMANIZATION OF MAN TO RELIANCE ON HUMAN GOODNESS

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ABSTRACT

Anthony Burgess's *Clockwork Orange* published in 1962 is both a dystopian novel depicting a fictitious bad future in which the world is much more exposed to ultra-violence and an anti-utopian text criticizing the government's utopian aspirations of eliminating extreme violence from the society by means of behavioural sciences and demonstrating the fallacies of their strategy. This paper argues that Burgess's novel is not a simple dystopia owing to the dystopian elements in it; rather it has anti-utopian elements, which should be distinguished from its dystopian elements. Moreover, Burgess blurs the dystopian and anti-utopian vision in the novel through his retaining an abiding faith in human goodness. In order to put forward these qualities of the novel, the paper suggests dividing the novel into three parts. *A Clockwork Orange* was written in three parts of seven chapters but this paper suggests dividing the book into two in relation to the dystopian practice. The first section includes Part I and the second section includes the whole of Part II and Part III excluding the seventh chapter. And this paper will take the last chapter of the novel (i.e. the twenty-first chapter) as a blur of the dystopian vision of the novel. The paper begins with a brief introduction of utopia, dystopia and anti-utopia. Following this is a discussion of the dystopian elements in the first part of the novel. The ultra-violent acts of Alex and his gang of "droogs" are shown as the main source of the dystopian world in the first part. Next the novel's second section is analyzed to put forward both its dystopian and anti-utopian elements. In this part, it is argued that the utopian ideals of the government turn into a dystopia for Alex, who is the cause of the dystopia in the first part. This part also reveals that the novel involves anti-utopian elements, through which Burgess shows the defects of the government's tactics to turn the criminals like Alex into individuals who do not commit crimes. In so doing Burgess raises such ethical questions as whether the authority should discard violence in return for its people's free will and whether the sanctioned violence makes people deprived of humanity. It can be claimed that Burgess considers the scientists and the government depriving man of his capacity for moral choice are, in effect, inferior to the criminals they attempt to treat. The examination concludes with the idea that Burgess himself blurs the dystopian vision of the novel with the twenty-first chapter yet it is the proof of Burgess's ending his novel with his reliance on human goodness.

Key Words: *A Clockwork Orange*, *Anthony Burgess, ultra-violence, sanctioned violence, deprivation of free will, human goodness*

INTRODUCTION

Anthony Burgess's *Clockwork Orange*[7] published in 1962 is a dystopian novel depicting a fictitious bad time and place in which the world is much more exposed to ultra-violence than our world today. However, it is a dystopia having inherently a dialogue with today's world. It is also an anti-utopian text as it is a critique of government's utopian aspirations of eliminating extreme violence from the society by means of behavioral sciences and as it demonstrates the fallacies of their strategy. Along with its anti-utopian trait, the novel presents two dystopias. Thus the novel serves as awful warnings of both rampant violent youth culture and repressive and oppressive systems and tactics of states and governments, the outcome of which is man's deprivation of free will as can be seen in the case of Alex, the main character in the novel. This paper explores Burgess's dystopian vision and its roots in *A Clockwork Orange*, the dystopian and anti-utopian aspects of the novel and the blur of the dystopian vision in it along with the questions raised by Burgess; and thus the study aims at reaching the central message of the novel.

The term dystopia, for the most part, is described by the Renaissance humanist, Thomas More's 'utopia' though utopia and dystopia are contrasting; and this paper would be no exception with reference to the description of dystopia. The term utopia "designates the class of fictional writings that represent an ideal, non-existent political and social way of life" (Abrams & Harpham, 2009, p. 378). Before the emergence of utopia as a genre, there existed a propensity to social dreaming, which can be observed in the myths or the tales coming from the oral tradition. Nevertheless, the progenitor of utopia is Plato with his concept of 'the ideal state' in *The Republic* and it is More who invented the term 'utopia' in 1516. Many variations have been added to the concept of utopia since More's giving impetus to the genre, and it has become both a distinct literary genre and also the root for the formation of new words such as "eutopia, dystopia, anti-utopia, […] ecotopia and hyperutopia" (Vieira, 2010, p. 3). Computopia' can be added as a relatively recent variation. While utopia is described as a perfect idealized place that can be found nowhere, its negative derivation dystopia refers to a bad place. L. T. Sargent (1994) provides the reader with a general definition of utopianism referring to the desire for a better life. Utopianism, for him, is "social dreaming – the dreams and nightmares that concern the ways in which groups of people arrange their lives and which usually envision a radically different society than the one in which the dreamers live" (p. 3). As a literary genre "a utopia should describe in a variety of aspects and with some consistency an imaginary state or society which is regarded as better, in some respects at least, than the one in which its author lives" (Patrick as cited in Sargent, p. 155). Utopian thought should not be restricted to fiction only; it includes "visionary, millenarian, and apocalyptic as well as constitutional writings united by their willingness to envision a dramatically different form of society as either a social ideal-type or its negative inversion" (Claey & Sargent, 1999, p. 1). The aim of utopias, for J. Max Patrick is not merely to create perfect fictitious societies and peoples and they should not be taken as "models of unrealistic perfection" but rather as "alternatives to the familiar […] to judge existing societies" (as cited in Sargent, p. 155). The disappearance of utopia in the first half of the 19th century

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[7]The novel was first published in England with its twenty-first chapter but then in the USA it was published with the excised last chapter due to the persistence of the publisher. In this study references would be made from the original British version of the novel and only the page numbers would be given in parentheses.

was due to the failure of the revolutionary politics of both America and the Soviet Union; and thus utopia was substituted for dystopia, as Krishan Kumar points out (1993, p. 64-69). The term 'dystopia' was coined by John Stuart Mill in a parliamentary speech in 1868 to suggest "a perspective which was opposite to that of utopia" (Vieira, 2010, p. 16). Thus the term dystopia came into usage to refer to imaginary places being worse than real places; as a literary genre it denotes works portraying such places. Kumar (1987) sees dystopia as an alter-ego of utopia. "Utopia and anti-utopia support each other" he writes, and "they are two sides of the same literary genre. They gain sustenance from each other's energy and power. The one paints the future in glowing tones; the other colors it black" (p.3). The opposing natures of both genres are emphasized by Philip E. Wegner (2002) as in the following: "While narrative utopia gives voice to the desire for an overarching transformation of contemporary society, its anti-utopian inverse attempts to short-circuit this same desire by presenting the 'inevitable' consequence of any attempt to realize large changes in the world" (p. 148). Sargent (1994) describes dystopia as "a non-existent society described in considerable detail and normally located in time and space that the author intended a contemporaneous reader to view as a criticism of that contemporary society" (p. 9). Abrams (1999) points out the same quality of dystopia. For him, dystopia represents "a very unpleasant imaginary world in which ominous tendencies of our present social, political, and technological order are projected into a disastrous future culmination" (p. 328). It should also be noted that dystopia is inherently pessimistic in its portrayal of the hypothetical future and it gives despair but it is also didactic and moralistic. Through presenting negative images of the future which are, in effect, extrapolations from the present, dystopia warns the reader against the probable future plights and it leads him to think about what one can do to prevent them. Though dystopia and anti-utopia have been used interchangeably, Sargent (2010) reviewing and clarifying the existing definitions has made a distinction between dystopia and anti-utopia. For him anti-utopia is a work using the "utopian form to attack either utopias in general or a specific utopia" (p. 8). Dystopia is also defined as "a utopia that has gone wrong or […] functions only for a particular segment of society" (Gordin et al., 2010, p. 1). Bearing these definitions in mind, it can be argued that *A Clockwork Orange* displays both dystopian and anti-utopian elements.

Burgess wrote *A Clockwork Orange* in three parts of seven chapters but this paper suggests dividing the novel into two in relation to the dystopian practice. The first section (the whole of Part I) reflects a familiar vision of dystopia and the second section (the whole of Part II and Part III excluding the seventh chapter) presents an anti-utopian vision along with the dystopian viewpoint. Although the last chapter of the book i.e. the twenty-first chapter blurs Burgess's dystopian vision, it deserves particular attention as it offers solution to the dystopia reflected in the earlier sections and it reflects the author's essentialism[8] and his reliance on human goodness. The root of the dystopia in the first section is ultra-violence, and that of the second is the state's repressive tactics on man, that is, a sanctioned

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[8]*Essentialism* is the belief that "there is a fixed, reliable essence that determines (for example) the nature of the human […] Essentialist humanism claims that the human can be defined: we strive always for certain things (happiness, for example), have certain inclinations (toward good or evil), and so on". See David Mikics, *A New Handbook of Literary Terms,* (New Haven: Yale UP, 2007), p. 110.

violence aiming at discarding violence from the society through the tactics that dehumanize man through depriving him of his free will. And the anti-utopia stems from the novel's being a critique of both socialism and the utopian ideals of the totalitarian government that seeks social stability by means of behaviourism represented, in the novel, as Ludovico's Technique. The novel offers a critique of both violence for which the adult world could take the responsibility "with their wars and bombs and nonsense" (p. 26) resulting in prevalent violent youth culture. The novel also criticizes the government's ways of solving social problems such as crime, violence and deviancy by removing freedom of choice. The government that sacrifices individual liberty in favour of social stability is the point of satire in the second section of the novel.

The paper discusses how the novel is playing with very different yet related opposites: utopia and dystopia as noticed especially in the second section of the book. After Alex accepts to be the guinea pig to be healed by the Ludovico's Technique, the dystopian course of the novel begins to include utopian elements. The situation reverses: From then on Alex becomes the victim and thus the object; the state becomes the oppressor, the dominating power and thus the subject. Seen from Alex's viewpoint the situation becomes dystopia but viewed from the lens of the government it constitutes utopian elements. While the government has a utopian desire/aspiration, the case becomes a dystopia for its people. The situation is clear enough: One's utopia may be the other's dystopia; one's dream may become a nightmare for the other. Max Beerbohm succinctly expresses this feeling in a quip:

> So this is utopia
>
> Is it? Well –
>
> I beg your pardon;
>
> I thought it was Hell.[9] (as cited in Sargent, 1994, p. 1)

1. THE DYSTOPIAN ELEMENTS IN THE FIRST PART OF *A CLOCKWORK ORANGE*:

A Clockwork Orange depicts a future life but the elements in its dystopian world can all be found in today's world. This is related with one of the traits of dystopias: familiarity, which aims at creating an effect on the reader. The society in *A Clockwork Orange* has echoes of today's world in respect of its containing violence, and this facilitates, for the reader, to identify the dystopian traits and propensities with those of today's world, which becomes an involving and effective experience for the reader. Although there is no mention about the certain time in *A Clockwork Orange*, it is sometime in the future (a time not very far); the place is London but in a socialist setting.

Alex, a fifteen-year old youth and his gang of "droogs", a group of adolescents, are the main source of the ultra-violence, which is itself the main dystopian element in the first part of the novel. Alex, being the narrator in the novel, is the embodiment of ultra-violence; and in the gang's heinous acts rampant violent youth culture is represented. Though Alex is charismatic and a lover of classical music and he has the qualities of leadership, he is a sociopath and he has a nonchalant brutality. As Alex is the

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[9]It is a frequently cited piece but where it appeared first is not known.

narrator, the reader sees their vandalism and other crimes through the lens of a criminal and deviant; therefore the reader feels the effect of violence strongly.

Not only the inclusion of ultra-violence in everyday life but also Alex's legitimizing his acts of ultra-violence through emphasizing that he gets pleasure from them is a dystopian element in the novel presenting a more nightmarish vision: Man can commit crimes just because he takes pleasure from them (p. 25). Alex associates violence and music providing him with similar kinds of aesthetic pleasure. Though Alex softens his expressions of violence through euphemism – for instance, he tells the reader that they are playing a game they call in-and-out when he actually mentions their act of rape – the extent of ultra-violence is at a horrifying degree. Alex and his "droogies", Georgie, Dim and Pete sadistically commit crimes. Just at one night they commit ten ultra-violent acts after they drink their milk with drugs at the Korova Milkbar. Their violent actions include beating man, mugging, robbery, pillage, homicide (murder), a gang fight, breaking into houses, rape, auto theft and crushing animals to death, and terrorizing drivers. In one of their most vicious acts, Alex and his friends break into a couple's house and force the husband to watch as, with masks on their faces, they rape his wife. Committing vicious acts is a leisure time activity for them; they do not have any particular purpose such as money or sex though they achieve both. They beat the old, rape women and attack people just for the sake of amusement. Alex is also incurious about others' feelings, which strengthens the horrifying degree of ultra-violence. He "shows no sign of empathy as he tortures or rapes his victims, as they are simply the means for the accomplishment of his pleasure. This *incuriosity* is the source of the narrator's unethicality" (Estournal, 2013, p.3). Those suffering from ultra-violent acts and mayhem of both Alex and his "droogies" become the object of violence, the marginalized and 'the others' for them. In sum, Alex's incuriosity adds to the novel's nightmarish vision.

In the first section of *A Clockwork Orange*, it is observed that Alex has also violence against the other members of his gang. His violence towards them emanates from his wish of making them obedient, namely, to discipline them as their leader. For example, while sitting at the bar they hear a woman singing. A member of the gang, Dim mocks the opera. Alex as a lover of music punches Dim in his face making him bleed (p. 19). Upon this, among the members of the gang arises a conflict about Alex's leadership and they all challenge him (p. 20). In one of the following scenes they are seen in a fight with Alex, who firstly injures Georgie in his hand and secondly stabs Dim in both one of his feet and one of his wrists. Though Dim is bleeding to death, being indifferent Alex says "One can die but once. Dim died before he was born" (p. 33). An exchange of violence is seen in the scene where Dim hits Alex in the face and eyes with his chain so Alex becomes temporarily incapable of both seeing and moving. Additionally, Georgie and others leave Alex wounded at the crime scene to be caught by the police, which is violence (p. 39). It should also be noted that ultra-violence emerges in the novel in not only the actions of the characters but also Alex's imagination. For instance, listening to music Alex imagines himself smashing, with his boots, the faces of people of all ages "screaming for mercy" (p. 22). In another instance, he enjoys a sadistic fantasy in which he helps the Crucifixion (p. 47).

In the dystopian world of the first part of the novel, Alex's effort to construct his self and identity in a dysfunctional family and a disordered society seems to be all in vain. The lack of any functional

family system in which Alex can "interact with mature and fully realized adult selves" and its manifestation in Alex in the form of "hyper-exaggerated sense of pseudo-self" (Davis, 2002, p. 23) may also be characterized as dystopian. Another form of violence in the novel is domestic violence, which is partially implied. We know that Alex's parents are scared of Alex and lest he should impose violence on them, they never complain of his disturbing behaviours such as the blare of music. On one occasion Alex tells us: "[They] had learnt now not to knock on the wall with complaints of what they called noise. I had taught them. Now they would take sleep-pills. Perhaps, knowing the joy I had in my night music, they had already taken them" (p. 22). In another instance he tells that his mum "called in in a very respectful gloss, as she did now I was growing up big and strong" (p. 23). It is not very hard to guess the underlying cause of his mum's respect to him as her wish to prevent the likely violence at home. The gang's alienation from the society in which they live due to their use of a language called *Nadsat*[10] actually invented by Burgess as an argot which has "harsh, Russian-accented diction" can be viewed as another dystopian element in the novel. Burgess's Russian-influenced slang "creates a strange and distant world. The reader approaches the novel as an outsider to that world and must try diligently to decode it to understand it" (Rollyson, 2001, pp. 120-121). Fortunately, Burgess gives a "Glossary of Nadsat Language" at the end of the novel.

The first part of the novel ends with Alex's imprisonment because his friends set him up one night to be caught by the police when Alex breaks into the cat lady's house and kills her after fighting. In conclusion, that the ultra-violence of the young is central to the first part of the novel is unquestionable but one should not ignore the fact that its source is the violence created by adults. *A Clockwork Orange*, like so many dystopias, functions as a warning – a warning against ultra-violence. It is apparent that depicting a dystopian world the novel is also a call for the rehabilitation of man not to commit heinous ultra-violent acts in order to facilitate to live in a humanistic and more livable world.

2. THE DYSTOPIAN AND ANTI-UTOPIAN ELEMENTS IN THE SECOND SECTION OF *A CLOCKWORK ORANGE*:

All these elements in the first part of *A Clockwork Orange* make it similar to a prototypical dystopian novel. However, in the dystopian world in the second section (including the second part and the third part excluding the last chapter), a more complex dystopia comes out due to the existence of a hidden utopia in the background of its dystopia. In the second section though Alex's ultra-violence does not cease, it is counter-posed by a state-controlled violence it being that of the police, the prison personnel, scientists and doctors and finally the politicians of the totalitarian. Alex is also exposed to the aggression by the other criminals in prison (they want to rape Alex (p. 45)); and lastly, the opponents of the Opposition, i. e. the civil libertarians including F. Alexander want to use Alex to get the government lose its votes. With its second section the novel presents a nightmarish vision of the future, at which time behavioral science is relied on to conserve the order in the society through controlling violence, crime

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[10]*Nadsat* is used in the novel in two senses. When it is written in the initial capital, it means the language Alex and his "droogs" use; and when it is written as a common noun, it just means what the gang use to call 'teenagers' as Alex explains the reader. *Nadsat* is the Russian suffix for 'teen'. See David Lodge, (ed.) *The Art of Fiction* (USA: Penguin Books, 1992), p. 200.

and deviancy but the state's strategy fails because it reaches an extreme case. It does nothing more than making man a clockwork orange – a metaphor suggesting a mechanized soulless one deprived of his freedom of choice and self-determination. Burgess himself explains that it stands for "the application of a mechanistic morality to a living organism oozing with juice and sweetness" (4); thus it means to change man capable of choice into a mechanical entity incapable of thinking and of free will because the authority takes control over his mind. The expression is at the same time the title of the book, which the political dissident F. Alexander writes. Alex reads the following sentence in the draft of the book though it comes to him nonsense: "The attempt to impose upon man, a creature of growth and capable of sweetness […] to attempt to impose, I say, laws and conditions appropriate to a mechanical creation, against this I raise my sword-pen" (p. 16).

Alex is incarcerated in the Staja as a convict for a fourteen-year imprisonment (p. 45). Violence is everywhere in the second and third part of the novel. The prison wards try to discipline Alex as soon as he is sent to prison. Alex is reduced to just a number there; he is not Alex any more, he is 6655321. He is under constant surveillance in prison, which is another dystopian element in the novel. In prison Alex is betrayed by the other prisoners and has to take the responsibility of beating a prisoner to death though all other prisoners in the cell have beaten him (pp.52-53). It is noteworthy that Burgess's dystopian world is a world in which ethical and social values, religion, law, and even discipline and punishment cannot prevent man from committing crimes and violent acts. For instance, despite their imprisonment, Alex and the other prisoners go on committing violent actions and Alex informs against them and pretends to be rehabilitated to gain the favour of both the prison chaplain and, indirectly, the head of the prison (p. 48).

As in most dystopian fiction, in *A Clockwork Orange* it is the government which sustains the poor quality of life for at least its deviant subjects and believes in the conditioning of them by means of the eradication of ultra-violence and thus reaching a proper just and perfect society. Therefore it can be said that the government has an illusion of a perfect/utopian society, which is a trait of the dystopian fiction. In the novel there is a portrayal of a government which seeks solutions to social problems by removing freedom of choice. It dreams of a life without violence. The government applies a treatment called the "Ludovico's Technique", which is a drug-assisted 'aversion therapy' and is actually a fictional representation of behaviourism. The psychological movement known as behaviourism is a form of brainwashing. "Popularized by Harvard psychologist B. F. Skinner in the 1950s and 1960s, behaviourism concerned itself with the study of human and animal behavior in response to stimuli" (http://www.simplypsychology.org/behaviorism.html). Being a behavioural conditioning treatment, the therapy is based on Ivan Pavlov's 'stimulus-response theory' and it proposes that the study of human mind should be based on people's action and behavior not on what they say that they think or feel. "Behavioural methods have also been proven to be effective for externalizing behavior disorder" (Antick & Rosqvit, 2002, p. 189). After a two-year imprisonment, Alex voluntarily becomes the guinea pig in the treatment which would last two weeks after which time Alex will be set free. In other words, to obtain his release from prison, as Lodge (1992) points out "he agrees to undergo Pavlovian aversion therapy, in which exposure to films reveling in the kind of acts he committed by nausea-inducing drugs"

(p. 199). The rationale for the treatment is to cure Alex of his deviant and criminal actions and inclinations by means of making him externalizing his violent and sadistic actions.

During the treatment Alex is injected with nauseating drugs and strapped down to a chair with his eyelids open. The sessions are described as traumatic and painful. He is forced to watch horrendous scenes and violent acts in some films including those of Hitler in which "brutal Nazi kickers and shooters" (p. 67) appear and of crimes of all kinds. He is also subject to sadistic pornographic films. He is supposed to recognize how horrific the violent actions are and how terrible their outcomes are. The scientists aim to convert Alex into a model member. While watching these films Alex feels dreadfully sick. Being a lover of both violence and the classical music, he was associating music with violence. Now he is forced to listen to some pieces composed by both Beethoven and Mozart while he is watching violent and pervert actions. Thus he is aimed to be conditioned by associating violence with feelings of pain and physical sickness. As Peter Höyng (2011) remarks "It is only now, as Alex is forced to keep his eyes wide shut at the moment of greatest torture, that he realizes that violence is wrong and that he is ready for whatever it takes to reject it" (p. 171). The prison wards' attitude toward Alex to make him rehabilitate and the doctors' treatment to make Alex a model citizen making him renounce violence by means of torture is another form of violence, which can be characterized as a dystopian feature of the novel. Additionally, "when the state brainwashes him, the reader experiences his pain in a personal forthright manner" (Rollyson, 2001, p. 120). Burgess points out how the socialist British welfare state sacrifices individual freedom in favour of the stability and permanence in the society, and how its tactics reach a maximum. Hence the novel raises such questions: Can science be the healer of deviancy? Can the state be really an unimpeachable guardian for the welfare of its citizens? Should violence be sanctioned by the authority? Should a government legitimize violence for the social welfare?

But at the end of the treatment, which is meant to cure Alex of his violent nature and deviancy, an inhumane outcome arises. As the treatment has eradicated the most human quality of free will in Alex, he seems to have accepted it only to lose his free will. Upon being cured (this is sarcastically approached by the author), and in a clockwork mechanism, Alex is released back to the society. It is true that the brainwashed Alex does not commit nonviolent acts, but he does not act altogether even in the case of being subject to violence. F. Alexander summarizes Alex's situation as such:

> You have sinned, I suppose, but your punishment has been out of all proportion. They have turned you into something other than a human being. You have no power of choice any longer. You are committed to socially acceptable acts, a little machine capable only of good. And I see that clearly - that business about the marginal conditionings. Music and the sexual act, literature and art, all must be a source now not of pleasure but of pain. (p. 87)

Here the novel raises another question: If badness is taken from a man (moreover, this is done in a violent way), does it make him good? To put it differently, does not Alex commit heinous acts because he is good or because he cannot use his individual liberty – he is not autonomous? The priest in the chapel in prison, where Alex is permitted to go and read the *Bible* and play some music and hymns, approaches the technique hesitatingly and tells Alex that "the question is whether such a technique can really make a man good. Goodness comes from within". It is "something chosen. When a man cannot

choose he ceases to be a man" (p. 49). Alex's inability to act is first seen when some experiments on him are done at the stage to exhibit the treatment's outcomes in front of the audience of the prison warden and of criminologists (pp. 70-73). The behaviourists actually organize the scene to demonstrate the effectiveness of the treatment. Alex is "taunted and abused (by an actor hired for the purpose), but as soon as he feels an urge to retaliate he is overcome with nausea and reduced to groveling appeasement" (Lodge, 1992, p. 199). Then Alex is seen in inability to act in real life when he is beaten by the homeless old man and his friends. Next, he is beaten by the man who was formerly beaten and whose books on Crystallography were all ruined by Alex and his gang (pp. 81-82). Later on, he is beaten mercilessly by the police officers, one of whom is Dim, a former friend of Alex's, and one of whom was a member of the opposing gang, Billyboy (p. 84). They become policemen when Alex is in prison. Therefore it can be argued that in the novel the police are "representatives of state-sanctioned power", violence is "transferred into an authorized power structure within society" (Höyng, 2011, p.165), and this constitutes another dystopian element in the novel. The point to be noted here is that Burgess claims the idea that violence is legitimized under the cloak of authority. Looked at the case from Alex's side, it is obvious that Alex is totally incapable of coping with the violence imposed on him, and it can be asserted that Alex's propensity to commit evil and violent actions are replaced by a clockwork mechanism because his freedom of choice is removed altogether. Then Alex goes home but his family ignores him saying that they have a tenant now and they love him like their son (p. 76). Problematic familial ties appear once again in Alex's life when he returns home after the imprisonment. Beaten and homeless Alex stumbles into a house where they raped the owner's wife once. He learns that the man's name is F. Alexander and he is a revolutionist author. Being a dissident F. Alexander sees Alex as a victim. He says: "To turn a decent young man into a piece of clockwork should not, surely, be seen as any triumph for any government, save one that boasts of its repressiveness (p. 87).   The government, for the author is "recruiting brutal young roughs for the police [and] proposing debilitating and will-sapping techniques of conditioning (p. 89). F. Alexander and his political fellows, formerly proclaiming their belief in human perfectibility, plot to use Alex to incite the public outrage against the government by exhibiting him as a victim of the totalitarian government. To this end they try to make him known by the public through mass media (pp. 89-90). To put it differently, Alex would become a weapon at their hands to bring down the present regime and gain power against them. But after becoming sure that it was Alex and his droogs who raped his wife, who died after the incident, F. Alexander changes his plans and tries to use Alex in a more violent plot and drive him to commit suicide. The conditioning not only makes Alex incapable of acting violently but also opens new points for others to exercise violence on Alex. Knowing that the classical music becomes only a stimulus to his illness, F. Alexander and other dissidents lock Alex in a room and force him to listen to Beethoven very loudly. Eventually Alex becomes too ill to wish to die and attempts suicide. These are all anti-utopian elements that present themselves in *A Clockwork Orange.* Burgess demythologizes the revolutionist idea by turning its representative, F. Alexander a vengeful character as soon as he becomes sure that his wife's rapist is Alex. F. Alexander understands that the rapists are them because Alex knows that there is no telephone at home (p. 89) – this is what F. Alexander told him on that day – and because Alex mentions Dim's name, which provokes F. Alexander's mind into remembering the rapists' names (pp. 90-92). F.

Alexander seems to forget not only all his ideals but personal ethical values; and thus he seems to be defeated by his feeling of revenge. After his attempted suicide, Alex opens his eyes in a hospital and becomes a highly politicized young man. Naturally his suicide becomes a public political issue and it embarrasses the government and doctors that "cured" him.

One of the qualities of dystopian fiction is the protagonist's questioning the society or the government and his deduction that there is something wrong in their deeds. Being a protagonist struggling against the society Alex questions the treatment which he undergoes and thinks whether it is possible to be healed by the treatment. Firstly, he asks some questions about the treatment to Dr. Branom, who is responsible for the treatment along with Dr. Brodsky (pp. 56-57). In another scene Alex is seen to be trying to understand the reason why he feels sick in the process of treatment (p. 62). He even questions the so-called help of F. Alexander: "Do I get cured of the way I am? Do I find myself able to slooshy the old Choral Symphony without being sick once more? Can I live like a normal jeezny again? What, sir, happens to me?" (p. 90) He immediately understands that the real intention of F. Alexander has nothing to do with making him cure of his having been conditioned. Thus Alex makes the reader recognize the negative aspects of the dystopian world through his perspective. Burgess's novel raises significant questions here: Is it true to make a human being a clockwork man? Is it acceptable of society's becoming mechanical at the sacrifice of humanity? Therefore the second section of the novel can be viewed as a warning to society of dangers of making clockwork men.

What Burgess is doing with both dystopian, utopian and anti-utopian elements are of great significance. As a dystopian fiction *A Clockwork Orange* is inherently pessimistic but it is also inherently didactic and moralistic. *A Clockwork Orange*, like so many dystopias, functions both as a warning and a call. We are warned against ultra-violence and the dehumanization of man; it is a call for man to rehabilitate himself in order to prevent their coming true. Burgess's depiction of a government having utopian aspirations constitutes the anti-utopian vein of the book. The text seems to include the utopian elements only to satire the socialist government's reliance on its techniques for controlling crime and deviancy to realize its utopian vision. Therefore, *A Clockwork Orange* may be recognized in part as an attack on socialism due to the extremely negative portrayal of a government seeking to solve social problems by repression – as can be seen in Alex's case by removing freedom of choice. This also constitutes the dystopian aspect of the novel. Burgess implies that violent and ultra-violent acts and the propensity for violence and ultra-violence cannot be remedied through suppression, which is itself an act of violence. The government's utopian desire to eliminate violence turns into a kind of suppression because the government's tool is violence. The novel, in this sense, is an anti-utopia criticizing the utopianism of the government. The novel with its dystopian vision in its second section alerts its readers to the possibility of the lack of moral choice in a society due to the violence legitimized by the authority. It is a nightmarish vision as well. However, the novel does not end with this grim dystopian vision. Instead, it ends with the idea that human beings can change through ageing and their experiences over time. The moral choice is of fundamental prominence in the novel.

3. CONCLUSION: THE IMPORTANCE OF THE LAST CHAPTER IN *A CLOCKWORK ORANGE:*

Burgess's novel combines dystopia and anti-utopia with a strong moral message. The moral viewpoint is depicted in the last chapter, that is, in the twenty-first chapter of the novel, in which Alex is seen to transform morally not through either the educational program proposed by Deltoid or the Ludovico's Technique applied by the scientists and imposed by the government but through the potentiality of goodness, which is believed to be residing in every human being. After the doctors undo the Ludovico's Technique and restore Alex's former vicious self and thus his endorsement, Alex assembles a new gang (with Len, Rick and Bully) and engages in heinous acts as he did before imprisonment. But soon he becomes tired of a life of violence and deviancy. Calling in his old friend Pete now being married, Alex himself renounces violence and wants to lead a normal life and yearns to be a music composer.

The inclusion of this chapter in which Alex grows up and dreams of having a wife and a son may be thought to be blurring the novel's dystopian vision. Nevertheless, it depicts the triumph of human goodness over any kind of violence, and Burgess's retaining an abiding faith in human goodness is remarkable in favour of man. With the twenty-first chapter, we see Burgess's essentialism. It is also a response to all the questions raised by the novel. Burgess produced a circumstance where there is still the possibility for individual moral action to take place. For Burgess, a good man is not someone who does not have any bad idea in his mind rather someone who is aware of what is good and what is bad but chooses the good. So *A Clockwork Orange* addresses fundamental issues of human nature and morality such as good and evil and of the importance of free will. Therefore, the author giving the possibility of moral transformation does not leave the reader without an answer and with a pessimistic view. Burgess, in his "Introduction" to the novel, comments on the action in the twenty-first chapter: "Briefly my young thuggish protagonist grows up. He grows bored with violence and recognizes that human energy is better expended on creation than destruction" (p. viii). The twenty-first chapter depicts Alex's "single creative act: his hopeful vision of a healthy, functional family" (Davis & Womack, 2001, p. 23). Alex, in a sense, tries to form his own ethical renewal. Burgess implies that a human being cannot be completely good or completely bad, which is inhuman. What is humane and virtuous is man's distinguishing between the good and the bad, and the operation of his moral choice to prefer the good or the bad. Human being is inherently good and is endowed with the free will that can be engendered if man is not dehumanized by the other forces; and he would not become a clockwork orange insofar as he is permitted to conserve his moral compass.

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A KOHUTIAN APPROACH TO "A BIT OF SINGING AND DANCING" BY SUSAN HILL

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ABSTRACT

Susan Hill is an English novelist, playwright and critic. Her novels and short stories generally focus on workings of the human psyche, particularly emotional breakdowns. This study focuses on her short story "A Bit of Singing and Dancing", the protagonist of which is Esme Fanshaw. She spent her life as the unique caregiver to her bedridden mother. After her mother's death, she inherits 6,000 pounds. She tries to enjoy newfound freedom, but it is difficult for her to live without the control of her tyrannical mother, so she is always haunted by an inner voice having substituted her mother. She meets Mr. Amos Curry, a salesman and her would be tenant in spite of the voice's rejection. This man will change her life considerably.

In this study, Esme Fanshaw is treated through Kohutian psychoanalysis or self-psychology, where the self should be understood from an empathic standpoint. For Kohut, the self could not be properly defined, yet it can be the "whole person or, especially, the inner or subjective person accessible through empathic attunement and listening." People have three kinds of selfobject needs: Mirroring Need, Idealizing Need, and the Need to be with like-minded souls. If a person has the empathic relations with his/her parents and friends with the acceptance of Idealization, these needs are met. Such a person develops self-integrity, self-esteem and maintains sound relationships with others. In "A Bit of Singing and Dancing" Esme's self and her relation with her mother and Mr. Amos Curry will be analyzed through such Kohutian notions as "narcissism", "selfobject", and "empathy". Empathy for Kohut is needed for personal integrity and tolerance. People such as Esme suffer rage, emptiness, humiliation due to the loss of empathy during their development.

Keywords: Heinz Kohut, psychoanalysis, self psychology, selfobject, Susan Hill.

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"[P]sychoanalysis has hardly yet scratched the surface of the fascinating mystery of man.... [I]t must turn from the study of Freud to the study of man" (Kohut 1984, p. 99).

"There are few figures in the psychoanalytic community since Freud's time as personally alive, intellectually brilliant, and multifaceted as Heinz Kohut" says Charles B. Strozier (1997, p. 165). Heinz Kohut came from the Freudian psychoanalytical tradition, but later he challenged some main

doctrines of Freud by initiating his self psychology which is relatively new theory in psychoanalysis and gives attention to difficulties (not amenable to psychoanalysis) with self-esteem regulation and maintenance of a solid sense of self in time and space, referred to as self cohesion (Kelly).

Heinz Kohut (1913-1981) was born into a Jewish upper middle-class family in Vienna, graduated as a medical doctor in 1938 and left Europe for the US in 1940 (Ridgway). After taking some further training in medicine, Kohut had some residency in neurology and psychiatry at the University of Chicago during the 1940s. He began course work at the Chicago Institute for Psychoanalysis in 1946. He graduated from the Institute in 1950 and joined the faculty. He remained a lecturer in psychiatry, and worked as a clinical psychoanalyst. In an essay on empathy first presented in 1956 and published in 1959, Kohut argued that the essential way of knowing in psychoanalysis was through empathy, which he defined as "vicarious introspection" and empathy became the centerpiece of his self psychology. Between 1964 and 1965, Kohut served one term as the President of the American Psychoanalytic Association. Till 1965, Kohut was regarded as "Mr. Psychoanalysis, the most eminent spokesman for classical Freudian thought." But, soon after he was harshly criticized as he challenged the orthodox views (Strozier, 1985, p. 10-11). *The Analysis of the Self: A Systematic Analysis of the Treatment of the Narcissistic Personality Disorders* was published in 1971. That book had a significant impact on the field by extending Freud's theory of narcissism and introducing what Kohut called the "self-object transferences" of mirroring and idealization. Although he challenged the Freudian tenets in this book, Kohut still framed his findings within the standard Freudian discourse (Bouson, 1989, p. 12). His second book appeared in 1977: *The Restoration of the Self* that moved from a focus on narcissism to a discussion of the self, its development and vicissitudes. In 1978, the first two volumes of his papers, edited by Paul Ornstein, *Search for the Self*, appeared. He had contracted lymphoma in 1971. By the time of his death, his last book, *How Does Analysis Cure?* was largely complete, though it posthumously appeared in 1984 after being edited by Arnold Goldberg with the assistance of Paul Stepansky. *Self Psychology and the Humanities*, a volume of some new and republished essays appeared in 1985, edited by Charles B. Strozier and in 1990-1991 volumes three and four of Kohut's papers, *Search for the Self* appeared, and a selection of Kohut's correspondence, edited by Geoffrey Cocks, *The Curve of Life* appeared in 1994.

To Bouson (1989), Kohut "was bothered by analysts' overidealization of Freud and also by what he called the 'tool-and-method pride' of those Freudian analysts who, in their strict adherence to Freud's doctrines, reduced their patients to a predictable set of symptoms. Kohut came to perceive classical analysis as a coercive, overly systematized scientific method that had all but lost touch with its human subjects" and Kohut questioned "some of the basic tenets of Freudian metapsychology: the theory of the primacy of the drives and drive discharge and the centrality of the Oedipus complex". Kohut did not deal with man's biological nature, "but he did contest Freud's notion of the biological bedrock of the human psyche as he attempted to dislodge psychoanalysis from the matrix of the libido theory and from its view of the psychosexual constitution of the self" (p. 12). To Kohut, the self is not an entity but "a symbolic abstraction from the developmental process," and "the uniqueness that separates the experiences of an individual from those of all others while at the same time conferring a sense of cohesion and continuity on the disparate experiences of that individual" (Basch, 1983, p. 15).

Moving away from "Freudian psychobiology", Kohut (1984) give attention to self-experience. The individual's "essence," he asserts, "is defined when seen as a self" (p. 94). The desire for a sense of relationship with and responsiveness from others is fundamental to the self, not biological drives. In place of Freud's conflict-ridden Guilty Man, Kohut offers narcissistically damaged Tragic Man. Guilty Man "lives within the pleasure principle" and tries to" satisfy his pleasure-seeking drives" (Bouson, 1989, p. 13). Humanity feels guilty because it has broken the law or not lived up to the ideals in the superego. On the other hand, Tragic Man's "endeavors lie beyond the pleasure principle" (Kohut, 1977, p. 132-133; see also Ridgway). Tragic Man tries to fulfil goals, ambitions, and ideals of his core self, but he never succeeds fully. He wants to restore his self, tries to "repair his defective self, to discover, in an empathic, self-supportive, and self-enhancing milieu, the glue that mends, that binds into a cohesive whole, his broken self" (Bouson, 1989, p. 13). They experience despair, a sense of emptiness, a sense of having failed to reach their ideals. This condition particularly afflicts those in middle-age (Ridgway).

There is an archaic interior world where self and other meld. This is a world which comes before subject object differentiation which is central to the classical Freudian transference situation. Self experiences his selfobjects not separate or autonomous object, but as a self extension or a need-satisfying object to be controlled and used. From this standpoint, empathy is privileged. There are two aspects or poles of the self in the theory of the bipolar self. They emerge in the earliest stages of life: (i) the grandiose-exhibitionistic and (ii) the idealizing. The archaic grandiose self comes from the feelings of infant: She feels that she is the center of the world and all-powerful. The parents are there to meet all her needs and demands. Archaic idealization is based upon the infant's experience of being nurtured, held and soothed by the parents. Feeling the calm strength of the caregiver who is the idealized parent imago, the all-powerful, the infant is free from the feelings of helplessness, diffuse depression and rage. Here, the caregiver is perceived not as a separate object but as a selfobject, namely a part of the self. Kohut asserts that "[I]t is not so much what the parents do that will influence the character of the child's self, but what the parents *are*." If the parents are self confident, "they will respond empathically to the child's exhibitionistic displays". "The parents' proud smiles 'will keep alive a bit' of the child's 'original omnipotence' which will consequently be 'retained as the nucleus of the self-confidence' that will sustain the individual throughout life" (Bouson, 1989, p. 14-15). And, the self-confidence of the idealized parents and their calmness and security when they soothe the anxious child will be retained as the nucleus of the inner strength the individual derives from internal ideals (Kohut, Wolf, 1978, p. 417).

British writer Susan Hill's novels and short stories having well-constructed narrative structures, mostly in the third person, generally focus on workings of the human psyche, particularly emotional breakdowns. Sometimes she is considered as "a writer intent on self-revelation: a psychologist … of self" (Hofer). Her characters are emotionally freakish, suffering from a fundamental inability to express or explore themselves (M. L. Hill, 2002, p. 137). "A Bit of Singing and Dancing" takes place in *A Bit of Singing and Dancing* a short story collection appeared in 1973 dealing with familiar themes of isolation, ostensibly nurturing relationships and hidden secrets. The middle aged female protagonist Esme spent her life as the unique caregiver to her bedridden mother. After her mother's death, she inherits 6,000 pounds. She tries to enjoy newfound freedom, but it is difficult for her to live without the control of her

tyrannical mother, as her psyche has been heavily affected by her tyranny, so she is always haunted by an inner voice having substituted her mother. Her mother like a "ghostly albatross" … continues to "rattle almost audibly" for every step in her life (Hofer). She meets Mr. Amos Curry, a salesman and her would be tenant in spite of the voice's rejection. This man will change her life considerably.

The story opens with Esme's celebration of her newfound freedom. She is alone on the beach late in the afternoon and thinks "I can stay out here just as long as I like. I can do anything I choose, anything at all, for now I am answerable only to myself" (Hill, 1993, p. 119). This gives her a feeling of thrill as she spent the past eleven years with her bedridden mother. Now she has lived alone for two weeks. Throughout her 51-year life, she got used to harsh and dominating attitude of her mother. Her mother is blind to everybody or everything if she cannot control them. "She sees things she would otherwise quite unable to see" (Hill, 1993, p. 119). Even she is blind to Esme who "was most anxious to stay young" (Hill, 1993, p. 127). To Kohut, the grandiose self and the idealized parental imago are configurations within the Unconscious and these configurations constitute the core of the narcissistic sector of the personality. They are central structures within the psyche. The central mechanism can be formulated as 'I am perfect' = grandiose self; 'You are perfect, but I am part of you' = idealized parental imago (Siegel, 1996, p. 66-67). Therefore, "You" is the selfobject. If the object is experienced as part of the self, not separated from the self it is named selfobject. They exist as psychological functions and are not experienced as true distinct objects (Siegel, 1996, p. 72). "Selfobjects are neither self nor object; they are the subjective aspect of a function which is fulfilled by a relationship" (Suesske). By a sound self-selfobject relation the nuclear self which is "basis for our sense of being an independent center of initiative and perception, integrated with our most central ambitions and ideals and with our experience that our body and mind form a unit in space and a continuum in time" develops (Kohut, 1977, p. 177).

People have three kinds of selfobject needs which are not conscious: mirroring need is the need to be admired and to bask in the appreciation of the other, i.e. "the gleam in mother's eye" (Kohut, 1971, p. 117-118). Idealizing Need is the need to idealize and feel close to and supported by the powerful, beautiful, all-knowing Other, and the Need to be with like-minded souls, namely alter Egos, buddies, sidekicks (Kelly). If a person has the empathic relations with his/her parents and friends with the acceptance of Idealization, these needs are met. It can be asserted that Esme's mother did not establish an empathic relation with her daughter. She was a mother of tyrannical type, during her childhood Esme's need for 'the gleam in the mother's eye' was thwarted in the past. Her rigid domination she exerted on Esme did not allow her to develop self-integrity, self-esteem and maintain sound relationships with others as "she and her mother had always kept themselves to themselves" (Hill, 1993, p. 137).

In the text, there is no reference to her father. Her father is supposed to have been dead, got divorced or simply absent. In either way, his absence should have produced a feeling of loss or lack and a kind of trauma in Esme. The personalities of parents or caretakers "are essential in the formation of the child's psychological structures and make their imprint on the child's grandiosity through the process of 'passage through the object.' The grandiose self cannot be integrated into the fabric of the personality when its optimal development is interfered with, either through the unempathic personality of the child's

caretaker or through trauma". The first case is related to Esme's mother and the latter one to her father. "In either situation, the grandiose self will persist in its archaic form, repressed or split off from the reality ego, uninfluenced by the world outside" (Siegel, 1996, p. 87-88). The traumatic loss of her father should have left her with an unsatisfied need for a stabilizing idealized selfobject. It is obvious that Esme's contact with the world outside is in the minimum level due to her mother's oppressive and unemphatetic attitude to her. She cannot have friends of any gender. There is a kind of complete isolation in the house: "… the television had stayed off and there was silence to hear the ticking of the clock and the central heating pipes" (Hill, 1993, p. 119). She cannot choose anything, even the television programmes they watch are determined by her mother. She prefers to watch "some variety shows such as Morecambe and Wise and the Black and White Minstrels" light entertainment programmes (Hill, 1993, p. 119), but Esme "would have chosen BBC2 and something cultural or educational" (Hill, 1993, p. 119). So, his mother as a defective personality gives harm to Esme's self-development. Due to traumatically frustrating experiences and prohibitions caused by her parents, Esme spent all her life in a childish and unassertive manner. There is no room in their world for Esme to protest. Her mother's domination created a sense of total submission on Esme's part. It is implied that her mother saw her as an "enhancing appendage". She interfered with even her dressing and eating style: "She wanted to go back and toast scones and eat them with too much butter, of which her mother would have strongly disapproved" (Hill, 1993, p. 120). Even she imagines that what her mother would have say: "I'm surprised you don't pay attention to these things. I pay attention I don't believe in butter at every meal - butter on this, butter with that" (Hill, 1993, p. 120). There was no privacy for Esme.

In the new circumstance, she wants to enjoy her freedom: "I am free, I may go on or go back, or else stand here for an hour, I am mistress of myself" (Hill, 1993, p. 121). But, this is too much for her and she tries to delimit her freedom, finds herself "hopelessly caught within the psychic organization of the selfobject" (Siegel, 1996, p. 147), namely her mother: "She shievered, then, in a moment of fear and bewilderment at her new freedom, for there was nothing she had to do, she could please herself about everything, anything, and this she could not get used to" (Hill, 1993, p. 122). She thinks that she can determine her future, she "wanted to sing and dance." She can move to London, she can get a job there and have a flat. But, she feels "strange" (Hill, 1993, p. 123) as her relatives predict, and depressed and she thinks that she is "only half alive" just as the Park Walk, the district she lives in (Hill, 1993, p. 122). She is anxious about how to live and what to do.

To Allen M. Siegel (1996), "The central anxiety in the narcissistic disorders is not castration anxiety but a fear of the intrusion of the intense excitements associated with the narcissistic structures. People fear a loss of the self in the ecstasy of a merger with the idealized selfobject. They fear the permanent isolation that accompanies the experience of isolating grandiosity and they fear the frightening experiences of shame and self-consciousness associated with the intrusion of exhibitionistic wishes" (p. 95-96). Therefore, a narcissically disordered Esme just as her mother tried to do her best for her mother's funeral. On the day of the funeral, "It had been blowing a gale, with sleet, she had looked round at all their lifeless, pinched faces under the black hats and thought, this is right, this is fitting, that we should all of us seem bowed an old and disconsolate. Her mother had a right to a proper grief, a proper mourning" (Hill, 1993, p. 120). Besides, during those days "she had been so calm and

self-possessed, she had made all the arrangements so neatly" that her relatives "were very surprised" (Hill, 1993, p. 123). They are all impressed by her well conduct.

She cleans her mothers's room as soon as possible. "Everything had gone. Her mother might never have been here. Esme had been very anxious not to hoard reminders and so, the very day after the funeral, she had cleared out and packed up clothes, linen, medicine, papers, spectacles, she had ruthlessly emptied the room of her mother (Hill, 1993, p. 124). But, this precipitancy to get rid of her mother caused a feeling of guilt in her: "…she felt ashamed, as though she wanted to be rid of all memory, as though she had wanted her mother to die. She said, but that is what I did want, to be rid of the person who bound me to her for fifty years. She spoke aloud into the bedroom, 'I wanted you dead'" (Hill, 1993, p. 124). She is torn between the need of selfobject and to be free. As her mother could not meet her Mirroring and Idealizing Need, and as she did not have like-minded soul, Esme wants to take revenge on her by trying to get rid of her memory just after her death. But, again she suffers from the loss of her mother: "She felt her hands trembling and held them tightly together, she thought, I am a wicked woman" (Hill, 1993, p. 124). It is obvious that she experiences an emotional deterioration as her relatives Uncle Cecil and Cousin George Golightly warned her just after the funeral that "You will feel the real schock later. Shock is always delayed. […] You are sure to feel strange" (Hill, 1993, p. 123). She really feels 'strange', 'neurotic'and 'morbid'. She develops a life-sustaining illusion of his mother's power on her. Therefore, she begins to speak to her mother. "Even the idea of spending made her feel quilty, as though her mother could hear now, what was going on inside her head, just as, in life, she had known her thoughts from the expression on her face" (Hill, 1993, p. 122). When she returns home from the outside, she shouts hello as before as if her mother had not died: "… her voice echoed softly up the dark stair well, when she heard it, it was a shock, for what kind of woman was it who talked to herself and was afraid of an empty house? What kind of woman?" (Hill, 1993, p. 123). She experiences an internal conflict with her mother that causes anxiety: "the shock of that death came to her again like a hand slapped across her face…my mother is not here, my mother is in a box in the earth, and she began to shiver violently, her mind crawling with images of corruption" (Hill, 1993, p. 122). Her life was exposed to chronically an overpowering parental attitude toward her demands, which resulted in her remarkable passivity and ineptness that might have protected her from an enfeebled and hidden self. "The central pathology resides in the developmental arrest of the narcissistic configurations which deprives the self of reliable, cohesive sources of narcissism and creates an inability to maintain and regulate self-esteem at normal levels" (Siegel 1996, p. 66). After her mother's death, she is in a hysterical mood and cannot control her anxiety which is related to the self's awareness of its vulnerability and tendency to fragmentation. On the one hand, she is stuck to her mother's image as she has fear of being fragmented:

> But, a thought went through her head, backwards and forwards, backwards
> and forwards, it was as though she were reading from a tape.
>
> 'She is upstair. She is still in her room. If you go upstairs, you will see her.
> Your mother. The words danced across the television screen, intermingling with

the limbs of dancers, issuing like spume out of the mouths of comedians and crooners, they took on the rhythm of the drums and the double basse.'

Upstairs. In her room. Upstairs. In her room.

Your mother. Your mother. Your mother.

Upstairs … (Hill, 1993, p. 123-124)

On the other hand, as she tries to control the anxiety, her unconscious defenses are mobilized. The wish to have "a bit of singing and dancing" is such a defence: "… she wanted to shout and sing and dance" (Hill, 1993, p. 122). This cannot be acceptable to her mother's standards for Esme. "How do you know where things will lead Esme?" (Hill, 1993, p. 134).

Bouson (1989) asserts that "narcissistically defective adults cannot provide themselves with sufficient self-approval or with a sense of strength through their own inner resources. They are always compelled to satisfy these essential needs through external sources: by extracting praise from or exercising unquestioned dominance over others [Esme's mother's case] or by merging with idealized figures [Esme's case]. Lacking a stable cohesive self namely a stable sense of the self as a unitary agent, an initiator of action and a continuum in time", Esme suffers from a "fundamental weakness and deficiency in the center of her personality" (p. 16-17). She is "prone to states of *understimulation*, a feeling of deadness and empty depression; *fragmentation*, a frightening loss of a sense of self-continuity and cohesiveness; and *overburdenedness*, a traumatic "spreading" of the emotions, in particular the "spreading of anxiety" (Kohut, Wolf, 1978, p. 418-420; Bouson, 1989, p. 17). And she will experience other person as archaic selfobjects: "as a part of the self or as merged with the self or as standing in the service of the self, i.e., as utilized for the maintenance of the stability and cohesion of the self" (Kohut 1978, p. 554). The last case happens with the coming of a man to Esme. He mistakenly knocks at her door. He wants to rent a room. The first impression of Mr Amos Curry is very effective on Esme: "… he is a very clean man, very neat and spruce, he has a gold incisor tooth and he wears gloves. Her mother had always approved of men who wore gloves" (Hill, 1993, p. 126). Even in this impression, she is directed by her late mother. And, for the first time Esme will decide not in accordance with her mother but she will "follow her instincts for once" (Hill, 1993, p. 134) as she realizes that this is her own life.

Behind the overt behavior and inner feelings of Esme suffering from the narcissistic disorder ─her radical shifts in self-perception and self-esteem, her disavowed rage, her intense loneliness and subjective emptiness─ lies an urgent need to reconstitute the self (Kohut, 1977, p. 104-105). She attempts to repair her self by using Mr Amos as archaic selfobject, namely a substitute of her ideal parent imago or the idealized other: "I always keep an open mind, Miss Fanshaw, I believe in the principle of tolerance, live and let live. Nation shall speak peace unto nation …. I have seen the world and its ways. I have no prejudices. The customs of others may be quite different from our own but human beings are human beings the world over. We learn from one another every day. By keeping an open mind" (Hill, 1993, p. 127). Mr Curry grew up in orphanage. But, he is very satisfied with his upbringing: "But it was a more than adequate start, Miss Fanshaw, we were all happy together. I do not think memory deceives me. We were one big family. … I see how lucky I am. … I count myself

fortunate" (Hill, 1993, p. 127-28). From his statements and manners, it is asserted that Mr Curry was well supported by the caretakers' exultant response "at the appropriate phase, the development from autoerotism to narcissism—from the stage of the fragmented self (the stage of self nuclei) to the stage of the cohesive self" (Kohut, 1971, p. 118). He is a very active and healthy man. Esme is very happy to have this man as a tenant as "his presence took the edge off the emptiness and silence which lately had seemed to fill up every corner of the house" (Hill, 1993, p. 131). She thinks "how nice it was to hear that the house was alive, a home for someone else" (Hill, 1993, p. 136). So, she begins to criticize her past life as: "… it is a very bad thing for a woman such as myself to live alone and become entirely selfish" (Hill, 1993, p. 135).

But, her mother always echoes in the back of her mind scolding her. "You should have consulted me, Esme, you take far too much on trust. You never think. You should have consulted me" (Hill, 1993, p. 131). She is in a great dilemma as she feels guilty. "… her eyes filled up with tears of guilt" (Hill, 1993, p. 130). She even hears her mother warning about this man: "You should always take particular notice of the eyes, Esme, never trust anyone with eyes set too closely together …. Or else too widely apart. That indicates idleness." (Hill, 1993, p. 131). The above mentioned selfobject needs, essential to the development, survival and vitality of the developing self, the need for an object to idealize, the need to be affirmed, valued and echoed by an object and the need to feel an alikeness and kinship with another (Siegel, 1996, p. 194) are met by Mr Curry. She wants to share her thought about this man, Mr Curry, with her woman friends but she does not have any friends except Mr Curry: "How nice is is to have a man about the house, really, I had no idea what a difference it could make" (Hill, 1993, p. 137). With the coming of this man, she "fringes lampshades and helps him in his accounting, these are skills "she had acquired easily" (Hill, 1993, p. 137) and "planned to … do a little voluntary work for old people" and go to evening institute for "lampshade-making classes" (Hill, 1993, p. 135). Therefore, she strongly defences him against her mother: "He has impeccable manners mother, quite old-fashioned ones, and a most genteel way of speaking.' She remembered the gloves and the raised hat, the little bow, and also the way he had quietly and confidently done the washing up, as though he were already living here" (Hill, 1993, p. 134). And, Esme compares the personality of the man with her mother's. His presence gives her a kind of comfort as he is "a very sensitive man, he can read between the lines: and she wanted to laugh with relief for there was no need to go into details about how dominating her mother had been and how taxing were the last years of her illness – he knew, he understood" (Hill, 1993, p. 132). What she feels here is empathy. "Vicarious introspection", Kohut's definition of empathy, is the way one can learn about the inner experiences of another (Siegel, 1996, p. 49). Now she feels younger and "it is all thanks to Mr Curry. I see now that I was only half-alive" (Hill, 1993, p. 137) and now her "life was full" (Hill, 1993, p. 135).

Because of the lack of empathy throughout her life, especially in her early childhood Esme's self is vulnerable to fracturing and disintegrating. Her self is fragile and damaged (Ridgway) because it did not develop properly. But here, Esme's depression has diminished and elements of vitality begins to appear as Mr Curry behaves her empathically as if he were a therapist. Growing understanding of the psychotic nature of her mother's personality is accompanied by resistance. She could no longer idealize her as Mr Curry becomes a selfobject experience which Esme uses to enhance and mend her self. This is

foreshadowed by the fact that Esme is eager to give her mother's room to Mr. Curry (Hill, 1993, p. 134). Even if bad experiences occur with him, these can become growth experiences. Mr. Curry has two professions. He travels in "cleaning utensils" (Hill, 1993, p. 128) during winter but he does not give any clue about his work in summer time except being "self-employed" (Hill, 1993, p. 137). "There was no doubt that her mother would have disapproved, and not only because he was 'stranger off the streets' but also 'He is a salesman, Esme, a doorstep pedlar, and you do not know what his employment in the summer months may turn out to be'" (Hill, 1993, p. 134). At first, Esme does not mind but as the summer approaches, she begins to worry about it. When she tries to ask about it, Curry changes the subject. In winter time, he comes home in between five thirty and six every evening (Hill, 1993, p. 136), but when summer comes it changes to half past nine or ten o'clock at night (Hill, 1993, p. 138). She thinks she should follow him, but changes her mind. One evening, she wants to explore the acquaintances of Mr. Curry. First, she goes to the promenade which she almost never did when her mother was alive and walks for a while. Then, she hears the "music. After a moment, she recognizes it. The tune had come quite often through the closed door of Mr Curry's bedroom" (Hill, 1993, p. 139). She is surprised when she sees him "on a corner opposite the hotel and the putting green […] The black case contained a portable gramophone, the old-fashioned kind, with a horn, and this was set on the pavement. Beside it was Mr Curry, straw hat tipped a little to one side, cane beneath his arm, buttonhole in place. He was singing, in a tuneful, but rather cracked voice, and doing an elaborate little tap dance on the spot, his rather small feet moving swiftly and daintily in time with music" (Hill, 1993, p. 139). And, Esme is shocked. First, she feels deceived: "She had been humiliated, taken in" (Hill, 1993, p. 140). He is just a busker. Here Esme lives a kind of regression in response to the disruption of an idealizing transference. This can be thought as "reactive mobilization of the grandiose self." Here, "The wholeness achieved through merger with a perfect other is shattered and a retreat to the lonely self as the only source of perfection, and safety ensues (Siegel, 1996, p. 90). After seeing Mr Curry in the street singing and dancing, she feels "a little faint and giddy, her heart pounding. She thought of her mother, and what she would have said, she thought of how foolish she had been made to look, for surely someone knew, surely half the town had seen Mr. Curry?" (Hill, 1993, p. 140). This is a scandalous thing for Esme. He is "quite common" in her mother's word used to describe "summer crowds". First, she believes that he is a beach photographer, which is very appropriate to her social statues. But, he turns to be a man like a beggar: "… as Mr Curry danced, a fixed smile on his elderly face. At his feet was an upturned bowler hat, into which people dropped coins, and when the record ended, he bent down, turned it over neatly, and began to dance again" (Hill, 1993, p. 139-140). As "Righteous indignation, marked by an air of hostility, cold aloofness, arrogance, sarcasm and silence, surrounds this position" (Siegel, 1996, p. 90), she wants to go home, collect his belongings, throw them to the pavement, call the police or to leave her house not to meet Mr Curry any more (Hill, 1993, p. 140). Here, Esme psychologically turns to her mother to be scolded: "She thought of her mother, and what she would have said" (Hill, 1993, p. 140). She "had been disgraced, and almost wept for the shame of it" (Hill, 1993, p. 140). But, to Kohut, "These regressive swings are neither avoidable, since the therapist's empathy, like the mother's, cannot be perfect, nor are they undesirable" (Siegel, 1996, p. 90). They have therapeutic impact on the self as she can "grasp of the deeper meaning of her present condition as well as of its genetic roots" (Kohut,

1971, p. 137). So, again she defends Mr Curry, substitute of her archaic selfobject against her archaic selfobject, her mother, who was defective. "…she wondered what it was she had meant by 'shame'. Mr. Curry was not dishonest. He had not told her what he did in the summer months, he had not lied. … He paid his rent. He was neat and tidy and a pleasant companion. What was there to fear?" (Hill, 1993, p. 140). She questions her values shaped by her mother. The grandiose-exhibitionistic and idealizing aspects of her self mature, the mirroring, soothing, and stabilizing functions of the selfobject, Mr Curry, are internalized through a structure-building process Kohut calls *transmuting internalization* (Bouson, 1989, p. 14-15). So, she approaches Mr Curry empathically: "…she felt sorry for him, and at the same time, he became a romantic figure in her eyes, for he had danced well and his singing had not been without a certain style, perhaps he had a fascinating past as a music hall performer, and who was she, Esme Fanshaw, to despise him, what talent had she? Did she earn her living by giving entertainment to others?" (Hill, 1993, p. 140). So, as Kohut believes empathy values are higher than truth values (Siegel, 1996, p. 16), Esme rejects to talk to her mother and silences her.

> 'I told you so, Esme. What did I tell you?'
>
> 'Told me what, mother? What is it you have to say to me? Why do you
> not leave me alone?
>
> Her mother was silent. (Hill, 1993, p. 141)

So, breaking the deep merger ties with her mother, her self is united with the idealized object searched for after her mother's death. In self psychology this can be considered as "selfobject transference" (using classic terminology, "narcissistic transference") meaning that a patient who was never able to make certain necessary developmental steps in the formation of his self-concept now wants to use the therapist and the treatment situation to complete the task (Basch, 1980, p. 16). Here, Esme cannot develop her personality and Mr Curry helps her unintentionally functioning as a therapist. The curative power of empathy provided by Mr Curry gives way to Esme's self development. She feels "useful", "enjoys herself" (Hill, 1993, p. 136). This means that Esme breaks out of the confinement of her enclosure by realizing that the rigid, uncompromising structure of her life has little to offer her; the parameters of her life are completely changed by Curry's, the selfobject's, empathic attitude to her (Hofer). Experiencing the exhilarating bliss of growing self-determination and independence, at their first meeting at home after her discovery, Esme invites him to kitchen to "have a little snack with" her (Hill, 1993, p. 141). Her attempts, at communication with Mr Curry, "have been successful enough to form a cohesive self─a psychic structure firm enough that its unity is not threatened even under stress─which makes the individual able to turn to explore the world and to cope with change with some anticipation of gratification" (Basch, 1980, p. 123). What Kohut (1990) says in a different context is apt to her new situation: Esme experiences her ambitions, ideals, skills and talents as her own, and she pursues her life goals not in masochistic compliance, which was the case before she meets Mr Curry, but joyfully, as the activities of an independent self (p. 443-444).

Consequently, she follows "her instincts for once" (Hill, 1993, p. 134). She realizes "from his face that he knew that she knew" (Hill, 1993, p. 141). To understand each other, they do not need words,

so there are likeminded souls. Some weeks later, while Mr Curry "was sitting opposite her…reading from the volume COW to DIN" what Esme says proves her new self determination and independence: "My mother used to say, Mr Curry, 'I always like a bit of singing and dancing, some variety. It takes you out of yourself, singing and dancing'" (Hill, 1993, 141). Although this statement uttered by defective parent at the beginning of the text seems to have a negative implication, the phrase "a bit of singing and dancing" is repeated by Esme several times in the text every time changing and enhancing its meaning to the positive. Singing and dancing, in fact, epitomizes Mr. Curry's personality: he shows empathy to Esme, which makes her fully developed, makes her flush with pleasure and excitement. As a selfobject, he fulfills his function.

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RETHINKING MOHSIN HAMID'S *THE RELUCTANT FUNDAMENTALIST* THROUGH A TRANSNATIONAL IDENTITY: THE PROTAGONIST'S SHIFTING SENSE OF BELONGING

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ABSTRACT

A transnational approach to individual identity has come to the fore front recently. This approach is what Mohsin Hamid is concerned with in his novel *The Reluctant Fundamentalist,* in which he presents a transnational character displaying the Pakistani experience of migration to America. The protagonist of the novel, Changez, has bicultural characteristics and his idea of home changes in accordance with time and space. In the first half of his story, America is the place where Changez feels "at home." However, there is a particular turning point of life for him, which is the 9/11 attack to the Twin Towers, and this experience functions as an agent of self-awareness, shifting his sense of belonging from the host country, that is America, to the homeland, which is Pakistan. Thus, Changez spiritually returns to the homeland in the second half of his story. While, prior to the 9/11 attack, Changez enjoys his "Americanness," represented by the American education, the American girl, and the American business, his shifted identity after the event brings a consciousness of his "origin," and in the end, the "Pakistani Changez" overwhelms his American self. Thus, Hamid displays how fragile and fragmented identities might become in modern times.

Key words: transnationalism, identity, belonging, home, shift, America, Pakistan

"[...] I lacked a stable *core*. I was not certain where I belonged—in New York, in Lahore, in both, in neither—[...] because my own identity was so fragile"   *Changez*

In an era of rapid global exchange in people, goods, information and so on, the idea of fixed identity within national boundaries has lost its significance. In view various technological advances and attending social developments, the concept of "home" has become more and more blurred, and a

territorial understanding of identity and belonging has further been discarded. Thus, a transnational approach to individual identity has come to the fore front.

Considering the new perception of identity after the theories of transnationalism, this article argues that identity is not something deeply rooted inside a person. In other words, identity is far away from being a *transcending*, single, and stable core; it is rather a *transforming*, fragmented, and dynamic phenomenon. In this sense, this article associates identity more with culture than with nature. In parallel with these ideas, this study aims to apply the theories of transnationalism, particularly the ones related with the concept of identity, to a fictional character. Through the medium of an imaginary persona, Changez in *The Reluctant Fundamentalist*, the main purpose will be to search for an answer on how (much) an identity might drift between different centers of emotional connection as the cultural conditions in which identity is experienced are perpetually changing.

Mohsin Hamid is concerned with the issue of identity shifts in his novel *The Reluctant Fundamentalist*, in which he presents a transnational character displaying the Pakistani experience of migration to America. The protagonist of the novel, Changez, has bicultural characteristics and his idea of home changes in accordance with time and space. In the first half of his story, America is the place where Changez feels "at home." Adopting a pragmatist self in the host country, Changez lives in his own American Dream. However, there is a particular turning point of life for him, which is the 9/11 attack to the Twin Towers, and this experience functions as an agent of self-awareness, shifting his sense of belonging from the host country, that is America, to the homeland, which is Pakistan. Thus, Changez spiritually returns to the homeland in the second half of his story. Disillusioned in the "myth" of American superiority, the protagonist now sees himself as a part of larger Moslem community around the world. While, prior to the 9/11 attack, Changez enjoys his "Americanness," represented by the American education, the American girl, and the American business, his shifted identity after the event brings a consciousness of his "origin," and in the end the "Pakistani Changez" overwhelms his American self. Thus, Hamid displays how fragile and fragmented identities might become in modern times.

Transnational identity and transnational idea of belonging have been studied by a wide range of scholars. According to May Friedman and Silvia Schultermandl's (2011) definition, transnationalism handles with our experiences to share in this global era regardless of our race, class, gender, and citizenship (p. 8). Friedman and Schultermandl have also referred to the opinions of Alejandro Portes, Luis Eduardo Guarnizo, and Patricia Landolt, who have considered transnationalism as "occupations and activities that require regular and sustained social contacts over time across national borders for their implementation" (as cited in p. 8). Thus, as Peggy Levitt and Nina Glick Schiller (2004) have argued, a transnational approach rejects the notion that "society and the nation-state are one and the same" (p. 1003).

Within the sphere of transnationalism, the concept of identity cannot be examined from a narrow perspective. If experiences are brought outside national borders, individual identities would expand territorial limits, too. Identities are no longer dependant on certain locations. Due to the increasing globalization, "borders (physical borders, at least) are becoming more and more permeable;"

therefore, identities are too complex to explain within the frame of nation-states, as Schultermandl and Şebnem Toplu (2010) have claimed (p. 11, 17). At this point, what transnational approach suggests is to forget the myth of "unified identity;" instead, to accept a "fluid sense of self" which is a result of "a continuous cultural dialogue between self and other" (Schultermandl & Toplu, p. 13, 16). In the same sense, Schultermandl and May Friedman (2011) have seen individual through "transnational sensibility" which implies "a lack of fixity" and "rich in possibility" approach to the concept of identity (p. 5). Through a "non-essentialist stance," they have asserted that "identities are constantly in flux" (p. 7, 13).

A fluid identity approach implies a flexible notion of the concept of "home." Just as identity, the idea of home within transnationalism is subjected to alter. Adriana Sandu (2013) has studied transnational concept of home from various angles in her article "Transnational Homemaking Practices: Identity, Belonging and Informal Learning." The idea of home is related with across time and space, shaped by memories of past homes and images of future homes, and it brings imaginative and material geographies of residence together (as cited in p. 497). Moreover, as opposed to the national and local space idea, transnational idea of home is outside fixity and always implies fluidity (as cited in p. 497). That is to say, for transnational characters, the concept of home is "both multiple and ambiguous, often reflecting attachments to more than one place" (p. 498) and shaped by "memories as well as everyday life, experiences and practices" (as cited in p. 498). Sandu (2013) has also emphasized that home is not necessarily somewhere "to return;" a transnational person may feel at home elsewhere (p. 498). For Sandu, transnational home is never static but always up to the individual and his/her circumstances.

Since there is not a principle of constant home for transnational individuals, their sense of belonging is not supposed to be fixed to a certain culture. Transnational concept of belonging is somehow ambiguous and dual-natured but never one-sided. Many scholars—such as Steven Vertovec (2004), Levitt and Schiller (2004), Cristina Bradatan, Adrian Popan, and Rachel Melton (2010)—have studied this issue and their opinions have come together on the point of double sense of belonging in transnationalism. The duality in the idea of belonging for transnational people has been referred to by use of a number of different phrases such as "double consciousness," "dual orientation," "bifocality" (Vertovec, p. 975-977), "simultaneity" (Levitt & Schiller, p. 1003), "flexible loyalty" (Friedman, p. 112), and "double loyalty" (Bradatan et al., p. 172).

"[...] I lacked a stable *core*. I was not certain where I belonged—in New York, in Lahore, in both, in neither—[...] because my own identity was so fragile" says Changez, which is actually pointing to the protagonist's fluid identity (Hamid, 2008, p. 168). Changez's self holds "an alternative identity, a B-side to the self" in Jhumpa Lahiri's (2004) words (p. 76). Mohsin Hamid's *The Reluctant Fundamentalist* covers the protagonist Changez's fluxional self and thereby changing sense of belonging in time. In a way, Changez's double sense of belonging works in accordance with time and space. Changez experiences a turning point in his life, which makes him feel closer to the homeland, Pakistan, while more distant to the host land, America. Till the 9/11 attack to the Twin Towers, Changez feels like an "American boy."

"How strange it was for me to think I grew up on the other side!" admits Changez, meaning the half-material half-imaginary wall between the West and the East (Hamid, 2008, p. 26). Although he

knows where he comes from, he feels closer to American community. For the first part of his story, Changez is "a lover of America;" however, his love comes from what he himself explains, American "pragmatism—call it *professionalism*—" that supports American success (Hamid, 2008, p. 1, 41). He becomes a practical person to provide himself with that success; thus; he gives up his original self, at least for a long while. In fact, he does exactly what Levitt and Schiller (2004) have detected through immigration scholars; "In the Unite States [...] to move up the socioeconomic ladder, immigrants would have to abandon their unique customs, language, values, and homeland ties and identities" (p. 1002). He suppresses his "Pakistani side" and acts like an American (Morey, 2011, p. 143-144). Leaving his Pakistani part of identity aside, Changez enjoys his "Americanness," represented by the American education, the American girl, and the American business. These are the main elements which reinforce Changez's ties with the host land. They make him feel more belong to America.

As one of the "brightest" students in Pakistan, Changez is given visa, scholarship, complete financial aid, and "invited into the ranks of the meritocracy" by America; but in return, he is expected to contribute all his talents to American society (Hamid, 2008, p. 4). Thus, he gets the opportunity to become a student of Princeton. "Princeton made everything possible for me" says Changez, focusing on the value of being one of "Princetonians" (Hamid, 2008, p. 16). It is quite so since through Princeton he reaches to a good education, a group of young and wealthy friends, a nice girlfriend, and a good job, all of which are thanks to his acceptance of belonging to America. In this environment which is full of advantages, Changez gives in to "the pleasures of being among this wealthy young fellowship" (Hamid, 2008, p. 23).

The American girl is another contributor to the American part of Changez's identity. The weakened connection to the origins is visible through the strong attachment to an American girl, that is, to America. Erica becomes Changez's emotional connection to the host land. His love of Erica symbolically refers to his love of Am*erica*. Erica might stand for Changez's desire to enter into the American way of life, to embrace American customs. Or from Bhalla's (2012) perspective, Changez-Erica relation might show assimilative desires for whiteness and national belonging for South Asian Americans; because, Erica may represent "Western high culture and international sophistication," "a cultural usher," and "the fetishization of norms of Anglo-American culture and taste" (p. 113-115). Thus, to sleep with Erica means a sense of accomplishment in Changez's eyes. When Bhalla's (2012) idea on whiteness, as a symbol of "freedom of choice and escape from tradition" for an Asian man, is taken into consideration, this argument makes more sense (p. 118). In this way, a sensational bond supports the material loyalty to the host land.

As another gift by Princeton, Changez gets a very prestigious job in Underwood Samson Company. The company, "the initials of which visibly recall those of the nation," reflects the power of America according to Anna Hartnell (2010, p. 337) and thus, it attracts Changez's interest. This business job is again crucial in Changez's love of America because a position in this company provides him with a huge amount of money, a great respect, and again a group of friends who are this time shiny with their intellectual capacity. But the point is, all of these acquisitions are on the condition that he accepts American nationality. His earning in the company is so big for him that he can take his colleagues out for

an "after-work drink" and "spend in an hour more than [his] father earned in a day!" (Hamid, 2008, p. 42). He is very happy, feeling "a warm sense of accomplishment:" "Nothing troubled me; I was a young New Yorker with the city at my feet" (Hamid, 2008, p. 51).

This power through a strong position in business life makes Changez feel a "New Yorker." Hence, Changez can do anything, even conflicting things, not to lose this American material sense of success through the first half of the story. For the sake of practical gains, he even exploits his original self which is suppressed by himself, "I was aware of an advantage conferred upon me by my foreignness, and I tried to utilize it as much as I could" (Hamid, 2008, p. 47). However, when his "foreignness" harms his interests he knows how to make his "Pakistaniness" invisible cloaking it by his "suit," by his "expense account," and mostly by his "companions" (Hamid, 2008, p. 82). That is to say, there is no "essential identity" of Changez for the first half of his story since "his identity is constructed in the gaze of others" (Morey, 2011, p. 144).

Changez's practical worldview affects his idea of "home" in the first half of his story. His approach to the homeland and to the host land takes shape through personal interests and he more feels "at home" in America. For this reason, while anything American seems positive to him, Pakistani-related things sound negative as an indicator of his inferiority complex at this stage. "[He's] touchy about where [he] come[s] from" in Erica's words (Hamid, 2008, p. 64). He thinks America is superior to Pakistan in many arenas including geography, law, technology, and civilization. As Changez himself states, though he often misses home he is content with where he is, America (Hamid, 2008, p. 31). A few times, he says he feels at home in America: first about New York, and then in Erica's room (Hamid, 2008, p. 36, 57).

Changez's feeling "at home" in America is partially due his feeling inferior about where he comes from. While he considers America as "the most technologically advanced civilization our species had ever known," he is ashamed of the disparity between American civilization and Pakistani backwardness (Hamid, 2008, p. 38). America provides a person with many possibilities for Changez. You can see the sea in America while you cannot in Pakistan (Hamid, 2008, p. 49). In America, you can bring a guilty candle-wax manufacturer before court; however, in Pakistan it results in merely your crying, fainting, and a scar (Hamid, 2008, p. 54). Changez accepts that Lahore is not a New York but even Manila is wealthier than Lahore; thus, he speaks and acts like an American among the Filipinos and says he is from New York to share the Filipinos' respect for the American (Hamid, 2008, p. 74).

The first sign of upcoming alienation for Changez actualizes through an identity crisis during a business travel. When he is in Philippines during a limousine ride with his colleagues he catches a Filipino driver's gaze at him. At this point, he shares "a sort of Third World sensibility" with the driver; he feels closer to the Filipinos on their way to home while seeing his American colleague so *foreign* (Hamid, 2008, p. 76-77). He understands that in fact the one who is *foreign* is himself among the Americans. This is the moment when Changez sees that he is in fact "acting" the American. After this first shock, the actual blow shattering his "Americanness" is the 9/11 attack to the Twin Towers, which brings Changez's "Muslim identity" into light setting him at odds with his western life style in Morey's

(2011) opinion (p. 143-144). Experiencing what Kumar (2013) has called "an emotional vacuum" (p. 6), Changez would first metaphorically and then physically return to the homeland.

Changez's behaviors and actions after this milestone indicate how his identity and belonging shift coming closer to the homeland in the second half of his story. His initial reaction to the attack is "smiling" for someone brings America to her knees (Hamid, 2008, p. 83). A part of him desires "to see America harmed" though he is "the product" of her (Hamid, 2008, p. 84).

The behavior of the American to Changez after the attack also helps Changez's getting more and more distant to the country. He is now in badly with Erica and then they break up. His separation from Erica holds a symbolic meaning implying his separation from Am*erica* considering its previously explained connotation. In other words, "the love story in the novel between man and woman does not simply mirror but also complicates the protagonist's relationship with America" (Hartnell, 2010, p. 342). Erica cannot forget her dead lover, Chris—whose very name connotes "Americanness" through Christianity and Christopher Columbus (Hartnell, 2010, p. 343)—then disappears from the story. From the viewpoint of Erica-America correspondence, this nostalgia may suggest what Hartnell (2010) has argued, "the 'dangerous nostalgia' that shapes post-9/11 America" (p. 343). Thus, Erica's choice of dead Chris as her lover reminds Changez his place as "the other" in the country and facilitates his alienation. He can no longer "pretend" as if he was Chris. Referring to Bhalla's (2012) analysis, the failure of Changez-Erica relation might have its source in the "tension between desires for assimilation and ethic authenticity;" thus, Erica might turn out to be "an object against which [Changez] defines himself" (p. 113). In other words, Changez might feel a fear of "cultural displacement" and "ethnic alienation" if he continues to be with her (Bhalla, 2012, p. 116).

Apart from Erica, some other Americans' attitudes to Changez are no more that friendly. Changez is now a potential suspicious person in the eyes of his American friends, American officials, and American community in general. Since all these developments cause the "destruction of [his] personal American dream" Changez no longer accepts being an American and feels belonging to Pakistan and to Muslim community (Hamid, 2008, p. 106). When his manager Jim understands that Changez's "Pakistani side" makes him uneasy with the ongoing issues, Changez is unwilling to accept that "[his] loyalties could be so divided" (Hamid, 2008, p. 136). But they really are since Changez is a transnational character with a dual loyalty.

Now, feeling more belong to the homeland, Changez sympathizes with the discriminated Muslim businessman after the attack (Hamid, 2008, p. 137). He then grows a beard as "a symbol of [his] identity" (Hamid, 2008, p. 148), which is a materialized token of his spiritual transformation. In Hartnell's (2010) view, the beard is a kind of indicator that "integration on any terms is no longer possible" for Changez (p. 342). He no longer wishes to be among "the army of clean-shaven youngsters" because "[his] days of focusing on fundamentals were done" (Hamid, 2008, p. 148, 175). Changez no longer works for the American (company).

The shift of belonging brings about a shift of the concept of "home" for Changez. He is not comfortable and does not feel "at home" in America now. His idea of American superiority at the cost of

Pakistani inferiority comes to an end. Noticing that he has been "a modern-day janissary"—implying fighting to erase one's own—he no longer wants to join in the "project of domination" by America (Hamid, 2008, p. 173, 177). He rejects to be "a servant of America's economic empire" in Hartnell's (2010) words (p. 340). As Peter Morey (2011) has argued, Changez recognizes that "old colonial instincts are still alive" (p. 145). That is why, he criticizes American aggressive politics around the world: he favors Afghan side against America, criticizes the American support to India and to other strong states in the invasion of smaller ones, and talks about American aggression on people (Hamid, 2008, p. 113-114, 149, 207). Thus, Changez's idealization of America becomes topsy-turvy; he now sees her as "a myth of superiority" for America is now looking *back* to her strong days while Changez has thought her as always looking *forward* (Hamid, 2008, p. 131, 190).

After the 9/11, Changez's idea of "home" comes closer to Pakistan. It is visible through his frequent use of phrases such as "we Pakistanis," "my people," and "my home." He is now proud of what is Pakistani: food and his national ancestors who were "saints and poets and—yes—conquering kings" building precious constructions in a time when America was still "a collection of thirteen small colonies" (Hamid, 2008, p. 115-116). He is also sensitive to any negative opinion on his place (Hamid, 2008, p. 110-111). Changez's shift of belonging is resulted in his material "return" to his roots after the spiritual one; hereby, he returns to Pakistan and becomes a professor and a mentor who is opposed to American aggressive actions and raises students on this approach. From then on, he defends the sovereignty of Pakistan against any outsider interference, mainly the American one.

Changez's words in the epigraph of this paper reflect the position in limbo for the protagonist's belonging. He is a transnational character whose flexible identity leads him to constantly altering sense of belonging throughout his life. He has a double consciousness bringing along with ambivalence in the identity; that is why, Changez belongs to both places, Lahore and New York, but in a sense, he belongs to neither at the same time. In his journey of identity-formation, there is a shocking experience for Changez which shatters his loyalty to the host land. After a kind of self-awareness, his perception of "home" gets into a transition from America to his origin in South Asia. The 9/11 attack to the Twin Towers becomes a kind of climactic point for Changez's fluid self.

Transnational people are considered transcending identities regardless of national borders. Their sense of self is so fluid that it rejects one-sided attachment to any place. There is not an essential identity closed to change. Thus, for a transnational person, it is impossible to talk about a stable location of belonging. Identities may shift in accordance with the time and space in which a person lives at the moment. An individual identity cannot be confined within the borders of any unity such as one family, one nation, or one culture. The reason is that identity is not something static but dynamic; it is not a particular point but a process. It is a continuous movement involving one's whole life; in other words, identity is an endless journey.

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IDENTITIES AT STAKE: UNINTELLIGIBILITY OF THE 'PHALLIC' FEMALE IN ANN JELLICOE'S *THE SPORT OF MY MAD MOTHER*

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ABSTRACT

Although the notion of identity is assumed to be stable and unchanging in order to reinforce the binary opposition of the center/self and the 'other,' identities are fluid, and hence they are always at stake, which brings about the recognition that identities are attached to the subjects through a flimsy thread with a potential to break loose from them. The anxiety of facing the challenge to their identities and what they hold so dear to themselves is, this paper argues, the driving force behind the actions of the most of the characters in Ann Jellicoe's 1962 revision of *The Sport of My Mad Mother*. Furthermore, elaborating on our insistence on tangible meanings that are accessible to us, Jellicoe asserts that we desire to attain the singular meaning of everything, be it a play or a natural phenomenon. Hence, this paper contends that in an attempt to make us confront this fact and realise the futility of our pursuit of exactitude and meaningful order, Jellicoe does not take us gently, but urges and even forces us to take part in the provisional meaning-making process and come up with our own interpretations. As the author of this paper, my interpretation will focus on identity politics with its feminist implications along with a patriarchal discourse of ethics and responsibility.

Key Words: Ann Jellicoe, *The Sport of My Mad Mother*, identity and gender politics, feminism.

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> [I]dentities are constructed through, not outside, difference. This entails the radically disturbing recognition that it is only through the relation to the Other, the relation to what it is not, to precisely what it lacks, to what has been called its *constitutive outside* that the 'positive' meaning of any term — and thus its 'identity' — can be constructed.
>
> — Stuart Hall, "Introduction: Who Needs 'Identity'?" (1996, p. 4)

> DEAN. You obscenity! You gross thing! Man/woman, cruel! Unstable! Frigid!
>
> — Ann Jellicoe, *The Sport of My Mad Mother* (1964, p. 83)

The anxiety of facing the challenge to their identities and what they hold so dear to themselves is, this paper argues, the driving force behind the actions of the most of the characters in Ann Jellicoe's 1962 revision of *The Sport of My Mad Mother* (hereafter *Sport*), the original version of which was staged at the Royal Court Theatre in 1958. The revised version has an unyielding feminist agenda to underscore the artificiality of the gendered identities that do not hold anymore and all that is expected from them so as to be intelligible in a hegemonic matrix contingent upon the binary oppositions. The revised version of *Sport*, which shall be analysed in this paper, is extensively informed about the patriarchal hegemony, which, by defining the parameters of 'normality,' imposes on women the assumedly universal and unchanging feminine attributes that are forged by the very patriarchal agents claiming their primordiality. In this regard, patriarchy aims at lecturing women on how to 'be' women, which lends itself to the idea that "to be a woman is to have *become* a woman, to compel the body to conform to an historical idea of 'woman'" (Butler, 1988, p. 522; emphasis in the original). Continuously doing myth-mongering about female body, female sexuality, and the essence of femininity, patriarchy attempts to harden its sweeping generalisations into reality that seem to have been extant all along, and coerce women into conforming to them.

As Ann Jellicoe explains in the 1964 preface to the play, it is "an anti-intellect play not only because it is about irrational forces and urges but because one hope it will reach the audience directly through rhythm, noise and music and their reaction to basic stimuli" (p. 5). This 'anti-intellect' play relates the ups and downs of a gang of Teddy boys, who were considered as "dangerous social deviants, prone to gang violence and wanton cruelty" (Lowenstein, 2005, p. 74). The behaviour of these Teddy boys throughout the play is "instinct with a purely arbitrary spirit of violence" caused by or directed towards two outsiders — Dean, an American and Dodo, "maybe a girl about 13 years old, maybe an old woman" (Jellicoe, 1964, p. 9), which underlines her situation as illustrative of women of different ages. She represents the idea of womanhood as constructed by patriarchy with her inarticulacy throughout the play and passive submission to the male bullies. Whereas the rest of the characters voice their opinions, articulately or not, Dodo remains silent, and nothing further than a few monosyllables could be got from her. The leader of the group, Greta, is the eponymous 'mad mother,' who is "a legendary figure of destruction and in the end, when she gives birth to a child, of creation too, who corresponds presumably to Kali" (Taylor, 1963, p. 75).

The play is quite dense in meanings. However, this created an adverse effect for audiences. As Janice Oliver explains, everyone including the critics were shocked by "the plotless, nonverbal nature of the piece, as well as by its overpowering rhythms and images that seem to represent the ascendance of violence in contemporary British society" (1996, p. 220). This idea is taken to a further point in John Russel Taylor's observation, which explains the reason why an impending sense of menace is experienced both by the characters and the reader/audience alike. According to him, an "*instinctive* way of life emerges" (1963, p. 75; emphasis added) in the play. This instinctive side of the play

triggers the anxiety of the characters with a probability, if not threat, to change and subvert the order and certainty that they crave for zealously, which may strip them off their identity and its concomitant attributes.

Moreover, *Sport* somewhat teasingly plays with our desire for reason and order to take the upper hand in the face of our instinctual and natural characteristics. The title *per se* can be read as a hint for our quest of rationality and order with the aim of finding solace and securing our present condition. It deploys the notion of myth, which is "the bodying forth in images and stories of our deepest fears and conflicts" (Jellicoe, 1964, p. 5), and it "gives man, very importantly, the illusion that he can understand the universe and that he *does* understand the universe" regardless of its being "only an illusion" (Lévi-Strauss, 1978, p. 6). In this sense, it can be put forward that through the use of myths and rituals Jellicoe challenges our ancient yearning to give meaning to our world lest we get lost and be unable to maintain our integrity. Thus, she explains:

> I think the word 'meaning' shows exactly what is wrong with people's attitudes. […] If you sit watching and say "What does this mean? What does this mean?", you are not going to get anywhere, but if you allow yourself to be excited by the visual action and gradual crescendo of noise underlining this, you may begin to appreciate what it's about. (qtd. in Taylor, 1963, p. 76)

Elaborating on our insistence on tangible meanings that are accessible to us, Jellicoe asserts that we attempt to attain the meaning, the singular form is used advisedly, of everything, be it a play or a natural phenomenon. Hence, this paper contends that in attempt to make us confront this fact and realise the fallacy of our pursuit of exactitude and meaningful order, Jellicoe does not take us gently, but urges and even forces us to take part in the provisional meaning-making process and come up with our own interpretations. As the author of this paper, my interpretation is focused on the identity conflicts with its feminist implications along with a patriarchal discourse of ethics and responsibility.

Sport employs "a very old myth in which a man, rejected by his mother, castrates himself with a stone knife," and thus explores the theme of "fear and rage at being rejected from the womb or tribe" (Jellicoe, 1964, p. 5).This myth delineates the rather bizarre mother and son relationship between Greta and Cone. Cone seems overwhelmed by Greta and the looming sense of peril emitting from her very existence. His dependence on Greta is so pathetic that Patty ridicules him for this:

> PATTY. Listening for Greta! Looking for Greta, eh? Why's she not here, eh? Changed! She's different! And it's going to get worse. Worse. Bah! Mummy's boy Master Coney! Doesn't love him any more! She! She! She's losing interest and especially in Master Coney! (p. 24)

Hence, even in the absence of Greta, Cone is most desperate about the slightest possibilities of losing the affections of Greta, which may never have existed in the first place. However, his reaction upon the belief that Greta has deserted him functions as a precursor to his ultimate downfall at the end of the play: "Where are you, Mamma? Why you left me?" (p. 38). The complexity of their relationship and Cone's unhealthy reliance on Greta for his identity and existence are underpinned with sexual innuendos, which all the more mount on the complicated nature of their relationship. A sense of "latent sexuality" (Wyllie, 2009, p. 27) peeps in Act II where "*CONE goes to GRETA and plays* […] *touching her hair, her hand, her arm*" (p. 57) only to attain some not-so-innocent solace from Greta: "*GRETA beats CONE up in an easy, lazy, rather splendid manner. He gives himself up in a sort of ecstasy. When she has done he lies relaxed and peaceful*" (p. 59). He is observed to lose himself in the process and enjoy the moments of relaxation or even ejaculation. The sexual tension is heightened through Greta's indifferent conversation with Dean, which drives Cone into utter madness and jealousy. Thus, expanding on Cone's sickly dependence on Greta, if nothing else, Laura Snyder observes that "Cone's attempts to gain Greta's attention are increasingly pathetic, as is his sexual jealousy" (2000, p. 99).

Cone's fixation with Greta devours him upon learning that she is pregnant. Stricken with grief over the news, he exclaims: "You won't want me any more" (p. 80). As in the myth, he feels rejected from the womb and kills himself by 'castrating' the life within himself. As Simone de Beauvoir maintains, "the child gains her first sense of her own existence from the mother's responsive gestures and expressions" (p. 36). In this respect, Cone still seems to be trapped in the first stages of his psychosexual development and insistently needs Greta to affirm his existence. He weaves his life with threads of Greta's affection and responses to himself, and when the threads are no longer extant, he throws himself into the abyss. In the light of this, it can be asserted that Cone's craving for affection and his lovelorn emotions for Greta reduces him to the position of a selfless character, whose identity is predicated on his relationship with Greta. His anxiety is fuelled by insecurities. I would like to argue that these insecurities are identity-related insecurities. As Cone defines his identity as contingent upon his relationship with Greta, he feels threatened by any doubt that will shatter that relationship. He thinks that any sort of change in the feelings and responses of Greta will attack his very self.

In another reading, Cone's sorrow can also be explained by his Oedipal complex, a desire to replace his father as the sexual partner of his mother. According to Sigmund Freud's postulation of phallic stage in psychosexual development, the child desires to have sexual gratification with the parent of the opposite sex, which results in a conflict to be complicated more by the child's identification with the parent of the same sex and later targeting him/her as the rival since s/he "takes the parental figures as both love-objects and objects of rivalry" (Hall, 1996, p. 3). Additionally, Freud argues that this unsatisfied yearning for sexual gratification due to the taboo against incest gives rise to a state of melancholia that "is in some way related to an object-loss which is withdrawn from consciousness" (1917, p. 244). However, he maintains that "it is difficult to see what has been lost, so we may rather assume that the patient cannot consciously grasp what he has lost," and adds "indeed, this might also be the case when the loss that is the cause of the melancholia is known to the subject, when he knows *who* it is, but not *what* it is about that person that he has lost" (1917, p. 244; emphasis

in the original). Hence, it can be claimed that after missing any chance of acquiring the sexual or any other form of affection from Greta, Cone sinks into melancholia and believes that he has lost Greta and all that is associated with her.

As a consequence, he ends his life not as a result of his willing choice, but due to the lack of choices. This argument empowers Greta and underlines her capacity to create and destroy alike. In this sense, Michel Foucault's argument about the authority of the powerful sovereign may prove helpful so as to add to the credibility of this point:

> For a long time, one of the characteristic privileges of sovereign power was the right to decide life and death. In a formal sense, it derived no doubt from the ancient *patria potestas* that granted the father of the Roman family the right to 'dispose' of the life of his children and his slaves; just as he had given them life, so he could take it away. (1988, p. 135)

'The father of the family,' in Greta's case, becomes a mother, and a very potent one, indeed with her "both violent and nurturing qualities," which brings her "in line with the 'phallic' mother" (Gale, 1996, p. 136). Hence, her power that is traditionally associated with patriarchal hegemony renders her identity an ambiguous and unstable one. Evincing powerful qualities of both sexes, that is, the authoritarian figure of the male and the creative and proliferating capacity of the female, she melts the masculine and feminine qualities in one pot — in one body.

Furthermore, should one employ Bhabha's postulation of the 'Third Space' with its implications of the idea of identity as unstable and open to change, it can be claimed that Greta hovers over the borders of the 'Third Space' by not completely 'being' one thing or another. This lays bare the constructedness of gendered identities and gender-based expectations. She starts out as a woman, but could she 'remain' a woman? With all the qualities of masculine potency and female productivity, she becomes the embodiment of 'contradictions' according to the patriarchal ideology, thereby subverting the allegedly feminine qualities imposed on women and divorcing the discussions of identity from blindly following the teachings of patriarchy. Besides, the notion of identity is always in process and open to change because "identities are never singular," and they "are constantly in the process of change and transformation" (Hall, 1996, p. 4). This argument unveils the reasons of the anxiety experienced by Dean, who is presumably the representative of patriarchal ideology and civilisation. Through "a fearful look at [his] threatened masculinity" (Wandor, 1986, p. 146), he feels that his patriarchal authority is menaced by Greta — a "Man/woman" (Jellicoe, 1964, p. 83), whose identity is not stable and threatens to render his identity unstable, as well, which would strip him off his central position and privileges granted by patriarchy.

Thus, Greta turns the tables on him and claims the central power. Her authoritarian claims are so internalised by the other characters that her absence entails a kind of presence for them because Greta has turned them into 'docile' bodies that are easy to control and subdue. By reducing them the

point of docility, Greta produces "subjected and practised bodies" (Foucault, 1995, p. 138), through which, as Foucault argues "one may hold over others' bodies, not only so that they may do what one wishes, but so that they may operate as one wishes" (p. 138). Thus, she epitomises the ultimate authority that is conventionally perceived as a patriarchal right and challenges patriarchal grand narratives about the superiority of the male over the female. Her authority is so much taken for granted that she does not have to do anything to position herself as the powerful one. The audience becomes acquainted with her 'legend' through the characters' fear and respect even before she first appears on stage. When she joins the other characters, she literally takes centre stage. Stage directions also point to her central power because wherever she goes on the stage, "*the focus of attention seems to go with her*" (p. 55). At some point, she assumes the role of a schoolmaster with a cane in her hand, and threatens to 'punish' everyone including the audience. She becomes a figure of utmost authority, and "*[a]n atmosphere of threat emanates from [her]*" (p.58). To see Dean humbled, she adopts the patriarchal discourse about the weak and the strong. However, who is weak now is not a female in contradistinction to patriarchal narrative, but a male, one who has been holding sway over other characters. Thus, Greta puts Dean back in her place: "Try and beat me! Try and eat me! Hah! Look at you! You're so weak you can't stand, you'll fall, you're falling. […] What are you? A whisp of will, a thread of pride, a sigh of thought" (p.85).

Her superiority is underscored with a power to create and produce life as she is equally able to take it away. This point is underpinned by Patty who is the representative of a conventional female figure:

> PATTY. I wish I was—I wish I was Greta. Greta! […] Anyone'll do anything for her. She'll have Solly caper down Blackpool pier with no clothes on and bash a copper with a Pepsi-Cola bottle. It's like she makes something come busting out. Everyone's got something inside and she makes it grow and grow and come busting out. (p. 21-2)

In this sense, she both literally gives birth to a baby at the end of the play and metaphorically lets people give birth to their inner and truer selves, which all the more emphasises the productiveness of Greta. This explains why all these characters have been waiting for Greta to come because she will let them loose in the process of 'becoming' what they really are, however painful it may be. This idea of becoming what you are not at the moment and what you hide from the others triggers Dean's downfall from being a man of power with civilised virtues to a man totally afraid of the threat to his masculinity by a pregnant and "[f]rigid" (p. 83) woman, at the expense of an oxymoron.

Dean practises his authority and power on Dodo, who is the embodiment of the passive and subdued female, by preaching her about the atrocities of living in a world ruled by patriarchal hegemony even though he is one of those creating that hegemony in the first place:

> DEAN. I'm strong and I understand . . . it's terrible, terrible to be weak to try and bear the terror pressing in your imagination . . . each moment as it passes is a moment won

from being hurt . . . but what if they should come tonight? What if they should get you tonight? […] Oh Dodo! I understand, I understand your fear. There's no loving trust that I withhold from you. Every privilege of my strength I share with you. There, there. (p. 65-6)

It would be too naïve not to see the kind of sadistic joy he gets for making sure that she is weak and he is strong. He uses the cold-war scenarios of looming dangers that will get them around the corner. As part of the cold war youth, they are seized by a sense of paranoia and an impending fear that may show itself any time. The 'they' that Dean makes frequent reference to both implies the rival gang members and all the other threats facing the youth in the post-war era.

Dean's desperate cries in the face of Greta and her ambivalent situation are understandable after dealing with Dodo in such an easy and smooth manner. His first attempt to overcome the obvious threats to his masculine identity is to understand her in clear-cut terms:

DEAN. I'm wondering whether your hair natural—Limey.

CONE. Greta!

GRETA. And what conclusion have you reached?

DEAN. It grows out of your head—

GRETA. Oh yes?

DEAN. And each Friday you dip it in blood—in human blood.

GRETA. In babies' blood.

[…]

DEAN. Tell me something of yourself, ma'am.

[…]

GRETA. I was reared in a cave by a female wallaby. Until I was seven I ran about on all fours and barked. (p. 73-4)

Once unable to 'decipher' Greta, Dean attempts to mystify her by describing her through non-human attributes. Having failed to categorise her according to the patriarchal framework, he resorts to this conclusion: "You sure are an extraordinary creature" (p. 74). However, Greta ridicules his vain efforts to fit her in a proper place within the binary oppositions of patriarchy through fabulating a past for herself, which, however unreal it may appear to a healthy mind, satisfies Dean because this is what he expects from her. She dehumanises herself on purpose on the grounds that for a woman to attain such power is not natural and she should be an anomaly. Furthermore, by

attempting to define and thus control her, Dean aims at "mastering Greta" (Snyder, 2000, p. 50). As a representative of the West, Dean tenaciously desires to define and understand everything because "[t]he West insists on the discrete identity of objects" with a "delusional certitude" (Paglia, 1991, p. 5). However, Dean's yearning to verify the true identity of Greta is not gratified because, as Harold Pinter eloquently argues, "the desire for verification on the part of all of us, with regard to our own experience and the experience of others, is understandable but cannot always be satisfied" (1991, p. ix).

Even though he believes that "[i]f people will only have patience and intelligence and will power there's nothing we can't master and control" (p. 66), he gets frustrated at being unable to master Greta. Then, he starts to preach her about ethics and responsibility, which will be shortly violated by himself:

> DEAN. The human race is my business. […] Strong people have a responsibility towards weak people. If the strong don't help the weak where will it end? It's back to chaos. Looking at it even from the meanest angle of self-interest: if you're a strong person you must help weak people, you must look after old people, for instance. In your own interest you must establish it as a social habit, part of the morals of civilised society that the young and strong protect the weak and old. One day you yourself will be weak and old and then the social law you have made will be your protection. […] [E]very time anyone does anything cruel or immoral he betrays mankind. (p. 81-2)

On the surface, Dean seems to be really interested in ethics and mutual responsibility of people as part of the human race. In this sense, his ideas resonate with John Donne's famous remarks in "Meditation XVII": "No man is an island, entire of itself; every man is a piece of the continent. […] Any man's death diminishes me, because I am involved in mankind" (2003, p. 108-9). Dean seems to be very convincing in his argument that we are all vulnerable beings and hence we are ethically responsible for the well-being of one another. In this respect, Judith Butler's ideas on vulnerability and responsibility prove quite helpful:

> To say that any of us are vulnerable beings is thus to establish our radical dependency not only on others, but on a sustaining world. This has implications for understanding who we are as passionate beings, as sexual, as bound up with others of necessity, but also as beings who seek to persist, and whose persistence can and is imperilled when social, economic, and political structures exploit or fail us. (2011, p. 1-2)

Thus, it can be asserted that we are bound to each other for the continuity of the life as it is. This lays bare the vulnerability of each and every individual with the implication that "translates into a binding ethical obligation toward that other" (Butler, 2011, p. 3). The kind of ethical obligation Dean pretends to feel towards the old and the weak, however, is triggered by a motive to protect solely his own

interests.

Nevertheless, Dean's seemingly genuine adherence to mutual responsibility and ethics is understood to be shallow in its philosophy in that just a moment after his tirade of a world of "serenity," "mutual assurance, a bedrock of mutual trust, of laws and decencies" (p. 83), he lashes out at Greta, who is in labour at the time:

> DEAN. Pregnant! Pregnant woman! You pregnant! You're not fit to have a child. What'll your child be? What'll it's life be? […] You're disgusting! You destroy people. […] You gross thing! Man/woman, cruel! Unstable! Frigid! […] You and your kind—how dare you? Look at me! […] This is the first time, the first time you've had it, had it strong and true, and the first time, yes. And me? (p. 83-4)

Dean loses control of himself when he realises that he cannot subdue Greta, which emphasises "how his high-flown, abstract moral concepts have no grounding within reality but are simply a method for patriarchal society to contain the female power of creation which might prove overwhelming" (Snyder, 2000, p. 102). Moreover, he feels that his fading authority completely slips through his fingers. He wakes up to the fact that it is actually his first time that he receives a severe blow from a woman and his masculine identity is shattered by it. His misery is such that he calls for help from Dodo, who "runs away and exits" (p. 85), which is the second blow he receives. When he sees that his identity is at stake, he resorts to attacking Greta's identity and accuses her of being unstable, which supports the feminist argument that "'woman' is only a position that gains its (provisional) definition from its placement in relation to 'man'"(Poovey, 1988, p. 51).

His crisis of identity is understandable in view of the fact that identity formation of the center/self is in a close relationship with that of the 'other'. As Greta assumes the central position, he realises that he has become the 'other,' which brings an unnerving recognition to him that his identity is unstable and vulnerable to change. He needs the patriarchal construction of the weak feminine to position himself as the strong one. As Stuart Hall claims, identities "are more the product of the marking of difference and exclusion, than they are the sign of an identical, naturally-constituted unity—an 'identity' in its traditional meaning (that is, an all-inclusive sameness, seamless, without internal differentiation)" (Hall, 1996, p. 4). In this respect, the 'other' becomes indispensable in the construction of the identity of the center/self because "it is only through the relation to the Other, the relation to what it is not, to precisely what it lacks, to what has been called its *constitutive outside* that the 'positive' meaning of any term — and thus its 'identity' — can be constructed" (Hall, 1996, p. 4-5, emphasis in the original). As the difference between Greta and Dean marks him as the powerless party, he does his best to occupy center again and become intelligible as the powerful and the authoritative one. By doing so, he inadvertently undermines the grand narrative of the notion of natural and unchanging identity in a world enriched with myriad identities.

In conclusion, Greta reinforces her utmost authority over all the characters by giving birth at

the end of the play, which highlights her capacity to give life and take it away, albeit indirectly, as she wills it, and underscores also how she does away with patriarchal rules and rigid codes of propriety with "an explosive promise of the new" (Carlson, 1994, p. 240) through the birth. She exclaims: "Rails, rules, laws, guides, promises, terms, guarantees, conventions, traditions: into the pot with the whole bloody lot" (p. 86). Hence, she challenges the social order established by patriarchy by giving birth despite Dean's insistent claim that she should not and cannot, and also by unsettling the gender boundaries. Furthermore, *Sport* subverts the notion of inherent and primordial identity that is encrypted on the surface of the body, but emphasises the idea that identity is a term in process, thus never fixed and stable. In order to be eligible to bear an intelligible gender identity, individuals are expected to conform to gender-based definitions constructed by patriarchy and exercise the culturally established codes to remain one thing or another. Finally, by creating such a powerful woman figure as Greta who occupies centre stage through her subversion of patriarchal notions of femininity, Jellicoe underlines the fact that women should "put themselves on the stage—their history, their oppression, their humour, their experience, their *bodies*" (Thompson, 1992, p. 41; emphasis in the original) without heeding any voice arguing otherwise.

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CLOUD NINE IN RELATION TO EPIC THEATRE

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ABSTRACT

Brecht is considered the founder of epic theatre. With this theatrical attitude, Brecht aims to show that realism which is imposed on people by bourgeois ideology is not the ultimate truth because reality changes in the hands of the dominant bourgeois ideology. Brecht's basic influence in creating this specific theatrical attitude is Marx, and he has developed certain techniques such as 'historification', 'cross-casting' and 'doubling' to achieve his aim in the light of Marxist doctrines. With these techniques, Brecht tries to inform the audience by revealing social injustice as if they were unnatural and surprising to make the audience question the situation and take action for social change. In other words, Brecht uses these techniques to create the alienation effect. The function of the alienation effect is to make the audience aware that they are actually watching a play in a theatre and to keep them alert for critical thinking rather than emotional involvement. Caryl Churchill has used epic theatre of Brecht as a model for her play, *Cloud Nine* to make the audience raise voice against oppression rather than accept the illusion in relation to the concepts of gender and race. With the techniques of epic theatre, Churchill represents how people are exposed to rules and norms according to their bodies and colours of their bodies, so the audience is able to see how power relations are produced and maintained in relation to the concepts of gender and race. Thus, this study intends to analyse the techniques of epic theatre that are adopted by Churchill in her play, *Cloud Nine* in order to demonstrate the concepts of gender and race as constructs.

Keywords: Brecht, epic theatre, alienation effect, Caryl Churchill, gender and race as constructs

CLOUD NINE IN RELATION TO EPIC THEATRE

Caryl Churchill is one of the most significant British playwrights due to her "distinctive approach to playwrighting, distinctive because of her peculiar ability to connect with concerns of the contemporary moment and her particularly innovative manipulation of dramatic form and style." (Adiseshiah, 2009, p: 1) The plays of Churchill pose questions related to ideologies that are taken for granted, which leads her to socialist-feminist critique of society. This is because "the material conditions of class, history and *gender* are all determinants in the socialist-feminist analysis of women's

oppression." (Aston & Diamond, 2009, p. 4) Therefore, Churchill builds her plays on the concepts of class, history and gender. She also analyses the concept of race as a white, straight, middle-class playwright whose plays are "nevertheless attentive to the need to represent a diverse range of class, race, sex and other particulars of female subjectivity." (Aston & Diamond, 2009, p. 25) As a result, Churchill aims to challenge the concepts of gender, race, age and class, and for her aim, she uses epic theatre of Brecht as a model of her plays in order to "empower audiences against oppression rather than encourage serene acceptance of an apparently inevitable fate" (Kritzer, 1991, p. 3). Therefore, Churchill adopts Brechtian epic theatre to create social change related to gender, race, age and class issues.

Brecht is considered the founder of epic theatre. The aim of Brecht is to reveal the dangers of capitalism because

> Reality was not to be regarded as something fixed, but as defined by the human mind and shaped by human action. Unfortunately, the view of the world taken by too many people was simply a set of received ideas, the 'ruling view', which needed to be recognized in its ideological function as 'the view of the rulers'. (Speirs, 1987, p. 47)

His aim is also to show the possibility of communism. Brecht develops certain techniques to achieve his aims in the light of Marxist doctrines. With these techniques, Brecht tries to inform the audience by showing social injustice as if they were unnatural and surprising to make the audience question and take action for social change: "To avoid lulling the audience into a state of passive acceptance, the illusion of reality [is] shattered by the use of the alienation effect." (Selden et al., 2005, p. 90) Therefore, Brecht uses certain techniques to create the alienation effect. The alienation effect is generally called A-effect or originally *Verfremdungseffekt* in German and means making the audience aware that they are watching a play in a theatre to keep them alert for critical thinking rather than emotional involvement for social change. Brecht uses a variety of techniques to create the alienation effect from illustrative titles to several songs and scenes. Caryl Churchill adopts certain techniques for the alienation effect to demonstrate gender and race as constructs in her play, *Cloud Nine*.

Cloud Nine is an influential play that highlights gender as a construct through the use of the techniques of the alienation effect. Churchill applies epic theatre to demonstrate how power relations are formed and maintained to preserve such constructs. Since "power is tolerable only on condition that it mask a substantial part of itself" and "[i]ts success is proportional to its ability to hide its own mechanisms" (Foucault, 1981, p. 86), Churchill tries to reveal the power relations that construct the concept of gender. To begin with, she sets the first act in Victorian times and the second act in 1979. Setting the play in the past and building a connection with this historical time and the events of the contemporary world to show that what was once taken for granted is now strange or vice versa is called 'historification' by Brecht, and the reason is that

> It is true that a man will respond differently according to his circumstances and his class; if he were living at another time, or in his youth, or on the darker side of life, he would infallibly give a different response, though one still determined by the same factors and like everyone else's response in that situation at that time. (Brecht, 1992, p. 191)

Thus, the audience prevents themselves from involving in the events emotionally and focuses their observation on the intellectual aspects of the play. As Elin Diamond states (1988), "spectators are prevented from identifying emotionally with any single action or character, but are encouraged to make connections between a previous historical moment and their own." (p. 193) As a result, the audience is able to question the events and comment on them during the play. Victorian times present the audience strict domestic roles: While man is the subject, woman is always the object. It is understood from the nick names of Betty that are given to her by her husband, Clive such as "little dove" (Churchill, 1985, p. 253). Also, Harry's words to Betty summarize the roles of a woman in that period: "You are a mother. And a daughter. And a wife" (Churchill, 1985, p. 268). Moreover, Betty reminds another woman, Ellen, the governess, of their roles by rejecting Ellen's affection toward herself: "I love you too, Ellen. But women have their duty as soldiers have. You must be a mother if you can" (Churchill, 1985, p. 281). Furthermore, Clive shows the danger of being casted out by saying "how disgusting" (Churchill, 1985, p. 282) to Harry for his homosexuality and makes him feel regretful about it and finds the sole remedy for him in marriage: "You must get married" (Churchill, 1985, p. 283). Harry submits to it by marrying Ellen. On the other hand, the second act of the play takes place in 1979, one hundred years later, which is not a realistic organisation of events. To comply with this unrealistic alignment of historical periods, the characters are depicted as only twenty-five years older. This shows the intentional artificiality of the play and prevents the audience from being affected emotionally. Unlike Act 1, Act 2 presents the audience the disintegration of strict domestic roles: Woman becomes the subject of the actions. It is best seen in the actions of Betty. She decides to divorce Clive as she states, "I'm going to leave your father and I think I might need to get a job" (Churchill, 1985, p. 294). Also, the new character, Lin says, "I'm a lesbian" (Churchill, 1985, p. 291) without any hesitation, and she raises her daughter, Cathy alone. Moreover, Victoria leaves her husband, Martin, moves to Lin with her son, Tommy, and starts sleeping with Lin (Churchill, 1985, p. 317). A new character of this act is Gerry who is "very involved with [Edward]" (Churchill, 1985, p. 319). As a result, Churchill makes the audience compare the Victorian times and contemporary times to illustrate the historical changes over time. This means that there is nothing unchangeable in society. Therefore, "gender and sexuality [are not] innate 'essences' but social constructions that can be contested and redefined." (Dolan, 2010, p. 14) The issue of gender imposed on people is actually a construct built by power relations, and it is possible to change it by taking actions in life.

Another technique that Churchill uses is 'cross-casting' which means the actors' "swap[ping] roles with their partners during rehearsal" because "it is good for the actors when they see their characters copied or portrayed in another form. If a part is played by somebody of the opposite sex, the sex of the character will be more clearly brought out" (Brecht, 1992, p. 197). While Brecht requires cross-casting in rehearsals, Churchill uses it on stage. This makes the audience think critically about their own assumptions related to the issue of gender. As a result, by using cross-casting, Churchill reveals how people are controlled and ruled through their bodies. As Foucault explains (1981), "the mechanisms of power are addressed to the body, to life, to what causes it to proliferate, to what reinforces the species, its stamina, its ability to dominate, or its capacity for being used" (p. 147). Therefore, Churchill makes the audience question how bodies are given certain meanings historically

and socially. Thus, Churchill highlights how social roles are learned through the use of cross-casting. In the play, Act 1 centres on Clive who is a white, middle-class, heterosexual man, and who is not cross-casted to emphasize his position. Betty, on the other hand, is played by a man. The reason is revealed through her own words at the beginning of the play: "I live for Clive. The whole aim of my life / Is to be what he looks for in a wife. / I am a man's creation as you see. / And what men want is what I want to be." (Churchill, 1985, p. 251) In other words, she identifies herself in the way that her husband wants her to be. This prevents her from "valu[ing] herself as a woman" (Churchill, 1985, p. 245). As a result, Churchill makes the audience consider their beliefs critically in terms of the imposed meanings on the bodies. What Clive looks for in a wife, as Betty suggests, is revealed when Betty begs for forgiveness about kissing Harry: "I'm sorry, I'm sorry. Forgive me. It's not Harry's fault, it's all mine" (Churchill, 1985, p. 277). Although Clive has an affair with Mrs. Saunders, a widow, by "disappear[ing] completely under her skirt" (Churchill, 1985, p. 263), he acts as the authority toward Betty. He claims his forgiveness toward Betty because he thinks that the action of her kissing Harry comes from "the weakness of [her] sex" (Churchill, 1985, p. 277). Then, he continues counting certain stereotypes for women: "Women can be treacherous and evil. They are darker and more dangerous than men" (Churchill, 1985, p. 277). He also goes on by imposing another duty to Betty: "The family protects us from that, you protect me from that. You are not that sort of woman." (Churchill, 1985, p. 277) On the other hand, Mrs. Saunders is 'that sort of woman' for Clive, and he says, "You terrify me. You are dark like this continent. Mysterious. Treacherous" (Churchill, 1985, p. 263). This indicates that he categorizes women into two: "delicate and sensitive" (Churchill, 1985, p. 253) or "dark and treacherous" (Churchill, 1985, p. 263). He also categorizes Harry's homosexuality as a "revolting perversion and a disease" (Churchill, 1985, p. 283). He finds marriage as a cure to this disease. Betty's lines to Ellen "Ellen, you're not getting married to enjoy yourself" (Churchill, 1985, p. 286) demonstrates her internalization of his imposing stereotypes for women. As a result, being played by a man, Betty provides the audience to see the role of men in the construction of gender. In the play, Edward is also played by an opposite sex, a woman. Clive's introduction of his son reveals how social roles are learned: "My son is young. I'm doing all I can / To teach him to grow up to be a man" (Churchill, 1985, p. 252). Not only Clive but also Betty teaches Edward appropriate male behaviours. While Edward is playing with the doll, Betty warns him bitterly not to play with it again: "Edward. I've told you before. dolls are for girls. . . . You must never let the boys at school know you like dolls. Never. never. No one will talk to you. you won't be on the cricket team. you won't grow up to be a man like your papa." (Churchill, 1985, p. 274-275) Thus, Betty tries to preserve the role that Clive imposes on Edward. Since Edward is played by a woman, the audience can see the construction of gender and its damage on homosexuals. As a result, Churchill uses the technique of cross-casting of epic theatre to show the sexual oppression created with the construction of gender norms. On the other hand, Act 2 centres on Betty who is played by a woman for "she gradually becomes real to herself" (Churchill, 1985, p. 246). In this act, she leaves her husband and starts to work: "Clive always paid everything but I do understand it perfectly well" (Churchill, 1985, p. 294). Even, she tries to "pick up" (Churchill, 1985, p. 320) Gerry, the homosexual character. Betty's leaving her husband and flirting with Gerry indicate that Betty is free from Clive and male influences. In this sense, this freedom is demonstrated by the body of a woman.

Like Betty, Edward is played by the same sex, a man. His words "I'd rather be a woman. I wish I had breasts like that, I think they're beautiful. . . . I think I'm a lesbian" (Churchill, 1985, p. 307) indicates that Edward has reconciliation with himself and his sexuality, and his reconciliation is highlighted by the body of a man.

Besides, Churchill uses 'monologues' among the techniques to interrupt the actions while the characters address the audience directly. Her aim is to strengthen the gender issue as a construct in the play. The monologue of Betty about her masturbation signifies the unity of the body and the self, which is a challenge to the oppression of gender norms. While at first she feels bad about it, she stops regretting it: "I felt triumphant because I was a separate person" (Churchill, 1985, p. 316). This demonstrates her self-acceptance. Another important monologue belongs to Gerry. His detailed description of masturbation and sex with men on the train (Churchill, 1985, p. 297) demonstrates his content in being with different people. After having sex with Gerry, they start to ask him certain questions such as "Why don't [they] go out for a meal?" or "What's [his] phone number?" (Churchill, 1985, p. 297-298) This means that men impel him to have a close relationship with them, but Gerry refuses it and goes on his sex life with "somebody really great who never say[s] a word, just smile[s]" (Churchill, 1985, p. 298), which means that Gerry likes the idea of having sex with men, but not beyond it. On the other hand, his second monologue ending with "Edward! Edward!" (Churchill, 1985, p. 311) reveals his love for Edward. As it is seen, Gerry experiences changes in his feelings like many people do. The aim is to make the audience confirm homosexuality.

Moreover, Churchill employs 'doubling' which means the actors' playing more than one character in a play. The aim is to remind the audience that they are watching a play. In other words, this technique "undermines identity, throwing [the audience's] focus not in individual agents but on the form and patterns of the whole." (Aston & Diamond, 2009, p. 9) Churchill adopts doubling through creating certain relations between two characters. She states, "I like seeing Clive become Cathy, and enjoy the Edward-Betty connections. Some doublings aren't practicable, but any way of doing the doubling seems to set up some interesting resonances between two acts" (Churchill, 1985, p. 247). Thus, the doubling between Edward and Betty has a certain relation: Both of them have strong pressure from Clive. While Betty internalizes that she has duties (Churchill, 1985, p. 261) that are imposed by Clive, Edward rejects the idea that he likes playing with dolls (Churchill, 1985, p. 276) because of the oppression he feels that is caused by Clive. Therefore, in Act 1, Betty and Edward are both unable to free themselves from male oppression. However, in Act 2, they both achieve the construction of gender: Betty leaves her husband (Churchill, 1985, p. 294), and Edward accepts the identification with femininity (Churchill, 1985, p. 307). Therefore, the double casting of certain characters in the play provides "a way of seeing that prompts [the audience] to locate in the same situation the forces of oppression and the seeds of resistance" (Newton & Rosenfelt, 2012, p. 22). As a result, once more, the construction of gender is highlighted with the use of doubling.

Cloud Nine is an important play which demonstrates race as a construct through the use of the techniques for the alienation effect. Churchill's selection of Victorian times for Act 1 and 1979 for Act 2 has another significant purpose in relation to race besides gender. The aim is to display the construction

of race by setting the play in different periods, which is called historification, as it is mentioned before. Act 1 takes place in Africa during the period of English colonialism when Britain is at the peak as the great colonizer as Clive claims, "Elsewhere in the empire the sun is rising" (Churchill, 1985, p. 256). Thus, the audience is able to see what Britain was like before. Britain occupies Africa in order to "care for them and bring them to be like Joshua" (Churchill, 1985, p. 277) who is so called civilised by his master with the values of Victorian times because it is believed that "[African people] are savages" (Churchill, 1985, p. 260). As a result, like women, black men are also repressed by white men and led to fulfil the desires of those men, as Joshua states, "What white men want is what I want to be" (Churchill, 1985, p. 252). Joshua is the one who is allowed to participate in British culture through his service to white middle class family. Therefore, "[his] skin is black but [his] soul is white" (Churchill, 1985, p. 251). This creates hatred of his own people, and it is obvious when he spies and reports his own people to Clive: "The stable boys are not to be trusted. They whisper. They go out at night. They visit their people. Their people are not my people. I do not visit my people." Joshua distances himself even from his own family. When his family dies, Clive offers him a day off to visit his own people. However, Joshua states: "Not my people, sir. . . . My mother and father were bad people. . . . You are my father and my mother" (Churchill, 1985, p. 284). As it is seen, Joshua tries to break all his connections with his family, in other words, with his blackness. Nevertheless, he is always reminded of his inferiority by the family he serves for: Edward makes him a horse and plays with him. This does not bother the family members; on the contrary, they are pleased: "Nice Joshy played horsy. What a big strong Joshy. Did you have a gallop? Did you make him stop and go?" (Churchill, 1985, p. 256) Although Edward is only nine years old, Joshua realizes, with the words of Edward, that Edward is also Joshua's master: "You fetch her sewing at once, do you hear me? You move when I speak to you, boy" (Churchill, 1985, p. 278). In this scene, Joshua refuses to bring some thread when Betty asks him to, and he insults her as "[y]ou've got legs under that skirt. . . .   And more than legs" (Churchill, 1985, p. 278). Since Edward is being raised with Clive's racism, he protects Betty as an ideal mother figure, which is another idea of patriarchal system. Here, Churchill depicts that black men may have power over white women, but they never have any superiority even over white male children. With regard to this issue, there occurs a duality in Joshua's identity, and this causes him to put a gun to Clive's head at the end of Act 1 (Churchill, 1985, p. 288): "Black men want to prove to white men, at all costs, the richness of their thought, the equal value of their intellect" (Fanon, 1967, p. 10). Considering the examples and the utterances of the characters, of Joshua here, the audience realises that race is a construct that is imposed on people by imperialistic and patriarchal societies.

Churchill also uses cross-casting technique for racial oppression created with the construction of racial norms. Like bodies in the issue of gender, colours are given certain meanings. People are dominated and ruled according to their colours, and they are made to take it for granted. The aim of Churchill is to demonstrate this racial oppression to the audience. A white man's playing Joshua in the play serves for this aim. Joshua's speech reflects his acceptance of the role that is imposed by white men: "My master is my light. / I only live for him" (Churchill, 1985, p. 251-252). Thus, he tries to meet the demands of white men, which results in losing his freedom to identify the self. However, when there is no real authority, he succeeds in getting rid of the oppression partly through telling "bad stories"

(Churchill, 1985, p. 279) which are actually the ones that form his true identity. When Edward wants him to tell another story, Joshua mentions a creation myth:

> First there was nothing and then there was the great goddess. She was very large and she had golden eyes and she made the stars and the sun and the earth. But soon she was miserable and lonely and she cried like a great waterfall and her tears made all the rivers in the world. So the great spirit sent a terrible monster. a tree with hundreds of eyes and a long green tongue. and it came chasing after her and she jumped into a lake and the tree jumped in after her, and she jumped right up into the sky. And the tree couldn't follow, he was stuck in the mud. So he picked up a big handful of mud and he threw it at her. up among the stars. and it hit her on the head. And she fell down onto the earth into his arms and the ball of mud is the moon in the sky. And then they had children which is all of us. (Churchill, 1985, p. 279)

Joshua's religious tenet has a conflict with the Christian tenet internalized by the colonialist society. Edward's expression "Nobody else is even awake yet" (Churchill, 1985, p. 279) reveals that these kinds of stories are inappropriate and wrong according to the white male authority. Although this demonstrates that Joshua does not totally leave his own identity, the repression of racism makes itself apparent in his words: "Of course it's not true. It's a bad story. Adam and Eve is true. God made man white like him and gave him the bad woman who liked the snake and gave us all this trouble" (Churchill, 1985, p. 280). Once more, Joshua rejects his own identity because of his internalization of racial oppression. As a result, Churchill demonstrates the audience race as a construct of power relations governed by imperialistic societies.

Within a variety of techniques, Churchill also gives place for songs in her play both to represent and criticize the construction of race. Using songs blocks the involvement of the audience in the play. Thus, instead of capturing themselves to the actions emotionally, the audience is made to think about these actions critically. The play opens with a song:

> Come gather, sons of England, come gather in your pride.
>
> Now meet the world united, now face it side by side;
>
> Ye who the earth's wide corners, from veldt to prairie, roam.
>
> From bush and jungle muster all who call old England 'home'.
>
> Then gather round for England,
>
> Rally to the flag
>
> From North and South and East and West
>
> Come one and all for England! (Churchill, 1985, p. 251)

The song represents the British Victorian family who is patriotic and honouring Britain. However, being "one and all for England" gives the impression of colonialism to the audience. Therefore, the audience is prepared for the characters and the issues to be seen during the play: what

they will see is highly about political issues. The aim is to keep the audience objective and critical on the events. Churchill also uses the phrase "sons of England" to represent and criticize the construction of gender, as well. Thus, the audience is made to be alert for gender issues, too. After several lines, the characters come together to sing another song:

> O'er countless numbers she, our Queen,
>
> Victoria reigns supreme;
>
> O'er Afric's sunny plains, and o'er
>
> Canadian frozen stream;
>
> The forge of war shall weld the chains of brotherhood secure;
>
> So to all time in evr'y clime our Empire shall endure. (Churchill, 1985, p. 252)

The song honours the Queen Victoria, but the emphasis is on colonialism. The song is ironic because the war is believed to sustain brotherhood. Moreover, the desire to govern all the countries, which is mentioned in the last line, is the indicator of greed of Britain for colonialism. Therefore, Churchill manages to inform the audience about political issues in the play in advance through songs. The construction of race reveals itself more efficiently with a Christmas carol sung by Joshua:

> What can I give him
>
> Poor as I am?
>
> If I were a shepherd
>
> I would bring a lamb.
>
> If I were a wise man
>
> I would do my part
>
> What I can I can give him,
>
> Give my heart. (Churchill, 1985, p. 272)

The song depicts the Christian side of the family. However, the person who sings it is not from the family, but from an African tribe. Thus, the song stress is not on religion, but on colonialism. Joshua sings a song about a religion that does not belong to his identity. This makes the audience see the construction of race through the song in the play. As a result, the audience is able to create a critical eye on race issues.

In conclusion, Churchill uses several techniques for the alienation effect to display gender and race as constructs. Through historification, Churchill keeps the audience away from associating themselves with the events emotionally so that they can preserve their observation on intellectual aspects of the play. She demonstrates the values of Victorian times in a British colony in Africa with a connection to the events of the contemporary world in 1979. Thus, the audience is able to see how power relations are produced and maintained in relation to race and gender. Therefore, the audience is made to

be aware that these relations can be changed. In addition to historification, cross-casting is an influential technique used by Churchill. Although Brecht uses it for rehearsals, Churchill carries it on stage. By virtue of the actors' changing roles with their partners especially from the opposite sex and race, she represents how people are exposed to rules and norms according to their bodies and colours of their bodies. Hence, once more, the audience questions their assumptions related to gender and race issues. The use of monologues is another technique employed in the play. Through monologues, the actions are interrupted, and the characters address to the audience directly to make the issues in the play more apparent. Churchill clarifies the oppression of gender norms with the monologues. Therefore, the audience is kept alert on the issue of gender. It is also possible to see the doubling of characters, which is one of the most important techniques Churchill applies. It reminds the audience that what they see is only a play in a theatre. This, again, provides the emotional detachment of the audience and the ability to see the construction of gender. The last technique mentioned here is songs. Songs break the connection of the audience with the play, and they represent and criticize the issues in the play, at the same time. Churchill emphasizes the construction of race and colonialism with a reference to gender issue through two songs at the beginning of the play and a Christmas carol sung by the Native, Joshua. As a result, the audience is informed about the political issues of the play in advance.

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BAŞKALARINI KURBAN ETME İHTIYACI VE BUNUN PHILIP ROTH'UN *İNSAN LEKESİ* İSİMLİ ROMANININ KAHRAMANI ÜZERİNDEKİ TRAJİK ETKİLERİ

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ABSTRACT

World history is full of different versions of victimization that actually derive from humans *fears*. For instance, as people *feared* natural phenomena in ancient times, sacrifices were offered as a way of placating the forces of nature and purifying the elements that were thought to cause the outrage of nature/gods. In ancient Greece this was practiced by exiling a goat loaded with the metaphorical sins of the town. The practice of sacrifice has embedded itself in human history so deeply that in modern times it survives in a variety of different forms such as "othering" of women, non-white races, and political dissidents. American history itself is laden with such victimization-sacrifice deliria, the most known of which is the Salem witch trials. Though the act of victimization still stems from *fear*, in our modern world, rather than the forces of nature, people fear social and political forces which threaten to ostracize them if they do not fit. Therefore, social and political misfits are the new victims to be sacrificed.

Philip Roth, the most celebrated of Jewish-American fiction writers, sheds light on the ongoing practice of victimization in contemporary world and its catastrophic effects on the protagonists' lives in *The Human Stain*. This paper aims at analyzing the reasons and the effects of victimization on the protagonist, Mr. Coleman, the College Professor having an African-American heritage. Being brought up witnessing the discrimination against blacks and experiencing its tragic consequences in his personal life, Coleman decides to "pass" as a Jew in order to climb up the hierarchal ladder and enjoy the status he *is allowed* to earn as a Jewish College Professor. Though his passing functions as a way out of racial inequity for some time, ironically, Coleman is victimized due to making racial discrimination to black students in his class.

Key Words: Victimization, Philip Roth, Fear, Racism, Political Correctness.

THE NEED FOR VICTIMIZATION AND ITS TRAGIC CONSEQUENCES ON THE PROTAGONIST IN PHILIP ROTH'S *THE HUMAN STAIN*

World history is filled with stories of victimization, which actually derives from humans *fears*. For instance, as people *feared* natural phenomena in ancient times, sacrifices were offered as a way of placating the forces of nature and purifying the elements that were thought to cause the outrage of nature/gods. In ancient Greece this was practiced by exiling a goat loaded with the metaphorical sins of the town. The practice of sacrifice has embedded itself in human history so deeply that in modern

times it survives in a variety of different forms such as the "othering" of a wide range of minorities such as women, non-white races, and political dissidents. American history itself is laden with such victimization-sacrifice deliria, the most known of which are the Salem witch trials. Though the act of victimization still stems from *fear*, in our modern world, rather than the forces of nature, people fear social and political forces, which threaten to ostracize them if they do not fit. Often victims are those onto whom such fears are projected by those who can act as if they fit in. Therefore, social and political misfits are the new victims to be sacrificed.

Philip Roth, the most celebrated of living Jewish-American fiction writers, sheds light on the ongoing practice of victimization in contemporary world and its catastrophic effects on the protagonists' lives in *The Human Stain*. This paper aims at analyzing the interwoven reasons and the tragic effects of victimization on the protagonist mainly due to rejecting his African-American heritage, his failure to be politically correct and his capacity to see inside-out other people's faking.

Professor Coleman Silk of Athena College, a light skinned African American who has tried to leave behind his black ancestry. Being brought up witnessing the discrimination against blacks and experiencing its tragic consequences in his personal life, Coleman decides to "pass" as a Jew or become a "self-made man" by changing his heritage in order to climb up the hierarchal ladder and enjoy the status he *is allowed* to earn as a Jewish College Professor (Sollors, 1997: 250).

Coleman Silk is a born victim because of his racial status, for being an African-American in the US is one's ticket to victimization. American history is not the only victimizer in the novel, though. Coleman functions as a character that is both a victim and a victimizer. By leaving his family-- especially his mother-- abandoned and betrayed, Coleman, though not fully comprehending the effects of his decision to pass as a Jew on his family, victimizes and tortures each family member psychologically. Coleman, by rejecting his racial background, leaves behind a heritage and family, especially a mother on whom this act takes a heavy toll, for her own son rejects her and she loses a son while he is alive. Next, Coleman becomes the victim by the academic atmosphere of the 90s dominated by an obsession with political correctness towards minorities.

Growing up witnessing his parents' social, professional and economic deprivation only due to their skin color, Coleman unwittingly forms the idea that he will not have the chance to live up to his own potential as long as he is known as an African American. Therefore, when Coleman seizes the opportunity to pass as a "Jew" for the first time thanks to his boxing coach, Doc Chizner, he steps into a different world, which marks a sharp break from his racial origin. From then on, Coleman follows his coach's advice and "if nothing comes up, [he] doesn't bring [his race] up" (Roth, 2000: 98). Since both Coleman's physical appearance allows him to pass as a Jew and his immediate acquaintances happen to be Jewish, the only thing he has to do is to behave like a stereotypical Jew, which would be natural for him as he is brought up in a Jewish neighborhood. Therefore, all he has to do is to emulate what he observes in his immediate environment, a habit that he sees dominate the 1990s at its worst. Coleman describes the 1990s in America as a time when "the sincere performance is everything" (Roth, 2000: 147). Hence, Coleman's success at passing results from his conviction and sincere performance of acting as a Jew. Once he believes in his own performance, others follow his lead.

Coleman's passing is made possible by the death of his father, who had stood as the biggest reminder of his racial status. Rejecting his father's legacy along with his wish for his son to attend Howard College, Coleman thinks he can now begin to author his own life. His entrance into whiteness is finalized with his "playing his skin however he wanted and coloring himself as he chose and" marking his race as "white" in the Army enrollment form, after which he *officially* becomes a white man (Roth, 2000: 109).

American history victimizes Coleman by entrapping him at the lowest strata of life. The stigma of being black inevitably is reflected on his personal relationships. Though Coleman's fears of being stuck in the lowest parts of the hierarchal ladder and social ostracism play major roles in the formation of his new identity, the fear of losing someone he loves becomes the last straw that motivates him to reject his family and past identity. Upon his revelation of his racial past after a visit to Coleman's family, Steena, the first woman he passionately loves, cannot deal with what she learns and finalizes their relationship bursting into tears and repeating "I can't do it" (Roth, 2000: 125). This event serves as a milestone in Coleman's life since, from then on, he decides to turn his back on his family totally and live as a Jew. By constructing a Jewish identity and rejecting the identity he is born to, he starts writing his own life story at the expense of losing touch with his past.

The threat of being stuck in stereotypical jobs reserved for the underdog, particularly blacks, promising a future with no self-satisfaction and fulfillment, the fear being left out as a social outsider and the trauma of being rejected by his lover due to his race are all reasons why Coleman chooses to pass as a Jew. First, witnessing the racial prejudice against his parents and then experiencing racial discrimination first-hand pave the way to his passing. He becomes "two men instead of one, two colors instead of one and therefore possesses a double or a triple or a quadruple personality" (Roth, 2000: 130). Philip Roth shows that Coleman's fears do not elude his victimization; instead they indirectly lead to his own victimization and also to the victimization of the people in his immediate environment. Though there are "gains as well as the costs of jumping over the ethnic fence," tragically, the costs of the victimization of his *family* overwhelm both Coleman and his African-American and Jewish family members. (Pinsker, 1999: 475). For instance, Coleman deprives his mother of the right to meet his wife and his children by passing as a Jew. When Coleman tells his mother that he is going to marry Iris, a Jewish girl who believes Coleman's parents are dead, his mother feels desperate. However, once Coleman explains that his mother will never see her grandchildren since Iris does not know Coleman descends from African American parents, Coleman "perpetuates metaphorically the ritual murder of his mother" (Neelakantan, 2007: 33). Five years later, Coleman allows his mother to see her grandchildren only if she silently sits on a bench by which Coleman would walk with his children. Like Coleman's mother, his wife, Iris, is also victimized by Coleman. By keeping his racial origin as a secret, he deprives both Iris and his children of their birthright. Due to Coleman's made-up persona, none of his children knows their background and they are deprived of the truth.

The fears that trigger Coleman to pass as a Jew do not totally vanish from his life. Instead, Coleman's fears generate new fears. After passing as a Jew, Coleman fears that his secret will be

revealed as a result of some signs. For instance, the birth of his children "brings him to the very brink of giving the whole thing away" (Roth, 2000: 177). However, when there is not a sign of his African-American heritage on his children, Coleman feels relieved and continues to act as a Jew.

Additionally, the process that witnesses the rise of Coleman as a Jew brings forth new political agendas marked by multiculturalism and the postmodern tendency to question the center, especially the Eurocentric values, a tendency that creates its own issues of political correctness. Political correctness becomes almost a new cult with the new fad of the public humiliation of those who fail to live by its decrees. Ironically, Coleman's blending in mainstream society with his new identity fails the moment he fails to be "politically correct." Born as a Black-American, Coleman Silk, then the ex-dean of faculty at Athena College, is accused of racially discriminating against two students who have been absent for five weeks and happen to be black. Taking attendance, Coleman asks: "Does anyone know these people? Do they really exist or are they spooks?" (Roth, 2000: 6). This word, with its double meaning marks the beginning of the personal victimization of Coleman by his Athena College colleagues. Though Coleman does not have the intention of racially discriminating against the students, since he does not even know the ethnic background of these students, still he is charged with racism. In response to accusations, he says "I was using the word in its customary and primary meaning: 'spook' as a specter or ghost rather than using it as an invidious term used fifty years ago," but his colleagues in the academia are so blinded and conditioned by political correctness towards the race issue that Coleman is forced to retire in the end (Roth, 2000: 6).

Coleman's victimization by American history continues with the shifts and turns of the meanings of words. The shadows or ghosts of the meanings of the word "spooks" ironically haunt Coleman like his racial past. Political correctness is closely related with the usage or avoidance of some words. In fact, the political correctness of the 90s starts as a corrective to centuries of discriminatory attitudes such as racism and sexism. "Politically correct language claims that it is a civilizing influence on society, that it discourages the use of words that have negative or offensive connotations and thereby grants respect to people who are the victims of unfair stereotypes" (O'Neil, 2011: 279). In Coleman's case, however, this corrective becomes a means of victimization; it becomes an absurd reversal into its complete opposite, for not only does Coleman know the skin complexion of the students, but also the alleged rudeness of the word "spooks" is no longer available to the ordinary speakers of contemporary English. Though the word lexically does not denote negative a connotation, it brings to surface the *fear* of the resurrection of racist attitudes. "In reality, the obsession of political correctness creates a fear of saying something socially unacceptable" (O'Neil, 2011: 281). In short, like fears that derive from social, political or economic motives, there are also collective *fears* that societies share. Since racism has always been a delicate issue in America and people feel "they live in the heritage of the original racial guilt, the black slavery, the racial segregation," they make Coleman a *scapegoat* as a retribution for a historical sin or guilt, which they try to leave behind by paying homage to the new cult of political correctness. In today's world, Roth shows that people tend to victimize "others" as they see the reflections of their fears in them. Therefore, though nearly everyone believes that Coleman has used the word "spooks" in its first and widely used meaning, even one of the academic staff who is hired by Coleman says: "I can't be with you on this Coleman. I'm going to

have to be with them" (Roth, 2000: 16). In other words, the fear of being socially unaccepted and politically incorrect overweighs not only his gratitude to Coleman but his sense of justice.

The cycle of the victimization process is completed in different patterns throughout Coleman's life. He paradoxically pays for his own *victimization* of his *family and heritage* by inadvertently becoming a victim of society even after his forced retirement when Coleman understands the futility of not only social titles and ranks but also identities, thanks to his affair with Faunia Farley, a thirty-four-year-old illiterate janitor. But the 1990s is not the right time to reject identity politics. Motivated by sexual jealousy and misdirected feminist compassions, Delphine Roux, the colleague who heads the literature department at Athena College, evaluates Coleman's affair as misogyny and sends Coleman an anonymous letter stating: "Everyone knows you're sexually exploiting an abused, illiterate woman half of your age" (Roth, 2000: 38). Roth's juxtaposition of Coleman and Faunia's affair with Bill Clinton and Monica Lewinsky affair also exemplifies that victimization is not fictional and illusory; instead it takes place in our daily lives almost every day and at every level.

For nearly every character in *The Human Stain* the *motive* of victimization arises from *fear*; however, everyone's victimization *process* takes place differently. Ironically and tragically, Coleman becomes a scapegoat those who identify with–victims in order to avenge their own real or imaginary victimization by putting all the blame on Coleman. For instance, Delphine Roux, Coleman's colleague and the head of the Literature department at Athena College, is a lonely French academician, who has arrived in the USA to prove her intellectual capacity to her over-achiever mother and her relatives in Europe by challenging particularly male academicians, puts an extreme effort into destroying Coleman. Being also sexually attracted by Coleman, Roux constantly interferes in Coleman's life and scrutinizes every aspect of his *personal* life even after his forced retirement. Roux hides her own victimization by appearing as a real intellect and a defender of Coleman's victims. Since there is already Coleman to victimize or sacrifice socially, Roux's sense of her own victimization remains veiled from society. By revealing Coleman's affair with Faunia and accusing him of abusing Faunia, Delphine actually abuses Coleman by intruding upon his personal space. In other words, Delphine conceals her real motives while trying to frame Coleman as a racist and a harasser and, therefore, turns Coleman into a scapegoat. However, what makes Delphine a victim while trying to victimize Coleman is her lack of self-awareness and self-evaluation. Although she becomes the chair of the humanities department, she does not know herself as a human being. Surpassing her mother and proving herself only through this way becomes her only life motto; thus, she is not in touch with her inner feelings, her present state and her future.

Coleman's passing as a Jew enables him to see the fake performances of other people around him, especially Delphine Roux. Coleman, the master of performance, disturbs other people faking in his immediate environment because he sees through their bad performance. That is what makes these people feel almost naked in front of him and the major reason why they collaboratively destroy Coleman and/or remain as inactive spectators during this process.

Coleman's punishment, which starts with academics, is completed by a party at the opposite end. Lester Farley is another character that is both a victim and a victimizer like Delphine. Being a

Vietnam War veteran, Faunia's ex-husband Lester suffers from post-traumatic stress disorder and tries to survive after returning to his homeland. However, witnessing the death of his friends in Vietnam War and seeing the futility and pointlessness of war and the postwar policies of American government make his survival process difficult. Lester becomes callous and numb to everything and everyone after his return from Vietnam. He also becomes a threat to Faunia as he cannot forget the death of his children in a fire, which, according to him, is definitely caused because of Faunia's negligence. By both trying to cope with this disturbing thought and trying to adapt to civil life, Lester Farley ends up being a *victim*. However, his psychological quest to identify a guilty person rather than himself and give a face to his mental problems and, therefore, find a little peace leads him to twist his role from being a *victim* to being a *victimizer*. As a result of developing scenarios in his mind, Lester comes to believe that Coleman might be the man with whom Faunia was on the day of the fire that caused the death of his children. In an attempt to make both Coleman and Faunia pay for the death of his children, Lester causes their death in a tragic car accident. Hence, both Delphine and Lester function as agents that victimize Coleman.

In conclusion, in *The Human Stain,* Philip Roth shows how the system marks and stigmatizes human beings due to affinities or dividers such as race, gender or class. Although these are human constructs, every individual falls victim to one or more of these stigmas or "stain"s. Coleman Silk's is a story of irony, for it shows that people, though differing in their motives, end up being a victim to these exactly as they try to avoid them. Not only Coleman, though, every major character in the novel demonstrates grades and shades of being stained by such human constructs that divide and set apart. By presenting victims whose reasons of victimization range from racism, politically incorrect language and behavior to lack of self-evaluation, Roth reveals the fact that the ancient rites of sacrifice and victimization still prevail in modern people's lives, determining still who is socially acceptable or not. The story of social acceptance and ostracism is as old as when the humans created among themselves those that we now refer to as the "other"s.   By centering his novel on the Coleman Silk's tragic victimization ironically for the very reason he tries to avoid throughout his life, Roth successfully mirrors the most horrifying tragedy of modern man, which is being branded as "other."

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DISEMPOWERED 'OTHERS' AND THE FEMALE SOLIDARITY IN SUE TOWNSEND'S *BAZAAR AND RUMMAGE* (1982)

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ABSTRACT

The patriarchal order of the society pushes the woman behind the surface mostly by regarding them as the secondary sex. As a result of this, they are 'othered' through gender and sexuality or economic and social issues, and thus feel repressed because their femininity, sexuality and even individuality are denied in order to maintain only the continuance of the patriarchal order within society. Yet not only men but also women discriminate against the female as 'the other' by inheriting this patriarchal ideology in their consciousness due to the normalisation of the constructed process of othering. Sue Townsend in her play *Bazaar and Rummage* (1982) describes this construction and internalisation of otherness imposed by both men and women. In the play, a group of agoraphobic women try to confront their fears by organizing a rummage sale through which the origins of their illness are explored. Agoraphobia is a symbolic symptom to represent what these women have gone through as a result of the repressive patriarchal order and how the fear of 'outside' – which is regarded as a man's place, not woman's – makes them psychologically crippled since this whole system restricting and oppressing them in so many ways do not allow women to have their own identities and makes them subjected to this system. However in the end, Townsend promotes a female solidarity to heal these women's psychological wounds by going against their fear and anxiety.

Keywords: Othering, imposition and internalisation of the otherness, repressive and inherited patriarchal order, agoraphobia, female solidarity

SUE TOWNSEND'İN *BAZAAR AND RUMMAGE* (1982) ADLI OYUNUNDA KÖLELEŞTİRİLMİŞ 'ÖTEKİLER' VE KADIN DAYANIŞMASI

ÖZET

Ataerkil toplum, çoğunlukla kadını ikincil cinsiyet görerek, onları her daim perde arkasında bırakır. Bunun sonucunda kadınlar, cinsiyet ve cinsellik veya ekonomik ve toplumsal konularda ötekileştirilirler ve sadece ataerkil toplum düzeninin devamını sağlamak için kadınlıkları, cinsellikleri ve bireysellikleri reddedildiğinden kendilerini baskı altında hissederler. Fakat bu sadece erkekler için

geçerli değildir, kadınlar da ötekileştirme sürecinin normalleştirilmesinden dolayı bilinç altında ataerkil ideolojiyi benimseyerek hemcinslerini ötekileştirirler. *Bazaar and Rummage* (1982) adlı oyunda Sue Townsend, kadınların hem erkekler hem de kadınlar tarafından dayatılan 'ötekileştirmenin' oluşturulmasını ve içselleştirilmesini konu edinir. Oyunda, bir grup agorafobik kadın ikinci el eşya satışı – ki bu satış boyunca hastalıklarının sebepleri ortaya çıkacaktır – düzenleyerek korkularıyla yüzleşmeye çalışırlar. Agorafobi, baskıcı ataerkil düzen sonucu bu kadınların neler çektiklerini ve kadının değil de erkeğin alanı olarak görülen 'açık alan veya kamusal alan' korkusunun kadınları nasıl psikolojik olarak sekteye uğrattığının sembolik bir belirtisidir; çünkü birçok yönden kadınları sınırlandıran ve baskı kuran tüm bu sistem kendi kimliklerine sahip olmalarına izin vermez ve kadınlar, bu sisteme maruz bırakılırlar. Fakat oyunun sonunda, Townsend, korku ve kaygılara meydan okuyarak kadınların psikolojik yaralarının iyileşmesi için bir kadın dayanışmasını teşvik eder.

Anahtar kelimeler: ötekileştirme, ötekileştirmenin dayatılması ve içselleştirilmesi, baskıcı ve benimsenen ataerkil düzen, agorafobi, kadın dayanışması

DISEMPOWERED 'OTHERS' AND THE FEMALE SOLIDARITY IN SUE TOWNSEND'S *BAZAAR AND RUMMAGE* (1982)

Sue Townsend (1946-2014) was one of the most popular British writers. She is very well known as the creator of the fictional character Adrian Mole who is "Britain's durably popular fictional, pimple-faced diarist" (Stade & Karen, 2009, p. 488). She began her writing career when she joined writers' group at Phoenix Theatre in 1975. Until she became a popular writer, she went through many hardships. She left school at 15 and worked various jobs as a factory worker and a shop assistant, but at last she achieved a successful career as a writer. Yet her health failed her. In 2001 she became blind after many years struggle with diabetes and she died of a heart attack in 2014. Her first novels are *The Secret Diary of Adrian Mole 13 ¾* (1982) and its sequel *The Growing Pains of Adrian Mole* (1984), and these novels are followed by other sequels of Adrian Mole. These books made her a very popular writer and are very remarkable in that they mark many important issues in Britain by reflecting the social context through the maturation of Adrian Mole beginning from Margaret Thatcher period – to Tony Blair period ("Sue Townsend," 2014).

Before analysing the play, it is necessary to point out the general atmosphere of the 1980s briefly. As mentioned above, she began to write during Thatcher period. She reflected social conditions resulting from Thatcher's policies of privatization and monetarism, especially in Adrian Mole series. Like Townsend's plays, many plays of the 1980s reflected "political issue of the day in a recognisably explicit way – as personal satire of parliamentary and leading establishment figures in all kinds of dramaturgical form" (Milling, 2012, p. 70). In addition to these plays, theatre also had a great impact of Thatcherism because there is "a shift away from public subsidy to corporate sponsorship, a transformation of the Arts Council from an independent agency to an instrument of government" (Billington, 2013) because it is seen as an investment to satisfy the capitalist means of Thatcherite policies. Yet in the 1980s, despite "hard economic times and the reduction in the performance of new

writing" (Peacock, 1996, p. 148), many women writers succeeded to take part in mainstream especially with the support of Royal Court Theatre such as Sarah Daniels, Sharman MacDonald, Winsome Pinnock, Sue Townsend, and Timberlake Wertenbaker. Also there was an increase in women's theatre groups such as Black Mime Theatre Women's Troupe, Clean Break, Imani-Faith, Monstrous Regiment, Siren, Red Ladder, and Women Theatre Group. As it is seen, with increase of women writers and woman's theatre groups, they pointed out social conditions more from women point of view, especially working class women like Carly Churchill's *Top Girls* (1982). It was both the result of the feminisms which emerged in the 1970s as liberal, radical and socialist feminisms and the result of an election of a woman Prime Minister. As Michelene Wandor (2005) states, although these feminisms emerged during the 1970s have different approaches, they aim to "bring about some sort of change in the position of women ..., challenge both the idea and the fact of male dominance ..., assert the importance of self-determination for women" (p. 133). In this period, as it is seen, they attack the patriarchal structure of society degrading women as a secondary sex.

Sue Townsend's *Bazaar and Rummage* which was performed in the Royal Court Theatre Upstairs in 1982, deals with a group of agoraphobic women and two social workers caring for them. It explores their relationships with each other and their subjected positions in male-dominated social and cultural system. Before beginning the analysis of the play in terms of construction and internalization of otherness, what the title of the play means in terms of these women's lives and also the significance of agoraphobia are necessary to be pointed out. Oxford Dictionary defines bazaar as "a fundraising sale of goods" or "a large shop selling miscellaneous goods" and rummage sale as "a jumble sale" which is "a sale of miscellaneous second-hand articles, typically held in order to raise money for a charity or a special event". These agoraphobic women in the play go through some tough experiences in life and as a result of their traumas, they become psychologically damaged. This title manifests that their memories, hidden desires and fears are put up for sale at this bazaar. They put on sale what they have gone through to be saved from claws of these fears and memories in order to move on their lives standing on their own feet. So bazaar and rummage sale will become turning points for their lives.

Agoraphobia is a psychological syndrome and it "means 'fear of open spaces,' but is more appropriately described as a fear of being anyplace where one might feel alone and vulnerable to fear and panic" (Capps & Ochs, 1995, p. 3) hence they feel much safer indoors rather than outdoors such as home. As Vladan Starcevic (2005) states, "just being able to escape is for many agoraphobic patients of crucial importance and is also the main criterion that distinguishes between 'safe' and 'unsafe' situations" (p. 25). They feel secure only in their 'safe' zones and mostly avoid other places, even other activities except their daily routines. Besides, Isaac M. Marks (1987) affirms that "At least two thirds of agoraphobics are women, and most develop symptoms after puberty, usually between age 15 and 35" (p. 291). So it seems that most of the agoraphobics' being women results from social and cultural norms of male-established-social system. This association of women with agoraphobia is because of "the similarity between symptoms of agoraphobia and stereotypical female sex role. From this perspective, the socialization of stereotypic feminine behaviour – helplessness, dependence, unassertiveness, accommodation – contributes to the development and maintenance of the characteristics of

agoraphobia" (Capps & Ochs, 1995, p. 2). It reflects social and cultural oppression over women leading to such a psychological syndrome.

As it is seen, the agoraphobia and the title is functional in this sense and they help to reveal patriarchal oppression over women, the 'othered' position of women within "the order of (man's) discourse" (Irigaray, 1985, p. 88) by both man and women and their struggle to cope up with this repression through putting their 'hidden' or 'fearful' stuffs on sale to be saved from them. And this paper aims to analyse the construction and internalization of otherness imposed by both women and men, and Townsend's attempt to establish a female solidarity in order to create awareness within society.

Judith Butler (1988) asserts in her article "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory" that "gender is in no way a stable identity or locus of agency from which various acts proceede (sic); rather, it is an identity tenuously constituted in time – an identity instituted through a *stylized repetition of acts*" (p. 519, italics in orig.). She emphasises the 'performative' aspect of gender, which is not inherent but constructed by being acted over time. It is shaped through the experiences and become ingrained within the society, and internalised as 'normal.' From a social constructivist perspective, "Girls are not 'naturally' feminine, nor boys 'naturally' masculine. These are learned behaviours" (Giles & Middleton, 1999, p. 39). Over time, these roles are 'performed' and are assumed as normal behaviours, as Butler (1988) says, "gender is an 'act'" (p. 528). In the play *Bazaar and Rummage,* it is seen that Gwenda, who is an ex-agoraphobic and works as a social worker to help people with the same illness, is attributed to a 'feminine' role representing a traditional type of woman who is expected to be obedient to her father and husband, which is understood through her remarks, "always do your master's will, even though you may be very tired or hungry. … It's kept me in good stead, service first self second" (p. 43). Womanhood, according to her, is all about a relationship between master and servant. Yet she is not aware of her situation as a servant in this relationship and normalises this as if it is something to be proud of, which is a manifestation of internalised otherness. Besides, her resemblance of the femininity to master-servant relationship displays that women are colonized in a way, which manifests a parallel to post-colonial racial issues, because "both patriarchy and imperialism can be seen to exert analogous forms of domination over those they render subordinate" (Ashcroft, Griffiths & Tiffin, 1998, p. 101). Like gender, "'race' is not biologically given but a linguistic construct that functions to mark symbolically difference and 'otherness'" (Giles et al., 1999, p. 35). Gwenda is othered through gender and she others the black, as she says:

I'm sure that's why I'm quite without racial prejudice you know. *Golly, Wog* and *Nigger* were always my favourites … What lesson did Squire Gordon teach Black Beauty? You must never start at what you see, nor bite nor kick, nor have any will of your own … That was more or less what my father taught me. (p. 43, emphasis mine)

These words in italics (*Golly, Wog* and *Nigger*) are racially discriminatory. Even if she does not think herself racially prejudiced, in fact she is. However, the important thing here is that she resembles herself to the black person in terms of their shared duty. It reflects that even the 'othered' one as a woman marginalises 'the other,' a black person. This othering process for both women and blacks is

always repeated and taught in Butler's sense, and thus forms dichotomous gender and racial identities. So gender is "a constructed identity, a performative accomplishment which the mundane social audience, including the actors themselves, come to believe and to perform in the mode of belief" (Butler, 1988, p. 520) like Gwenda who normalises this othering process for herself as a woman and for the black people.

It is also important that Gwenda is an ex-agoraphobic. After the death of her father whom she looks after for many years because of his illness, she heals. Bell-Bell, who is "an obsessionally clean agoraphobic" (Townsend 40), remarks that "you felt free because your father died" (p. 57), which shows that Gwenda heals because she frees herself from the patriarchal oppression keeping her at home. As Townsend states in the Introduction, "*Bazaar and Rummage* is also about the nature of 'caring' and the sometimes parasitic stranglehold that carers have on those they are supposed to be caring for. Who needs whom?" (p. xii). Gwenda heals from her agoraphobia but she as a social worker prevents these people from healing that she has gone through because she needs the company of these people to spend her time and to satisfy her ego, since she is alone herself. As a woman, she is othered by the patriarchal society and now she others these women to keep them in her own control. So it is not only men but also women who construct these gender dichotomies by othering. Thus, Townsend attempts to express how women subjectivity is repressed by men and women alike and she indicates this condition through her disempowered others.

Becoming 'the other' is not only restrained to gender or race but also women are othered sexually. As Luce Irigaray (1985) asserts, femininity "is never defined with respect to any sex but the masculine. . . . The 'feminine' is always described in terms of deficiency or atrophy, as the other side of the sex that alone holds monopoly on value: the male sex" (p. 69). It is as if women sexuality has no existence. This male-dominated system ignores femininity to maintain its sexual superiority by having the Phallus. Yet it needs a binary opposition to define itself against, in order to sustain its domination. To be able to achieve their aim, they make femininity silent and absent because within the patriarchal discourse, it is there only to represent the masculine. The female subjectivity is constructed through being the sexual "other" to the male. Jacqueline Rose (1985) states that "woman is not inferior, she is subjected" (p. 44) both to and by male-dominated system, therefore "The absolute 'Otherness' of the woman . . . serves to secure for the man his own self-knowledge and truth" (p. 50).

Susan Carlson (1991) states that "a character's affirmation of her personal or political self grows out of a rediscovery or confirmation of her sexual nature" (p. 246). Sexual nature, the body is associated with discovery of the self, the subjectivity. It can be construed that subjectivity and sexuality are intertwined in that the body embodies certain cultural meanings, as Butler (1988) puts it very well, "bodies get crafted into genders" (p. 525). Subjectivity is reconstructed over the body. In *Bazaar and Rummage,* it is observed that there are sexually repressed bodies so that they cannot discover their own selves. Katrine, who is an agoraphobic old songstress, says in the play that "I don't like sex. . . . I'm repressed" (p. 48). Indeed, her identity is repressed within established norms of society which puts women into already-shaped-forms as an obedient, passive, subservient housewife, mother, or daughter. Irigaray (1985) also affirms that "the man, by virtue of his effective participation in public exchanges,

has never been reduced to a simple reproductive function. The woman, for her part, owing to her seclusion in the 'home,' the place of private property, has long been nothing but a mother" (p. 83). These stereotypical roles relegate women into 'home' and restrict her participation into every level of society by silencing her femininity and her subjectivity. Katrine's inability to discover her sexuality shows her inability to explore her female subjectivity. She is so passive that she cannot do anything without her husband Maurice, who enhances her agoraphobia by making her afraid of outside:

Maurice tells me all the news; all about the riots and the muggings and the rapes and the old people being murdered and the blacks kidnapping white women and all the little kiddies that's molested by the perverts and the animals that's tortured by teenagers and the multiple crashes on the motorways and how people have been trapped inside their cars and been burnt alive. (p. 78)

Maurice locks Katrina into the house to protect her from the darkness of outside yet this situation forms a perception that women are not safe outside and they need the protection of a man. That means "the 'female' is enclosed within the male narratives of realism, is most commonly defined in relation the male 'subject' (as wife, daughter, etc.), is unable to take up a subject position" (Aston, 1995, p. 37). The feminine role and position within society are defined by the male discourse and the female struggle to achieve its own subjectivity is restrained by this discourse. Women are not allowed to establish their own identities through "exclusion from male cultural, social, sexual, political, and intellectual discourse" (Dolan, 2012, p. 3). All of these discourses reduce women into submissive and inferior positions by ignoring their existence. Elaine Aston (1999) states that "subjectivity is recognized as problematic for women, who are required to participate linguistically, socially, culturally, etc., in a system that constructs them as marginal and alien" (p. 9). However, as mentioned above, the otherness of women is not only constructed by men but also by women who has inserted male discourse and acted according to this discourse. In the play, Gwenda has internalised male discourse and her performative role as the 'feminine.' She says that "what this country needs is more men like Daddy. Capital punishment in schools. Teenagers in the army, fathers working and mummies at home" (p. 80). Townsend not only criticises the patriarchal system through her characters but she also critiques women's own discourses about themselves to create an awareness of their exclusion from social, cultural, economic and intellectual domains and of their silence or preferred silence within the male discourse.

In the last part of the play, Townsend introduces a woman police constable who is also afraid of the public like the other characters. She is a functional character in that she reflects how women are afraid of society itself which others them in various aspects. It points out that women are excluded from society because of a perception of their being a second and inferior sex, and it supports this patriarchal idea that women must remain at home because "The streets aren't safe for women" (Townsend, 1996, p. 79) but the streets are for men. This dichotomy between female and male participation in social life is an agent for men to define their masculinity and male identity because in Lacanian sense, "For women to 'be' the Phallus means, then, to reflect the power of the Phallus, to signify that power, to 'embody' the Phallus, to supply the site to which it penetrates, and to signify the Phallus through 'being' its other, its absence, its lack, the dialectical confirmation of its identity" (Butler, 1990, p. 44). Male needs female

opposition to construct his identity through "the denial of the subjectivity of women" (Braidotti, 1994, p. 235). They treat women as "waste, or excess, what is left of a mirror invested by the (masculine) 'subject' to reflect himself, to copy himself" (Irigaray, 1985, p. 30). By excluding women from social life, men forms "a male sex as the sole possessor of subjectivity" (Braidotti, 1994, p. 236) in all social domains. In *Bazaar and Rummage,* this woman police constable is presented to define the patriarchal society which frightens women because as Gwenda says "no decent God-fearing woman can walk the streets without being molested" (p. 81). Even the police constable who is expected to control the public and protect the people cannot do her job because she is a woman and is always under the threat of men in the streets as a sexual and inferior object, since women are "commodified, objectified, and positioned as objects of consumption" (Hoeveler & Schuster, 2007, p. xi). There is always a male gaze following the women. As a result of this, women never feel safe and they try to find 'safer' domains to get away from public which they characterise as a male domain. This actually leads them to hold on to their agoraphobia more tightly.

As Townsend (1996) states, "agoraphobia is only an outward symptom of other deeper problems. And, something more sinister perhaps, it often suits husbands and children to have their wives and mothers at home all day every day and if the sufferer talks about seeking a cure this will be seen almost as an act of betrayal" (p. xiii). As it is seen in the play, there are some reasons for keeping these women at home. These can be their husbands or friends or some past memories having locked them into the house. Through their stories, it is understood that besides their being othered, women are silenced or prefer to be silent. In the play, Margaret becomes agoraphobic as a result of what she has gone through. She is raped by a family member and cannot tell even her mother but just cries for "a sign that would tell everybody what had happened" (p. 91), and she cannot tell because "our mum thought the sun shone out of his scrawny ass" (p. 91). She prefers to be silent because no one probably believes her. Her rapist throws half a crown to her as if she is a prostitute. She is objectified and is just used to satisfy men's desires. Irigaray (1985) describes women's condition very well by saying "women is traditionally a use-value for man, an exchange value among man; in other words, a commodity. . . . Women are marked phallicly by their fathers, husbands, procurers" (p. 31).   Silent and passive femininity, and motherhood are thrusted upon her and she is marked as a commodity, a 'use-value' for man. Since it is also incestuous, it has traumatic impacts on Margaret causing her to confine herself to the house for 15 years. Rosi Braidotti (1994) argues that women are represented "as body, sex, and sin" (p. 235). They are pushed into these roles by the patriarchal figure who thinks he can invade the 'body' as a manifestation of his power, so it is not only the fulfilment of male desires but also the symbol of patriarchal hegemony and power over the female body.

The othering process of women is not only constrained with gender and sexuality, but also economy. Women are economically othered as well. As Simone de Beauvoir (1956) states in her *The Second Sex*, "Man-the-sovereign will provide woman-the-liege with material protection and will undertake the moral justification of her existence; thus she can evade at once both economic risk and the metaphysical risk of a liberty in which ends and aims must be contrived without assistance" (p. 20). Material protection is understood as a male domain. Man is a breadwinner outside whereas woman is a housewife inside taking care of the needs of both husband and children. This discourse of man

"perpetuates the subjection of woman" (Irigaray, 1985, p. 104). In the play, Katrina totally relies on her husband economically as she says: "I'm not used to money, Maurice does all that for me. I don't even use a purse any more" (p. 77). She has no individual autonomy to decide for herself but she depends on her husband for everything. She does not have her own independent individual identity. And she accepts it as something normal. She wants everything to be given to her readily rather than struggling to achieve them. As a representative of patriarchy, Maurice does everything for her by using her as a mirror to reflect himself as the superior one who is capable of doing everything. Thus her femininity as well as his masculinity are "constructed with a reference to a male sign" (Rose, 1985, p. 43). Katrine represents women who conform to the norms of the system by assuming passive and submissive female role. In Lacanian sense "women reflect that masculine power and everywhere reassure that power of the reality of its illusionary autonomy" (Butler, 1990, p. 45) and Maurice needs this to construct his masculine identity, because it is a way to manifest their power over women.

As Irigaray (1985) states "Women's social inferiority is reinforced and complicated by the fact that woman does not have access to language, except through recourse to 'masculine' systems of representation which disappropriate her from her relation to herself and to other women" (p. 85). Man's discourse shapes norms and roles within society. Because the system is male-dominated, women are objectified and commodified through the male discourse within language, which has maintained the subjection of women throughout history. Due to this, women always find it very hard to express themselves or they are made silent and repressed not to speak openly; thus they are relegated into subservient roles and positions. As Butler (1988) describes, "to be a woman is to have become a woman, to compel the body conform to an historical idea of 'woman', to induce the body to become a cultural sign, to materialize oneself in obedience to an historically delimited possibility, and to do this as a sustained and repeated corporeal project" (522 "Performative Acts").

In the play, these agoraphobic women come together to be saved from their hidden desires and fears at the bazaar by putting their stuffs on sale. In a way they come to break away with this oppressive system locking them into home by means of creating awareness about formation of feminine and masculine roles and about how women internalise and normalise this othering process through male discourse. Townsend demonstrates not only the othering process of these women within society but also makes an attempt to bring them together in order to make them as a part of society which excludes them as a second and inferior sex. At the end of the day when Gwenda leaves them all alone, they panic and cannot go outside, because they are afraid of the public yet as Fliss states, "we're the public, aren't we? . . . Why should be forced to stay at bloody home? . . . We'll be alright if we keep together" (p. 97-98). She, as a voice of the writer, promotes the solidarity of women to overcome their problems or any obstacles in front of them. Even if they are not cured of their agoraphobia, they all go out together like a team, which is a kind of hope for them to take over their own life rather than depend on their husbands, children or social workers to run their lives.

In conclusion, *Bazaar and Rummage* deals with repressed bodies and selves. These agoraphobic women try to handle their inadvertent bodily reactions to affirm their selves yet they are trapped within "the order of (man's) discourse' (Irigaray, 1985, p. 86) so they cannot step out of it easily.

Disempowered 'Others' and the Female Solidarity in Sue Townsend's *Bazaar And Rummage* (1982)

Sue Townsend promotes "the recovery of the self through the body" (Butler, 1988, p. 521) because the body "is a materiality that bears meaning" (p. 521). When they are able to control their bodies, then they are capable of constructing their own selves out of male discourse, which is adopted by both men and women. In the end, they come together "to reclaim their bodies and their selves" (Carlson, 1991, p. 247). Despite their troubles and painful experiences making them crippled, they try to be a part of a community by preparing this rummage sale and thus they form a female solidarity in the end of the play, which promotes hope for the future of women. Like her female contemporaries such as Sarah Daniels, Sharman MacDonald, and Timberlake Wertenbaker, Townsend deals with gender, sexual and economic othering of women and reclaims their denied subjectivity and sexuality through her disempowered others.

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JAMES JOYCE ON ART, POETICS AND PORNOGRAPHY

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ABSTRACT

James Joyce, in his *A Portrait of the Artist as a Young Man*, elaborates on the definition of art and illustrates what he had in mind about proper and improper art. Questions of art, poetics and pornography had been central to his mind for a long time. As early as *Portrait of an Artist,* he quotes Aquinas on the subject of "proper" and "improper" art. Proper art has to do with aesthetic experience, which is static, and it doesn't move the audience/reader to anything. It is aesthetic arrest. Although his theory is largely built upon Aristotle and Aquinas, Joyce, as a modernist, "turns his mind toward unknown arts" using the figure of Dedalus as his pioneer and creates a system which he will best examine and apply in his later work such as *Ulysses* and *Finnegans Wake*. This paper will focus on Joyce's ideal model of art as mimetic and static and discuss the validity of the proposition today where everything is so pornographic (i.e. kinetic and diegetic).

Keywords: James Joyce, *A Portrait of the Artist*, aestheticism, Joycean poetics.

JAMES JOYCE ON ART, POETICS AND PORNOGRAPHY

A Portrait of the Artist as a Young Man (1916) is Joyce's famous semi-autobiographical novel written to transform his manuscript of *Stephen Hero* into a totally experimental narrative style. The protagonist Stephen Dedalus reappears in *Ulysses* after these two books. "Joyce's early fiction", as Riquelme states, "moves from the episodic fragments of *Stephen Hero*, through the realistic stories of *Dubliners*, to the discontinuous narrative and flamboyant narration of *A Portrait*. The shift is from either fantasies or seemingly objective, realistic presentations to recollections or other moments of mental activity, structured like memories, that mingle the imaginative and the ostensibly objective in ways that enable a judgement and movement forward" (2009: 111).

A Portrait can be taken as the outline of his succeeding masterpieces *Ulysses* and *Finnegans Wake*. Besides being a Künstlerroman written in modernist style as a literary portrait of a man who wishes to be an artist, it can also be taken as Joyce's treatise on art and esthetics.

As a revolutionary writer Joyce showes almost all the symptoms of modernism in art. Best and Kellner give us a good summary of the main aspects of modernism. For them "Modernism took shape as a tendency in the arts that articulated new artistic styles and techniques and new ideologies about the function of art and the role of the artist in society". Modernist art sought innovation, novelty, and contemporary thematic relevance, rejecting tradition by negating old aesthetic forms and creating new ones. A Primary characteristic of modernism is its belief in the autonomy of art, involving an active attempt by the artist to abstract art from social ideology in order to focus exclusively on the aesthetic medium itself. Belief in art for art's sake and the autonomy of art ultimately decentered the aesthetic project from representation and the imitation of reality to a concern with the formal aspects of art. (Best& Kellner, 1997: 126) Hence we have Cézanne, Proust, Picasso, Pound, Baudelaire, Joyce etc. The common point of modernists is their rejection of tradition and therefore problematic relationship with history, their preoccupation with the present moments, and their obession with innovative styles.

Joyce today however is not a writer who is categorised as modernist only. He is, for many literary scholars like Ihab Hassan, the creator of the monumental texts of the postmodern. Hassan, in *The Postmodern Turn* (1987) refers to Joyce's *Finnegans Wake* as the pionneer of postmodernism.

However, the poetics of Joyce, his understanding of a work's artistic purpose owes, quite suprisingly, a lot to Aristotle and Aquinas.

Towards the end of *A Portrait*, Stephen defines art as "the human disposition of sensible or intelligible matter for an esthetic end" (207). By "esthetic end" he means "beauty", and to clarify what he means by beauty and the aim of art, he refers to Aquinas and Aristotle. The theoretical formulation of Joyce's aesthetic rigidly followed Thomistic principles neglecting the metaphysical (i.e. Catholic and teleological) aspects of them. His understanding of poetic composition, on the other hand, followed Aristotelian poetics neglecting the didactic and moralistic views of them. Joyce, we might say, was the agnostic Aquinas and amoral and sceptic Aristotle of the 20th century who fictionalized himself as the reincarnation of Dedalus, the inventor artist of Greek mythology. When we open *A Portrait*, the first thing we see is a sentence in Latin: "*et ignotas animum dimittit in artes*: and he turns his mind into unknown arts". This line is from Ovid's *Metamorphoses* where it refers to Daedalus, the great master craftsman who fashioned the labyrinth in Crete. King Minos, the ruler of Crete, tries to keep Daedalus as a kind of serf, but he determines to fly from Crete with his son Icarus. So Daedalus turns his mind into unknown arts, makes two sets of waxen wings, and they do fly. The opening motto, then, refers to Joyce's decision to make wings of art. Icarus flew too high, the wax on his wings melted and he fell into the ocean. But Daedalus did not fall. Joseph Campbell states that "Daedalus escaped from Crete to the mainland, Joyce escaped from the provincial culture of Ireland to its great mainland source. He also flew from the symbolism of the Roman Catholic Church to the universals that Jung calls the 'archetypes' of which Christian imagery is an

inflection. He escaped from his own spiritual provincialism into the total humanity which is our deep shared heritage." (2004: 8-9)

In *A Portrait*, after defining art as "the human disposition of sensible or intelligible matter for an esthetic end", Stephen subdivides it into three forms progressing from one to the next:

These forms are: the lyrical form, the form wherein the artist presents his image in immediate relation to himself; the epical form, the form wherein he presents his image in immediate relation to himself and to others; the dramatic form, the form wherein he presents his image in immediate relation to others (213).

It is the dramatic form of art; that is, mimesis and not diegesis (two terms contrasted by Plato in *The Republic,* Book III) which is the highest stage of artistic creation. Contrary to Aristotle who considered epic as the highest form by virtue of being a mixture of diegesis and mimesis, Joyce puts mimesis, the dramatic form at the highest level:

The esthetic image in the dramatic form is life purified in and reprojected from the human imagination. The mystery of esthetic, like that of material creation, is accomplished. The artist, like the God of creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails" (214-215).

"It is the highest form because the artist finally refines himself out of existence, impersonalizes himself, so to speak." (214) This deistic view of artistic creation, as we know it, is what Joyce proposed and outlined in *A Portrait* and then applied in *Ulysses* and *Finnegans Wake* by his technique of direct interior monologues and/or stream of consciousness.

As Block states "clearly the classical two-fold end of art, to instruct and delight, has no place in Joyce's critical theory. Practical morality goes the same way as political propaganda, and art is justified completely on the basis of sheer aesthetic pleasure *per se*" (1950: 179). After defining art and subdividing it into its kinds, he develops his discussion with the aim of art. For Joyce the key element which makes art genuine is its ability to "arrest". In this respect we might say Joyce differs from the avantgarde modernist "art for art's sake" dogma and creates his own by the formula of "art for arrest's sake". Stephen in A *Portrait* interprets the Aristotelean concepts of pity and terror so as to explicate what he means by "arrest":

Pity is the feeling which arrests the mind in the presence of whatsoever is grave and constant in human sufferings and unites it with the human sufferer. Terror is the feeling which arrests the mind in the presence of whatsoever is grave and constant in human sufferings and unites it with the secret cause. (204)

Then he elaborates more on the term "arrest" by adding:

You see I use the word *arrest*. I mean that the tragic emotion is static. Or rather the dramatic emotion is. The feelings excited by improper art are kinetic, desire or loathing. Desire urges us to possess, to go to something; loathing urges us to abandon, to go from something.

The arts which excite them, pornographical or didactic, are therefore improper arts. The esthetic emotion is therefore static. The mind is arrested and raised above desire and loathing. (204-205)

This esthetic arrest, as Campbell aptly notes, is like Dante first seeing Beatrice opening his third eye. *A Portrait* follows the example of Dante in *Vita Nuova* and *The Divine Comedy* (2004: 19).Pornographic art is art that excites desire. It is not proper art. Campbell here illustrates it with an example: If you see a picture of a dear old lady and you think 'What a lovely old lady! I'd love to have a cup of tea with her' –that is pornography because you are exciting desire for a relationship to the object. Or you open a magazine and see a picture of a refrigerator and a beautiful girl standing beside it and smiling you think "I would love to have a refrigerator like that". This is pornography. The language of all commercials is pornographic in that respect. Improper art as such excites desire for the object depicted; our reaction then is not a reaction to the artwork itself. For Campbell, another type of improper art is art critical of society, art in service of sociology. In that respect we might call Orwell's dystopic fiction pornographic as well. Such art excites loathing and Joyce calls it "didactic art". The writer of didactic art is a didactic pornographer.   For Campbell, then, most of the novels since Zola's time are didactic pornography. The esthetic experience as implied by Dante's seeing Beatrice opening his third eye is a kind of waking. This waking can be reached by only a specific type of construction in an artwork.

The esthetic end of the static art is beauty. For Stephen,

Beauty expressed by the artist cannot awaken in us an emotion which is kinetic or a sensation which is purely physical. It awakens, or ought to awaken, or induces or ought to induce, an esthetic stasis, an ideal pity or an ideal terror, a stasis called forth, prolonged, and at last dissolved by what I call the rhythm of beauty (206).

Joyce's keenly developed poetics then takes on the discussion of the structure of a genuine artwork which is capable of presenting beauty. Here he refers to Aquinas's definition of beauty: "*Pulcra sunt quae visa placent*/That is beautiful the apprehension of which pleases." (207) Three things are needed for beauty, *integritas*/wholeness, *claritas*/harmony and *quidditas*/radiance.

Wholeness means that the thing rendered is to be seen as one object set off from everything else in the world.   (Campbell, 21) The artwork becomes a unique thing adding its existence to the world as a thing it is and not any other thing.   Harmony means coherence and unity, the rhythm of beauty. The radiance means that once the work of art is well achieved, when the object in its wholeness and harmony is fortunately rendered, it fascinates. If it is a radiance that does not overwhelm you, we call it beauty. But if its radiance overwhelms you diminishing your ego that you are in an almost transcendent rapture, this is sublime. (22)

The whole function of the artwork, says Joyce, is to hold you to that rhythmical arrangement. Then you see that it is that thing which it is and no other thing. You witness the quiddity/essence of art. In this type of experience you are not moved with desire, fear or

loathing.You are simply held in "esthetic arrest" by the beautiful accord. Pure object, that is the artwork, turns you in to pure subject. You are simply the eye, the world eye, regarding beyond desire and loathing just as God beholds the world on the seventh day. (22) Didacticism for Joyce is not necessarily teaching. It is putting forth a program, imposing an ideology. For Joyce, great art does not instruct. Great art only radiates, it does not teach a lesson. The term esthetic means having to do with the senses. What the artwork does is present you with a balanced organization, and while you are looking at it in esthetic arrest, for a moment you are in balance and breakthrough to transcendence. This is not instruction. This is revelation; in other words, "epiphany". (Campbell, 278)

The concept of epiphany in art is the great invention of Joyce. By an epiphany he meant "a sudden spiritual transformation whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself". When we examine the concept of epiphany with a closer look we see that the incident or the object can be insignificant, but the experience has to be a significant, awakening, transforming one. There is also an abruptness in the incident, obviously the thing causing the experience of epiphany is not a process, time does not flow there, and it is fixed, because the transformation is a sudden one. As a result epiphany or the poetic revelation should be experienced and analyzed synchronically. The distinction between past, present and future is nullified in epiphanies. If we put it in Virginia Woolf's terminology, they are "moments of being". As Sciralli notes: "For Joyce a conversation overheard on the street, a gesture that a person might make unawares, an event in which he himself had participated –all might reveal in an instant some insight into a larger reality of which it was a part, if perceived with a keen selective faculty. Joyce believed that it was for the man of letters to record these epiphanies with extreme care, seeing that they themselves are the most evanescent of moments." (1989: 45). The artist's task is to depict these moments and present them in a language and form which are suitable for the task. Epiphany is a part of an object or an event so characterized by the artist as to express much more than that which meets the eye (Shiralli, 46). Since epiphany is not a kinetic, didactic project then the writer of epiphanies is not writing "something". He is just purely writing. This is how, with reference to Roland Barthes we might say, "the verb to write becomes intransitive" in modernist fiction. (Barthes in White: 2000: 37-38). This is how we might approach Joycean texts as "writerly texts". Or, to put in Umberto Eco's words as "open works". Kinesis means movement. We like to be moved, in traditional realist fiction the action moves from one point to another, time is perceived as chronological and events happen in the domain of causality. For Joyce this becomes pornography since in pornography the key is its ready-made images. Pornography does not seek the exaltation of intellectual faculties, but pursues the ones related to the body, the materiality. Pornographic imagination as Sontag states, results from pornographic works which distort reality and imagination through the manner in which they are shown and through the fact that pornographic imagination prefers ready-mades. (Sontag, 2009: 35) In this respect, texts which are delivering direct messages, putting forth specific programs or imposing certain ideologies in a mode which pacifies the reader with their

ready-made images are for Joyce the opposite of genuine art, they become pornography; or, in Barthes's terms, they are readerly texts.

Umberto Eco in *The Open Work* notices that *Finnegans Wake* is its own poetics. We can say this for *A Portrait* and *Ulysses* as well. For Eco, "In modern art, from Romanticism to our own day, poetics has not been only considered as a project aiming at the production of an artistic object. On the contrary, it has become art's main subject matter, its theme, its reason d'étre. Works of art have become treatises on art. Poetry of poetry, poetry about poetry. Mallarmé wrote poetry to discuss the possibility writing poetry. Joyce wrote novels to discuss the possibility of writing novels. A cubist painting is a discourse about the possibilities of a new pictorial space. For Eco, there are some tendencies in contemporary art:

1- The work of art becomes the concrete enunciation of its own poetics (and of all the theoretical problems that a poetics generally and, more or less consciously entails: a vision of the world, a notion of the function of art, an idea of human communication, etc)

2- The most relevant way of approaching a work of art is to acknowledge the procedures that it exemplifies

3- These procedures can themselves be reduced to a model and therefore to an abstraction. Since they can be both described and explained. As a result, there willno longer be any need to speak of a beautiful or ugly work since the success of the work will have to do solely with whether or not the artist has been able to express the problem of poetics he wanted to resolve (1989: 169-170).

Joycean poetics on stasis and radiance, harmony and wholeness in an artwork is based on the concept of epiphany. It is both the content and the form of his art. Parallel to what Eco states, Joyce, by epiphanies both proposes a procedure and exemplifies it through the artwork. *A Portrait* thus becomes the concrete enunciation of its own poetics. At the end of each of *A Portrait*'s five parts, Joyce uses the elevated language to suggest that Stephen achieves a momentary insight and intensity through a transforming experience: his communion with nature and his fellow students after complaining to the Rector at the end of Part I; his sexual initiation in the encounter with a prostitute at the end of Part II; his post-confession, pre-communion peace at the end of Part III; his commitment to art climactically presented as an encounter with an idealized woman at the end of Part IV; and the exclamations about hopes for the future in mythic and racial terms at the end of Stephen's journal. Joyce narrates the story of Stephen by abandoning narrative continuity to make moments that are separated in time contiguous in the narration. (Riquelme, 2009: 116-117)

What is the relevance of Joycean poetics today? How can Joyce, the incruable innovator of modernism be also the pioneer of postmodernism? It is known to most of us that Ihab Hassan puts Joyce's *Finnegans Wake* at the center or the very basis of postmodern fiction in his essays on postmodernism. And he is right doing so, since Joycean fiction involves parody, pastiche, self-referentiality, fragmentation of word and image, open-ended narrative, and multiple points of view. (Attridge, 2009: 1) Joyce takes the name of Dedalus to underline his

tendencies in turning his mind into unknown arts. He wanted to be an inventor of styles. His experimentalist fiction has been a headache to us all. He was such an incurable experimentalist that after *Ulysses* and *Finnegans Wake* we can tell whether there are any untried, undiscovered expressions in writing left. However, although he was a modernist, inventor of styles and experimental narratives Joyce owes his modernism to his deep connection to the classicists like Aquinas and Aristotle. In this attitude, he reminds us of T.S. Eliot, the other modernist who insisted on the importance of tradition. Both writers acknowledged the importance of tradition on one hand, and tried to approach to past, present and future synchronically on the other. As he makes Stephen say in *A Portrait*: "This race and this country and this life [had] produced [him]" (170). Joyce's extraordinary fidelity to past time thus means that the ideas he presents in his books are not those of the modernist avant-garde. He does not suffer "the dissolution of sensibility". That's why he was praised by T.S. Eliot for his rewriting of myth in *Ulysses* as a modern text.   It is through his style that modernism is implied. The roots of *Ulysses* are in *A Portrait* in every phase of the soul its own special language; *Finnegans Wake* is a logical conclusion from that premise. For Butler, a futurist modernism without past and without future was not Joyce's purpose. It is the synthesis of the past and present, rather than a merely ironic juxtaposition of the classic and modern that seems to be the one of Joyce's most distinctive achievements. (2009: 77) Memory is never just personal in the novels of Joyce. It is always also cultural and historical.

To conclude, Joyce had written his own poetics, his ought and ought not to be's and opened new horizons for the fiction which came after. His use of the cinematic technique of montage, his concept of time and space, his way of reincarnating past, history and myth in his texts in the form of parody and pastiche, his understanding of intertextuality, his revolutionary treatment of language, self-referentiality are today the underlying features of postmodern fiction as well. "His stylistic diversity enshrines an essentially relativist attitude towards the truthful depiction of reality." (Butler, 2009: 69)   We might say that Joyce created his poetics as a new but absolutely Einstenian universe, he imagined a chaosmos of art for us and presented a new ontology for the contemporary fiction. Since then he has remained behind, beyond or above his handiwork, invisible, refined, out of existence, indifferent, paring his fingernails.

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CLASS AND SOCIAL IDENTITY IN WILL SELF'S *BETWEEN THE CONCEITS*

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ABSTRACT

Will Self's *Between the Conceits* in his collection of stories **Grey Area** involves the quest for meaning in the restrictive socio cultural context of the 21st century London depicted in the novel. In the story, creativity is rendered as the only reliable avenue as a source for acquiring and shaping meaning in an unimaginative socio-cultural context. The anonymous protagonist's soliloquy as he addresses the reader throughout the story relies on individualistic and imaginative strategies. His efforts in overcoming loneliness and ennui as he attempts to withstand closure and control through intellectual creativity demonstrates the inevitability of facing a social reality that is resistant to change. In this respect, the narrator attempts to build a sense of identity and purpose throughout his narrative in which he creates his own hypothetical society. Hence, the socio-cultural dynamics of this imaginary social order are utilized as a means for self expression and undermining the order he exists in. In the story, there are many socially constructed roadblocks that stand in the way of natural creativity and although it is implied that the ultimate aim is to have a purposeful life, this is questioned through the impositions of value criteria shaped by capitalism. As the characters face socially induced daily concerns, they are implied to be kept from experiencing their individualities and creative selves due to the cultural impositions of a society that makes its evaluations in terms of material measures. In this socio economical background, all creativity is diminished and rendered void. Hence, it is implied that our socially dominated mind-sets interfere with and dominate the process of our self identification as members of a society.

Key Words: Class, Social Identity, Will Self, *Between the Conceits*

CLASS AND SOCIAL IDENTITY IN WILL SELF'S *BETWEEN THE CONCEITS*

The purpose of this study is to look into the various cognitive and social aspects of the social identities, *Between the Conceits* in Will Self's collection of stories **Grey Area and Other Stories**.

Between the Conceits involves the quest for meaning in the socio-cultural context of the 21st century London depicted in the novel. In the story, intellectual creativity is rendered as the only avenue as a source for decadence and spiritual death. The anonymous narrator's soliloquy provides an

insight into the autobiographical consciousness as he attempts to overcome his sense of loneliness and ennui in a dystopian society.

The story is written in what Bakhtin (1929a) calls 'free direct' discourse, which means, there is no separate narrative voice from that of the protagonist. The omniscient narrator addresses his audience with a highly manipulative speech like, satirical rhetoric. As the narrator singles out only eight individuals in London, including himself, he gives an account of the lives of the individuals comprising his community while relating his socio-cultural values by means of a totally subjective discourse. The norms of group boundaries in the story are determined by socio-cultural values manifested in the use of language that serves as a tool for the expression of social identity in terms of cultural, national, professional, gender and political affiliations. Although the narrator pays great attention not to sound unjust or conceited in his social classification as he singles out eight individuals who make up his social circle, the depictions of these characters are greatly founded upon discriminatory socio economic value criteria. Hence, the imaginary universe the narrator creates, in which he is central, turns out to be a means for recognition in a society that rejects him as a worthy individual.

Valuation strategies, which define the contours of social identity, depend upon many criteria that define one's social position. In this context, Melinda Yuen-ching Chen maintains in her article, *The Space in Identity* that "An identity is understood at least partly by its ascribed characteristics, including conceptions of what "we" do or don't do, and what "they" do or don't do, as well as how the "we" and "they" are defined in relation to each other."[11] Identity construction is a dynamic process that is dependent on a variety of configurations. As can be seen in the depiction of the characters in the story, there are many factors marking social relations of inclusion and exclusion in the society depicted.

Between the Conceits is primarily about the desperation of the protagonist who needs to create his imaginative reality in order to defy non-existence/spiritual death through linguistic creativity in a predominantly materialistic and hierarchical environment. In this context, his situation can be compared to the predicament of the artist as described by Christine Brooke-Rose; "After many disappointments and frustrations his instincts force him to reject this society, to turn away from those destined to wound and possibly annihilate him. His only choice is flight, and his unquenchable thirst to learn, discover, understand, and create pushes him toward the outer limits of reality. But this is an unknown which cannot be found in another country, or in a new dream; its location is not external but internal. Ultimately, the artist must turn to himself, look into his soul, draw upon his imagination, and create his own world."[12] Ironically, however, the imaginary world the narrator creates is a micro replica of the society he exists in, which implies the influence of the existing capitalistic socio-cultural norms in his subconscious. This outcome indicates the narrator's attachment to the socio-cultural

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[11] Duszak, Anna, Us and Others – **Social Identities Across Languages, Discourses and Cultures**, University of Warshaw, John Benjamins Publishing Company, Amsterdam/Philadelphia, 2002, p.96.

[12] Brooke-Rose, Christine; **Stories, Theories, Things**, Cambridge University Press, Cambridge CB2 8Ru, UK, 1991, p.3.

norms through which he identifies himself with although they render him an outcast in reality. His efforts to recreate his self-identity in an imaginary situation temporarily assign him to a position that exalts him to the level of an omniscient God. In this context, Anna Duszak states that "Social identities are products of categorization processes that fulfill the human needs of organizing experience for future access and use."[13] In the construction of social identities, socially and culturally relevant parameters such as ethnicity, nationality, professional status, gender, age and ideology all play an important part. As we align with a group of people, we build a sense of solidarity, creating a safe space for ourselves in which we can feel psychologically comfortable with some people while we distance ourselves from or exclude others. In this respect, the imaginary community created by the narrator in a virtual society that faithfully observes its own hierarchical order reflects his attachment to his cultural values and his need for social recognition as an individual.

As Roberta Seret draws a parallel between art as a form of deviation and means for constructing self identity she refers to the predicament of the artist, maintaining that, "Born into a world of callousness and apathy, nourished in a society of division and strife, he thus finds himself in a state of perpetual frustration. The only way to soothe his gnawing anxiety, to synthesize the dichotomies of his soul, is to create."[14] In this respect, the narrator's plight demonstrates a resemblance to the situation of the modern artist, who experiences and suffers from opposing forces, conflicts of existing values, ideals and reality in his quest of life and search for a unique expression. Hence, the narrator utilizes his creative mind in establishing a temporary realm in which he can express himself with considerably greater freedom and autocracy.

Duszak argues that, "Indeed, while interacting with people, we look for signs of proximity and those of distance. Such signals include symbols, gender and ethnic appearance, apparent age, patterns of action, logos on T-shirts and most importantly, words that are said… the construction and the management of social identities are done through discourse and by means of various linguistic mechanisms and strategies."[15] In this respect, the narrator's commentary on the intricacy of relationships in his society highlights the social system he exists in; "We all tiptoe around one another, dancing our little dance, the two-step of arrogance and conceit. One of us will orchestrate a calculated snub, and then the rest of us will respond. There will be a rapprochement, an olive branch offered by one of perhaps the two of us. A new clique will be constructed on the basis of mutually assured destruction."[16] Obviously, in this social system based on socio-cultural hierarchical norms, it is implied that one's social position is assessed in comparison with another's in the social group. The eight individuals portrayed in the story are ranked primarily in relation to each other in terms of

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[13] Duszak, Anna, **Us and Others – Social Identities Across Languages, Discourses and Cultures**, University of Warshaw,John Benjamins Publishing Company, Amsterdam/Philadelphia, 2002, p. 2.

[14] Seret, Roberta, **Voyage Into Creativity; The Modern Künstlerroman**, Peter Lang Publishing, Inc., New York, 1992, p.1.

[15] Duszak, Anna, Us and Others – **Social Identities Across Languages, Discourses and Cultures**, University of Warshaw,John Benjamins Publishing Company, Amsterdam/Philadelphia, 2002, p.1.

[16] Self, Will, **Grey Area and Other Stories**, Penguin Books Ltd., 27 Wrights Lane, London, 1994, p. 5.

income as well as other social status markers. Erik Olin Wright, in his work *Class Counts* maintains that, "In capitalist society, the central form of exploitation is based on property rights in the means of production. These property rights generate three basic classes: capitalists (exploiters), who own the means of production and hire workers; workers (exploited), who do not own the means of production and sell their 'labor power' (i.e. their capacity to work) to capitalists; and petty bourgeois (neither exploiter nor exploited), who own and use the means of production without hiring others."[17] In this respect, *Between the Conceits* portrays the social interactions between the eight characters depicted in the story in relation to a variety of class markers valid in the contemporary urban British society.

After the initial statement, "There are only eight people in London, and fortunately I am one of them,"[18] the narrator goes on to make paranoid claims about the thousands of Londoners controlled by the eight who count. He claims, "The eight of us – the eight that matter, that is – are like the tectonic plates that cover the earth. If one rubs up against any other we produce mighty forces that reverbate, affecting the other six."[19] As the narrator places himself somewhere in the middle in his social circle consisting of the characters Lady Bob, Lechmere, Dooley, the Bollam Sisters, The Recorder, Colin Purves, he creates a similar order in which these characters adhere to and represent the socio-cultural norms of the real world he exists in. He states that, "We believe in it at the time. Believe that this collusion of interests is forever, as thick as family blood that has coagulated over centuries. Yet invariably it will all be picked away at within days, weeks at the outside, creating a ragged, exposed patch, a new area of potential healing."[20] The eight characters are also maintained to have their own social circles who interact with each other, which makes it a highly intricate virtual social web dominated by the cultural norms of the 21st Century contemporary London.

Şükriye Ruhi, in her article *Complimenting Women in Turkish* maintains that "The construction of otherness can also generate perceptions of the individual or groups of individuals as not belonging to the group, that is, social otherness."[21] In this context, the narrator's hypothetical society provides the basis for an alternative realm in which one can establish one's own order and set his own socio-cultural parameters. In this respect, the social structure the narrator creates is a reflection of his desire to express himself without constraint. Christine Brooke-Rose claims that, "the modern artist's final goal is creativity and the unlimited expression of his soul… The focus is placed on the need to eliminate inevitable conflicts arising from the sensitive artist's desire to express himself in a society hardened to

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[17] Wright, Erik Olin, **Class Counts**, Cambridge University Press, The Pitt Building, Trumpington Street, Cambridge, United Kingdom, 2000, pp. 13, 14.

[18] Self, Will, **Grey Area and Other Stories**, Penguin Books Ltd., 27 Wrights Lane, London, 1994, p. 3.

[19] Ibid., pp. 13, 14.

[20] Ibid., p. 5.

[21] Duszak, Anna, Us and Others – **Social Identities Across Languages, Discourses and Cultures**, University of Warshaw,John Benjamins Publishing Company, Amsterdam/Philadelphia, 2002, p. 403.

individual needs."[22] Therefore, the narrator's imaginary world serves as an alternative realm in which he can not only express himself freely but also impose his rules upon the other members of the society.

In the story, it is implied that the ultimate desire is to find some existential meaning, which is rendered impossible due to the limitations of a deceptive social order, contingent upon rigid social hierarchical norms. Cultural impositions of a capitalistic social structure are implied to keep these characters from experiencing their individualities. In this socio economical background all creativity is diminished and rendered void due to socially constructed roadblocks. It is implied that our culturally dominated mind-sets inevitably hold us back and hamper the possibility of asserting our individualities, our true selves. Hence, the outcome is implied to be a restricted and bleak human experience.

The narrator's confession that he has given up his job at the bookshop to look after his mother who is old and bedridden complements to the idea of inertia and spiritual death in the story. In fact, social inertia pervades the story, accentuating the willingness to accept the inconsequential, daily politics involving the characters. Even though the narrator, who is obsessed with social status and zeynepp suffers from paranoid delusions regarding his social position, does not see his mother his equal, he nevertheless confesses that they are so close now that he "… can sometimes guess what she's thinking just by looking at her."[23] The mundane existence the narrator and his mother lead foreground the sense of dullness that dominates their way of life. It is also ironic that the narrator claims to deplore snobbery while maintaining that he is good at his job, manipulating the population of London. He states; "I simply believe that there is a natural order of people just as there is of things. A kind of periodic table on to which every element within every person can be fitted."[24] It is significant that he claims his job to be not only very difficult but also far from being rewarding, yet seems to enjoy its authoritative position. As he monitors the other members, he professes to act "...with absolute probity. Attempting to make sure that there is a kind of organic unity in London, that people have their right position and estate."[25] He claims that he has the right to fulfill this duty, to control the social scale and check that everybody is in his correct place. He also states that he enjoys the idea that one day someone in his community might discover the truth, the fact that actually "… their freedom is a delusion; but that, furthermore, instead of being the hapless tool of some greater deity, shoved up on a towering Titian-type cloud, they are instead jerked this way and that by a pervert in Bloomsbury, or a dullard in the Shell Centre, or an old incontinent in Clapton."[26] Hence, ironically, he not only admits to being an instrument within the discriminatory class system but also proudly declares that he governs it. Also, as the narrator makes his reader his confidant, the ultimate repository of the trivial intricacies of his world, he intentionally dismisses the reader as an outcast. The narrator's obsession with order

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[22] Brooke-Rose, Christine; **Stories, Theories, Things**, Cambridge University Press, Cambridge CB2 8Ru, UK, 1991, p.2.

[23] Self, Will, **Grey Area and Other Stories**, Penguin Books Ltd., 27 Wrights Lane, London, 1994, p. 16.

[24] Ibid., p. 17.

[25] Ibid.

[26] Ibid., p. 18.

and control parodies the ease with which the social dynamics of memory are manipulated as he claims that none of this will be remembered by the reader soon after finishing reading his story. His underestimation of the mental capacities of his reader rises the question of autonomy and the likelihood of manipulation by those superior in the social hierarchy.

In *Between the Conceits*, the society depicted, in which the British class system is parodied, is implied to be a metaphorical prison. Its inhabitants are not only prisoners of the social system but also physical limitations related to age and health. In this symbolic prison, Self also draws an analogy between the drug trade and the capitalistic social order through his depiction of Dooley, a neurotic, someone addicted to "…prescription drugs: sedatives, hypnotics, tranquillizers."[27] Dooley's way of handling his social exclusion is through sedatives, which is another form of escapism. In this context, the chemical industry that is a subsidary of the capitalist system manipulates relatively disadvantaged individuals like Dooley. The narrator's negative assumptions about Dooley reveals his secret fear of being his equal in the society; "Of course, the reason why I don't know exactly where Dooley lives is because I don't want to. I don't want to know the precise location of any of them. Some might say that this is because I want to hold fast to my cherished illusion. But what does this illusion amount to really? That at such-and-such a time I might choose to see myself as a little more than an equal? A third amongst eight, rather than simply as one of eight? Well, why not? I've never ever attempted to elevate myself above Lady Bob or the Recorder, but, by the same token, I'll never concede an iota of distinction to Lechmere, Colin Purves or the Bollam Sisters. They could all rot in hell before I would give any one of them the satisfaction of believing that I think them quality."[28] These deliberations reveal how carefully the narrator places his characters in his hypothetical order with the people of his choice. It is striking that even though the narrator's tone of rhetoric is highly satirical, he is obsessed with this social hierarchy in which he admits to being equals with Lady Bob or the Recorder, he refuses to accept any affinity with Lechmere, Colin Purves and the Bollam sisters, who occupy the lowest social status in the story.

As the narrator depicts the Bollam sisters, for instance, as "…virtually psychotic twins from St Nevis who sit all day, every day, in a Streatham bedsit knitting dolls of 'The Redeemer', and who share a bizarre kind of joint mind (speaking in unison, prescience and so forth) – should despite everything feel capable of being slighted socially! As if anyone would ever invite those two to any social function whatsoever,"[29] he delegates them to a highly disadvantaged social level, allowing them a very limited existence and social space. However, among the choices between Dooley and the Bollam sisters, the narrator carefully designates Dooley a lower status than the Bollam sisters as he maintains; "Even his family – I know that he had one, at one time – must have felt that being closely

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[27] Ibid., p. 4.

[28] Ibid.

[29] Ibid., p. 5.

related to Dooley was like being trapped next to someone on a long plane flight, and having them force a glancing acquaintance into intimacy."[30]

Another character who the narrator depicts with scorn in his imaginary social ladder is Colin Purves, whose, "…more rentier character-traits make him utterly and incontrovertibly unsuitable company for someone of Lady Bob's breeding."[31] In fact, contrary to the unglamorous characters portrayed in the story, Lady Bob is depicted with striking distinction, which elevates her position in the social scale. On the other hand, the narrator expresses his genuine dislike for Lechmere due to his "…pretensions towards a higher kind of refinement. What with his collection of old silverware and his hunting prints. Lechmere, leaning against his invitation-encrusted mantelpiece, hands plunged deep into his grey-flannel bags, so he can jingle with his small change of maiden aunts and titled second cousins. Lechmere, who has the faint – but for all that distinct – whiff of new money about him."[32] The narrator's repulsion for Lechmere reflects his aversion towards a society that prioritizes materialism and the image culture over cultural and moral values.

On the other hand, Dooley's verbal deficiency foregrounds his isolation, accentuating the pathological situation of his social isolation. In this case, a language barrier signifies exclusion such as other general disctinctions of race, age, social status, education and so forth. In this context, Nayar notices that, "…inadequacies in the use of English are often interpreted as some kind of general deprivation, whether cognitive, intellectual, social or emotional."[33] Melinda Yuen-ching Chen also maintains that "…identity is tied implicitly to position, and further,…to a defined spatial perspective". In this context, Dooley's verbal deficiency, on top of his pitiable depiction, hampers his participation within the society and renders him an outcast. Lacking the intellectual, cultural and financial means to change his situation Dooley accepts his doom: "Not for Dooley, the subtleties of the snub, the cold shoulder, the dropped gaze and the backbite. He has no need of them, because he has no ambition save to remain as he is: Lord of the Underclass."[34] Hence, Dooley is implied to be the narrator's ultimate fear of being his social equal in any possible manner.

Colin Purves's depiction as a character with a desk job in a subsidary of a multi national oil company represents the narrator's obsession with authority and power. The fact that he keeps "… close to him the London phone directories, and the computer discs that hold pirated copies of all the electoral registers for London's constituencies,"[35] makes the narrator envy the command held by this character over the population of London through official documents on population credentials. Holding documentations and records on the city population by means of an official desk job

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[30] Ibid., p. 4.

[31] Ibid., p. 6.

[32] Ibid., p. 7.

[33] Duszak, Anna, **Us and Others – Social Identities Across Languages, Discourses and Cultures**, University of Warshaw, John Benjamins Publishing Company, Amsterdam/Philadelphia, 2002, p. 24.

[34] Self, Will, **Grey Area and Other Stories**, Penguin Books Ltd., 27 Wrights Lane, London, 1994, pp. 12, 13.

[35] Ibid., p. 15.

presumably provides these characters the power through which they can manipulate the others. In this context, the narrator defines the London phone directory as a source, endowing its holder with social supremacy. He confesses; "I like to hold the directory that contains the listing of the biggest chunk of the people I am manipulating at any given time. It gives me the feeling that I am in some sense holding them, caressing them, tweaking the strings that shift their little arms and little legs, their little mouths and little heads."[36] This fantasy, in which he portays himself as an all powerful Godlike figure indicates his desire for autocracy over his imaginary community.

On the other hand, the kind of rhetoric produced by a culturally dominant member such as Lady Bob demonstrates the rigidity of the the socio-cultural barrier existing between the members of the society depicted. The narrator's exalting depiction of the character Lady Bob indicates her dominant position over the other members within the group. In fact, the narrator's obsession with this privileged character by means of which he estimates his own social level reveals his fear of losing his prioritized position in the social order. In fact, the narrator reveals his fear as he maintains; "Sometimes, lying awake on stormy nights, with the street lamps outside shining through the raindrops on the window, and making a stippled pattern across the floor of my bedroom, I begin to get the fear. The fear that somehow Lady Bob has mixed me up in her mind with Dooley. That she hasn't been paying attention to the infinite deference with which I have courted her favour."[37] These thoughts indicate the tentativeness of social status and any privilege related to it. Hence, individual identity is constantly revised and reaffirmed in a complex linguistic and social situation. The possibility of a shift in the social hierarchy is implied to have an impact of the rest of the community. Krisadawan Hongladarom, in his article, *Discourse About Them* maintains that; "Through discourse, things are labelled and categorized; group relations are defined, and identities are created and negotiated. Farr (2000:67) notes that identities are closest in their contrast with the depiciton of *others*. In defining who we are, we exclude those who are not members of our group. The formation of group identities, the creation of us and them, is therefore, never an outcome of a natural process; rather, it is a cognitively-framed phenomenon which operates at the intersubjective level of community (Blommaert and Verschueren 1998: 24)."[38] Thus, group membership affirmation is implied to be identical to the acknowledgement of self identity.

All in all, in *Between the Conceits* the narrator's imaginary society which compels its people to cultural conformity indicates his defiance of a social order that is indifferent to his individuality. In this respect, the implied criticism towards socio-cultural norms is reminiscent of Horkheimer and Adorno's criticism of the modern popular culture, "…which they see as being produced and disseminated by a massive culture industry whose goal is to numb the minds of the populace with a constant flow of banalities and thereby render them incapable of the kinds of critical abstraction

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[36]Ibid.

[37]Ibid., p. 13.

[38]Duszak, Anna, Us and Others – **Social Identities Across Languages, Discourses and Cultures**, University of Warshaw,John Benjamins Publishing Company, Amsterdam/Philadelphia, 2002, p.324.

required to mount a meaningful challenge to the official ideologies of modern society."[39] In this respect, Self's story demonstrates the idea that popular culture subtly imposes mass conformity at the expense of individuality and creativity, while imposing consumerism upon the society. Hence, the hypothetical, hierarchical reality depicted in the story is a reproduction of the 21st century socio-cultural structure of London in which the omniscient narrator renders his world subject to his imagination through the usurpation of the desired authority.

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GENSLER'S STAR TEST AND SOME EXAMPLES OF ITS APPLICATION

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ABSTRACT

"Star test" is a method of checking the validity of syllogistic arguments devised and first introduced by Gensler in 1973. In his paper "A Simplified Decision Procedure for Categorical Syllogism", Gensler contrasts "star test" with the set of rules traditionally used in checking the validity of syllogistic arguments. Gensler attempts to show that his method is more advantageous and functional insofar as syllogistic and deductive arguments are concerned. The aim of this paper is twofold: to introduce and evaluate Gensler's "star test". Its will be shown that while Gensler's "star test" seems advantageous in some contexts, it is not a proper method for checking the validity of certain types of categorical syllogisms.

Key Words: Star Test, Syllogism, Syllogistic Logic, Validity.

GENSLER'İN YILDIZ TESTİ VE ONUN BAZI ÖRNEKLERE UYGULANMASI

ÖZET

"Yıldız Testi", kıyasların geçerliliğinin denetlenmesi için, ilk kez Gensler tarafından 1973'te icat edilmiş ve tanıtılmış bir yöntemdir. Gensler "A Simplified Decision Procedure for Categorical Syllogism" başlıklı makalesinde, "Yıldız Testi"ni, kıyasların geçerliliklerinin denetlenmesinde geneneksel olarak kulanılmış olan kurallar kümesiyle karşılaştırmıştır. Gensler, kıyaslar ve tümdengelimsel argümanlar söz konusu olduğu ölçüde, kendi yönteminin daha avantajlı ve işlevsel olduğunu göstermeye çalışmıştır. Bu makalenin iki temel amacı vardır: Gensler'in "Yıldız Testi"ni tanıtmak ve değerlendirmek. Bu doğrultuda, Gensler'in "Yıldız Testi"nin bazı açılardan avantajlı görünse de, bazı kategorik kıyas türlerinin geçerliliğini denetlemek için uygun bir yöntem olmadığı gösterilecektir.

Anahtar Sözcükler: Yıldız Testi, Kıyas, Kıyas Mantığı, Geçerlilik.

INTRODUCTION

In the general sense of the term, a (categorical) syllogism is a deductive argument consisting of two premises and one conclusion. And "syllogistic logic studies arguments whose validity depends on "all", "no", "some" and similar notions."[1] This branch of logic had firstly been developed by Aristotle. "As far as we know, he was the first to formulate a correct principle of inference, to use letters for terms, and to construct an axiomatic system."[2] Aristotle "created syllogistic logic, which studies arguments like the following (which use statements of the form 'all A is B,' 'no A is B,' 'some A is B,' or 'some A is not B')":[3]

All mammals are hematothermal.	all M is H
All whales are mammals.	all W is M
∴ All whales are hematothermal.	∴ all W is H

STAR TEST

Star test is a method of checking the validity of syllogistic arguments and is devised and first introduced by Harry J. Gensler[4] in 1973. Gensler created a special "syllogistic language," with "well-defined rules for formulating arguments and checking validity."[5] In his paper "A simplified decision procedure for categorical syllogism"[6], Gensler compares "star test" with more traditional set of rules which are used in checking the validity of syllogistic arguments. Gensler attempts to show that his method is more advantageous and functional insofar as syllogistic and deductive arguments are concerned.

In his "syllogistic language", uppercases are used for general terms or a class of individuals (terms that describe or put in a category, like "philosopher", "a pretty baby", "attractive" or "plays a piano", etc.) while lowercases are used for specific individuals or singular terms (terms that pick out a specific person or thing, like "Einstein", "the world's most beautiful village", "this village", etc.). For example,

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[1] Harry J. Gensler, *Introduction to Logic,* 2nd ed., New York and London: Routledge, 2010, p. 7.

[2] *Ibid.,* p. 351.

[3] *Ibid.,* p. 351.

[4] He is a professor of philosophy at Loyola University.

[5] *Ibid.,* p. 7.

[6] Harry J. Gensler, "A simplified decision procedure for categorical syllogism", *Notre Dame Journal of Formal Logic*, Volume XIV, Number 4, October 1973, pp. 457-466.

All philosophers are intelligent.		all P is I
Badiou is a philosopher.	→	b is P
∴ Badiou is ingelligent.		b is I

This man is the world's most ingelligent person	= m is p
This man is an intelligent person	= m is P
Oprah Winfrey hosts a TV programme	= o is P
(Oprah Winfrey is a person who hosts a TV programme)	

His syllogistic calculus or language includes five words: "all", "no", "some", "is" and "not". "Grammatical sentences" of this language "are called wffs or well-formed formulas."[7] His calculus includes the following eight wffs or well-formed formulas (these wffs can be written with upper and lower cases):[8]

All A is B	Some A is B	x is A	x is y
No A is B	Some A is not B	x is not A	x is not y

As already mentioned, upper cases are used for general terms or classes of individuals and lower cases are used for specific individuals and singular terms. Practically, this means that:

a. In Wffs beginning with a *word* (not a letter), there are two upper cases:

(Wffs)	Non-Wffs
Some C is D	Some c is d
All A is B	All a is b

b. Wffs beginning with a *letter* (not a word) begin with a lower case:

(Wffs)	Non-Wffs
g is D	G is D

We can also add that if a wff begins with a lower case, then the second letter can be upper or lower case; thus both "g is D" and "g is d" are Wffs.

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[7] Gensler, *Introduction to Logic,* p. 7.
[8] *Ibid.,* p. 7.

We can use any letter of our choice for a term. For example, we can use "B" or "C" or any other upper case letter for "a brilliant child", and similarly, we can use "b" or "c" or any other lower case letter for "this brilliant child". But we have to use the same letter for the same term consistently. If we choose to use "B" for "a brilliant child", for example, we should always use "B" for this term.

"All syllogistic Wffs have the verb 'is'",[9] and for a sentence to be translated to a Wff, it also has to have the verb 'is'. So, if a sentence doesn't have the verb "is", we should first rephrase it. For example, "All philosophers think" should be rephrased as "All philosophers is [are] *thinkers*" and "Mehmet speaks Danish" should be rephrased as "Mehmet is a person who speaks Danish". Thus, "All philosophers is [are] *thinkers*" can be translated to the Wff "All P is T" and "Mehmet is a person who speaks Danish" can be translated to the wff "m is S".

DISTRIBUTION OF TERMS

To see how the star test is applied to syllogistic arguments, first of all, we need to speak of the logical term "distributed". The distribution of terms depends on two main points: "(1) the classes designated by the subject and predicate terms (pencils, sadness); and (2) the extent to which these classes are occupied or distributed (all or only part)."[10]

In all four types of categorical propositions, "reference is made to various classes designated by the two primary terms, the subject and the predicate."[11] "What we need to know is whether the reference is to the whole of the class or only to part of the class. If the reference is to the whole of the class, then the class is said to be distributed. In other words, a term is distributed when it refers to all the members of the class (i.e. when the class is fully occupied). Distribution can be designated by a stated or implied all. If the reference is only to part of the class, then the class is said to be undistributed. In other words, a term is undistributed when it refers to less than all the members of its class (i.e. when the class is not fully occupied)."[12]

DISTRIBUTION OF TERMS IN THE EIGHT TYPES OF WELL-FORMED FORMULAS (WFFS)

a. *Universal Affirmative Propositions (All As are Bs)*

The universal affirmative proposition asserts that "every member of the subject class is a member of (but not the whole of) the predicate class."[13] "Since reference is made to every member of the subject class (All S…), the subject is said to be distributed."[14] But every member of the subject

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[9] *Ibid.,* p. 8.
[10] David Naugle, "Distribution of Terms: Parts of a Syllogism". Available at:
http://www3.dbu.edu/naugle/pdf/2302_handouts/parts_of_syllogism.pdf (Accessed: 2 March 2015).
[11] *Ibid.*
[12] *Ibid.*
[13] *Ibid.*
[14] *Ibid.*

class doesn't make up the whole members of predicate class. For example; if you say that "All philosophers are sceptics", you are saying that every member of the class "philosophers" is a member of sceptics. But you are not saying that only philosophers are skeptic, nor that philosophers make up the whole members of sceptics. So, the predicate term of a universal affirmative proposition is undistributed.

b. *Universal Negative Propositions (No A is B)*

The quantifier of a universal negative proposition (No A…) "makes reference in a negative way to every member of the subject class. Thus it is universal."[15] This type of proposition "states that not a single member of the subject class is a member of the predicate class,"[16] and vice versa. Thus the reference is to whole members of both the predicate and subject classes. For example, if you say that "No dogs are cats", you are saying that not a single member of the class "dogs" is a member of the class "cats", and vice versa. Then, both terms are distributed and consequently such a proposition can be converted simply: "No cats are dogs."

c. *Particular Affirmative Propositions (Some A is B)*

The quantifier 'some' "makes it clear that only some members of the subject class are being referred to, so the subject" of particular affirmative proposition "is undistributed (Some S …)."[17] Therefore, "the proposition as a whole is particular."[18] And predicate class of this proposition is similarly undistributed. For, "reference is being made to only some of the members of that class not the whole of it."[19] For example, if you say that 'Some women are wealthy', you refer only to some members of the class 'women', and you also refer only to some members of the class 'wealthy' (you do not refer to wealthy men, for example). So, in this type of propositions, "both the subject class and the predicate class are undistributed, and consequently such a proposition can be converted simply:"[20] 'Some of the wealthy are women.'

d. *Particular Negative Propositions (Some A is not B)*

"The quantifier 'some'" in this type of propositions "indicates that reference is being made to only some of the subject class (Some S …). The subject term is therefore undistributed and the proposition as a whole is particular."[21] But the predicate term is distributed, because to say that 'Some S is not P'; you have to know the sum total of the predicate class. For example, if you say 'Some physicians are not logicians'; you have to know the sum total of logicians to assert that some physicians do not belong to the class of logicians. Hence, in this type of propositions, the subject is always undistributed and the predicate is always distributed and for this reason, this type of propositions cannot be converted.

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[15] *Ibid.*
[16] *Ibid.*
[17] *Ibid.*
[18] *Ibid.*
[19] *Ibid.*
[20] *Ibid.*
[21] *Ibid.*

e. *Singular Propositions which can be translated into "x is A" and "x is y"*

This type of propositions can be thought as particular affirmative propositions. So in this type of propositions, both the subject term and the predicate term are undistributed.

f. *Singular Propositions which can be translated into "x is not A" and "x is not y"*

These propositions can be thought as particular negative propositions. So in this type of propositions, the predicate term is distributed and the subject term is undistributed.

Here are Gensler's wffs again, but this time the distributed terms are undermined:[22]

| All <u>A</u> is B | some A is B | x is A | x is y |
| No <u>A</u> is <u>B</u> | some A is not <u>B</u> | x is not <u>A</u> | x is not <u>y</u> |

If we pay attention to which letters are distributed we can see that:

- "The first letter after "all" is distributed, but not the second.
- Both letters after "no" are distributed.
- The letter after "not" is distributed."[23]

Now we are ready to introduce the star test for validity:

> If you star (put an asterisk on) the premise letters that are distributed and conclusion letters that are not, then the syllogism is valid if and only if every uppercase letter is starred only once and there is only one star on the right hand side (i.e., after after "is" or "is not").[24]

The star test can be applied by using a three-part procedure: 1) underline the distributed letters, 2) star the distributed (underlined) letters in premises and undistributed (not underlined) letters in conclusion, 3) see how many times every letter is starred and how many starred letters there are on the right hand side. If every uppercase letter is starred only once and there is only one starred letter on the right hand side, then the syllogistic argument is valid.

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[22] Gensler, *Introduction to Logic*, p. 10.
[23] *Ibid.,* p. 10.
[24] Gensler, "A simplified decision procedure for categorical syllogism", p. 460.

Example 1:

All $\underline{A}^*$ is B	Since A comes after "all" it is a distributed term. So we should undermine it. And since it is a distributed term of a premise, we should also star it.
Some C is A	A premise which has no distributed terms. No letter should be undermined or starred.
∴Some C^* is B^*	These letters are undistributed terms. So we don't undermine these letters, but we asterisk both of them. Because the letters that should be starred in a conclusion are the ones that are not undermined. Now we see that every uppercase letter is starred only once and there is only one star on the right hand side. So the argument is valid.

Example 2:

No $\underline{P}^*$ is $\underline{B}^*$	Since P and B come after "no" they are distributed term. So we should undermine them. And since they are the distributed terms of a premise, we should also star them.
Some C is B	A premise which has no distributed terms. No letter should be undermined or starred.
∴Some C^* is not $\underline{P}$	C is undistributed and P is distributed term. So we undermine P, but we star the other letter. If we count star, we can see that every upper case is starred exactly ones and there is only one star on the right hand side. So the argument is valid.

Example 3: Induction[25]

Every motion takes place in time.	All $\underline{M}$* is T.
Everything that takes place in time is created.	All $\underline{T}$* is C.
Therefore, every motion is created.	∴ All $\underline{M}$ is C*. valid

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[25] These examples are quoted from Farabi, *Short commentary on Aristotle's Prior analytics*, trans. Nicholas Rescher, University of Pittsburgh Press, Pittsburgh, 1963.

Example 4: Assertoric Syllogism

All corporeal substance is composite.	All S* is C. (first premiss)
All composite is created.	All C* is D. (second premiss)
Therefore, all corporeal substance is created.	∴ All S is D*. (conclusion) valid

In first premiss, S is distributed, in second premiss, C distributed and S is distributed in conclusion. So we undermine distributed terms. We star distributed terms of premises and the undistributed term of conclusion. Then, we can see that every uppercase is starred exactly ones and there is only one star right hand side. So the argument is valid.

Example 5: Paradigm

This A and this B are both T's.	All A* and B* are T.
This A is a C.	All A* is C.
Therefore, This B is also a C	All B is C*. invalid

Example 6: Qıyas Fiqhi

Every wine is prohibited.	All W* is P.
This (fluid) which is in the jug is wine.	j is W.
Therefore, what is in the jug is prohibited.	j* is P*. valid

Example 7. Reasoning from the seen to the unseen

All X's are Y's.	All X* is Y.
The Z's resemble the X's in a respect that it is relevant to their being Y's. (All Z is the thing which resembles the X's in a respect that it is relevant to their being Y.	All Z* is X.
Therefore, All Z's are also Y's.	∴ All Z is Y*. valid

Example 8: Categorical Syllogism

Some existing thing is composite.	Some E is C.
Every composite is created.	All C* is S.
Therefore, some existing thing is created.	∴ Some E* is S*. valid

CONCLUSION

Gensler's star test is a useful and fuctional method for checking the validity of syllogisms. But we should note that this method is useless in the conditional or the hypotetical syllogism, compound syllogisms such as the compound conditional or the compound syllogism «involving a contradiction» (qıyas al-khalf), and Darapti or Felapton types of syllogisms which are third figure (Middle terms of premises are subjects of the premises). And also we can add Fesapo or Bramantip types of syllogisms of fourth figure, enthymeme, etc. This method is also useful in categorical syllogisms, modal syllogisms, some types of compound deductions which contain two or more than two categorical syllogisms, and also in Islamic juristic deductions, demonstrative or dialectical syllogisms.

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BİLGİNİN İMKÂNI VE TEMELCİ GÖRÜŞ[*]

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ÖZET

Bilginin imkânı ve mahiyetine dair sorgulamalar, felsefe tarihi kadar eskidir ve bu yüzden de bilgi felsefesi her dönem felsefenin en temel ve ilgi çekici alanlarından olmuştur. Antikçağ'da şüpheciler ve sofistlerin açıklamaları, bilginin mümkün olduğuna dair verilebilecek olumlu yanıtları birtakım problemlerle baş başa bırakmıştır. Bu açıklamaların ontolojik ve aksiyolojik problemleri de beraberinde getirdiğini gören Sokrates ve Platon gibi birçok filozof bilginin ya da bilme ediminin mümkün olduğunu kanıtlamaya çalışmışlardır. Özellikle Platon'un *Theaetetos* diyalogundaki açıklamaları, bu alanda önemli bir adım olarak değerlendirilmiş ve literatüre diyalogun başlığından dolayı *Theaetetos sorunu* olarak geçmiştir. Bahsi geçen diyalogda Platon bilgiyi *gerekçelendirilmiş doğru inanç* (justified true knowledge) olarak ifade etmişti. Ancak günümüzde *Gettier* yazdığı kısa makalesi ile Platon'un bilgi tanımının yetersiz olduğunu göstermiştir. Bu yüzden çağdaş epistemoloji, antik kuşkuculuk ve onun günümüzdeki uzantıları yanında *Gettier* problemleriyle de yüzleşmek durumunda kalmıştır. Bu makalede temelci (foundationalist) görüşün*, epistemolojiye dair kuşkucu görüşü nasıl bertaraf etmeye çalıştığı, bilgiyi nasıl tanımladığı ya da temel iddiasının neler olduğu, kaç farklı grup altında toplanabilecekleri"* gibi sorular ele alınıp incelenecektir.

Anahtar Kelimeler: Bilgi, katı temelecilik, ılımlı temelcilik, gerekçelendirme, şüphecilik.

ABSTRACT

THE POSSIBILITY OF KNOWLEDGE AND FOUNDATIONALISM

The questions about what knowledge and its nature is are as old as the history of philosophy and for this reason, epistemology has always been one of the most foundational and interesting field of philosophy. The judgements of the sceptics and sophists in the Ancient age have left one that believes

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knowledge is possible with some kind of difficulties. Many philosophers such as Socrates and Plato seeing these judgements causing some ontological and axiological problems tried to prove that knowledge or the act of knowing is possible. Especially, Plato's explanations in *Theaetetos* have been interpreted as an important step in this field and have been mentioned as *Theaetetos Problem* in literature because of the title of the dialog. In the dialog mentioned, Plato stated that knowledge is the justified true belief, but in our day Gettier with his short article revealed inadequacy of Plato's definition of knowledge. Thus, contemporary epistemology has had to settle the score with ancient scepticism and its extentions in our days as well as Gettier Problem. In this article, the questions such as "how foundationalism removes scepticism and describes knowledge" or "what its basic arguments are", "how many different groups it can be analyzed" are examined.

Key Words: Knowledge, strong foundationalism, modest foundationalism, justification, scepticism.

BİLGİNİN İMKÂNI VE TEMELCİ GÖRÜŞ

Bilginin imkânına ve mahiyetine dair tartışmalar felsefe tarihi kadar eskiye dayanmaktadır. Antikçağ felsefesinde konuya dair yapılan önemli açıklamalar bunun bir kanıtıdır. Özellikle de Platon *Theaitetos* diyalogunda bilginin ne olduğuna, bir şeyin bilgi statüsü kazanabilmesi için ne gibi özelliklere sahip olması gerektiğine dair açıklamalar yapmıştır. Bu diyalog, insanı her şeyin ölçüsü yaparak bilgiyi algıya indirgeyen Protagoras'ın görüşlerinin çürütülmesi üzerine oluşturulmuştur.

Diyalogda bilginin algı olamayacağı [1], bir şeyin bilgi statüsü kazanabilmesi için *gerekçelendirilmiş doğru inanç* kriterlerini karşılayabilmesi gerektiği sonucuna varılmıştır.[2]

Theaitetos sorunu olarak nitelenen bu sorun bağlamında, "Bir şeyi şans eseri bilmekten bizi ne alıkoyabilir?" sorusuna cevap aranır ve *gerekçelendirme*, "doğru inancın şans eseri bilgi olmasını engelleyen koşul" olarak sunulur. *Gerekçelendirme*, doğru inançlarımızdaki şansı dışarıda tutarak bilgimizi tam bilişsel bir başarının ürünü haline getirir[3]. Bu açıklama bir şekilde günümüze kadar geçerliliğini korumuştur; ancak *Edmund Gettier* 1963 yılında yazdığı *Gerekçelendirilmiş Doğru İnanç Bilgi Midir? (Is Justified True Belief Knowledge)[4]* adlı makalesinde, gerekçelendirmenin zorunlu koşul olmasına rağmen tek başına şansı dışarıda tutamayabileceğini gösteren örnekler sunmuştur. Bu makaleden sonra da bu konu *Gettier problemi* olarak ele alınmaktadır. Bilgi için üçüncü koşul olan gerekçelendirmenin de yeterli olamayabileceğini gösterdiği için *dördüncü koşul problemi* olarak da

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[1] Platon, "*Theaitetos",*hzr: Bayka, Mustafa, **Platon: Diyaloglar-2,** Remzi Kitabevi, 1986, s. 201, (158).

[2] *A.g.e.,*s. 258, (202-c).

[3] Başdemir, Hasan Yücel, **Epistemoloji: Temel Metinler**, Hititkitap Yayınevi, 2011, s. 8.

[4] Gettier, Edmund, (ed: Michael Heumer,) *"Is Justified True Belief Knowledge",* **Epistemology Contemporary Readings**, Routledge Press, 2002.

adlandırılmaktadır. [5] Gettier'in bahsi geçen makalede konuyla ilgili olarak ortaya koyduğu örneklerden biri şu şekildedir:

Smith ve Jones'un bir iş başvurusu yaptığını ve Smith'in şu örneklerle ilgili güçlü kanıtları olduğunu düşünelim:

(d) Jones, işe alınacak kişidir ve Jones'un cebinde 10 adet madeni para vardır.

Smith'in (d) konusundaki delili, şirket yöneticisinin ona sonunda Jones'un seçileceğini söylemesine dayanmaktadır. Bu veriye ilaveten Smith'in on dakika önce de Jones'un cebindeki bozuklukları saymış olduğunu varsayalım. Bu durumda (d) önermesi şunu gerektirir:

(e) Bu işe alınacak kişinin cebinde on adet bozukluk vardır.

Şimdi biz, Smith'in (d)'den (e)'ye geçmenin gerekliliğini gördüğünü ve sahip olduğu güçlü delillerden sonra (d)'ye dayalı olarak (e)'yi kabul ettiğini ifade edebiliriz. Bu örnekte Smith, (e)'nin doğru olduğu inancını açıkça gerekçelendirmiştir. Şimdi daha fazlasını düşünelim: İşe Jones değil de, Smith alınacaktır ve Smith bunu bilmemektedir. Aynı zamanda Smith'in cebinde on tane bozukluk vardır ve Smith bunu da bilmemektedir. O zaman Smith'in (e)'yi çıkarsadığı (d) önermesi yanlış olsa da (e) önermesi doğrudur. Netice itibarıyla bizim örneğimize göre şunların hepsi doğrudur: (e) önermesi doğrudur, Smith (e)'nin doğru olduğuna inanır ve bu inancını gerekçelendirmiştir.[6] Bu durumda Smith'in (e)'nin doğru olduğunu bilmediği açıktır. Zira Smith kendi cebinde ne kadar bozukluk olduğunu bilmemesine ve yanlış bir şekilde inancını işe alınacak kişi olduğuna inandığı Jones'un cebindeki bozuklukların sayısına dayandırmasına rağmen (e) önermesi Smith'in cebindeki bozuklukların sayısından dolayı doğrudur. (e) önermesine dair Smith'in doğru bir inancı olmasına rağmen, Smith açısından bu önermenin bilgi statüsünde olmamasının sebebi (e)'nin doğruluğu sadece şans eseri Jones ve Smith'in cebindeki bozuklukların eşit olmasından kaynaklandığı içindir.

Bu örnekler bağlamında *Gettier Problemi* ile bir inancın hem gerekçelendirilmiş olmasına rağmen yanlış olabileceği açık bir şekilde ortaya konmuştur. Dolayısıyla geleneksel görüşün yeniden şekillendirilmesi gerektiği yönünde bir bakış açısı ortaya çıkmıştır.

Gettier'in geleneksel tanımın yetersizliğini göstermesinden sonra, önceki filozoflardan bazıları tarafından ortaya konulan bazı durumların da geleneksel tanımın yeniden şekillendirilmesi gerektiğini göstermek için kullanılabilirliği açık hâle gelmiştir. Bu durum için A. Meinong ve Bertrand Russell örnek teşkil etmektedir. [7] Meselâ Russell bilgi olmayan doğru inanç örnekleri vermenin hiç de zor olmadığını şu örnekle dile getirmiştir: bozuk olan bir saatinin çalıştığını düşünen bir adam tasavvur

[5]Chilsom, M. Roderick, **Theory of Knowledge,** Prentice Hall Internatıonal Editions, 1989, s. 91.

[6] Gettier, Edmund, a.g.e**,** s. 445.

[7]Chilsom, M. Roderick, a.g.e., s. 92.

edelim. Zamanı öğrenmek için saatine zamanın doğru olduğu anda bakmış olsun; yani saatin tam da durduğu zaman günün o anını gösteren zaman olsun. Bu adam günün o zamanı için doğru inanç edinmiştir; ancak biz bunun bilgi olduğunu iddia edemeyiz. Yine 1906'daki başbakanın soyadının B ile başladığına inanan ancak bu inanca gerçekte başkan olan Compell Bonnerman'ı düşünerek değil de Bolfour olduğunu düşünerek varmış olsun. Burada da ortaya konan önermenin bilgi olduğunu söyleyemeyiz.[8]

Verilen örnekler çerçevesinde Gettier öncesindeki gelişmeler ve ondan sonrasındaki süreçte artık "gerekçelendirmenin yapısının nasıl olması gerektiği" ve "bilginin imkânı için bahsi geçen gerekçelendirilmiş doğru inanç kriterlerine başka bir kriterin eklenip eklenmemesi" gibi problemler gün yüzüne çıkmış ve bu sorulara verilen yanıtlara göre çeşitli akımlar meydana gelmiştir. Bu akımların en eski ve en önemlilerinden biri de *temelci* (foundationalist*)* akımdır.

Tarihsel gelişimi içerisinde *temelci* olarak adlandırabileceğimiz teoriler tek bir çatı altında toplanamayacak kadar çeşitlilik göstermiştir. Meselâ A. Plantinga'nın temelciliğin sözcüsü olarak gördüğü W. F. Clifford'a göre yetersiz bir delile dayanarak bir şeye inanmak, her zaman ve her yerde herkes için yanlış olduğu gibi aynı zamanda o aslî hata ve inanmadan zevk alma hastalığıdır.[9] Clifford'un inanmayı sadece inanan kişiyi değil, tüm toplumu ilgilendiren ahlâkî bir konu olarak görmüş ve bu da konunun tartışılma zeminin bir ayağının da ahlâka kaymasına sebebiyet vermiştir. Clifford'un bu açıklamaları *epistemik deontolojizm* olarak adlandırılan ve köklerini Platon, Locke ve Descartes gibi birçok filozofta bulabileceğimiz bir tartışmanın neticesidir.

Clifford ve onun gibi düşünenler bu bağlamda temelciliğin bir kanadını temsil ederken temele alınan önermenin niteliği hakkındaki tartışmalara verilen cevaplara göre de yine temelciliğin farklı kanatlarını temsil eden akımlar ortaya çıkmıştır. Temele alınan önermenin mutlak, şaşmaz ve hiçbir şekilde yanılmaya açık olmamasını savunan kanat *katı* ya da *klâsik temelcilik* olarak adlandırılırken temel önermenin yanlış olma *ihtimalinin* bulunduğunu, bu önermenin mutlaklığı, şaşmazlığı hakkında direnmeyenlerin temsil ettiği kanat *ılımlı* ya da *çağdaş temelcilik* olarak anılmaktadır. Kısacası temelcilik epistemoloji tarihinde çok eski bir gerekçelendirme teorisi olması bağlamında zaman içerisinde pek çok farklı şekilde görülmektedir.

Temelcilik hususunda yukarıda bahsi geçen farklı yaklaşımlar bir kenara bırakılırsa bir teoriyi ya da görüşü temelci yapan genel iddiaların bulunduğu söylenebilir. *Temelcilik*, her şeyden önce, bir taraftan sahip olduğumuz inanç kümesinin dayandığı temel bir ilkenin var olduğunu iddia eden, diğer taraftan da bu ilkenin kesinliği üzerine kurulu bir bilgi teorisidir. Temelciliğin bütün versiyonları bu

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[8] Chilsom, a.g.e., s. 92.

[9] Hanifi Özcan *"*Birbirine Zıt İki Epistemolojik Yaklaşım:"Temelcililk" ve "İmancılık", **Ankara Üniversitesi İlahiyat Fakültesi Dergisi,** cilt: 40, sayı: 1, 1999, s. 161.

iki genel iddiayı kabul eder.[10] Burada şöyle bir soru gündeme gelebilir: Böylesi temel bir önerme belirlemekle temelci görüş neyi hedeflemiş olabilir? Bu soru aslında felsefi literatürde *epistemik gerileme problemi (the regress argument)* olarak bilinen ve kökleri Aristoteles'e kadar götürülebilen bir tartışma ekseninde yerini bulmaktadır."[11] Bu açıdan *epistemik gerileme* argümanının temelci tezler için en önemli argümanlardan biri olduğunu belirtmek gerekir.

Epistemik Gerileme Problemi

Epistemik gerileme sorunu (*the regress argument*), teknik anlamda bütün bilgilerimizin çıkarımsal olduğunu, yani bir bilgi olmadan diğer bir bilginin doğrulanamayacağını ve bunun da sınırlanamaz şekilde sonsuza kadar devam edeceğini ifade eder.[12] *Epistemik gerileme sorunu* şu varsayımlarla başlar:

1) Birisi herhangi bir bilgiye sahipse o bilgi epistemik bir seride ortaya çıkar.

2) Epistemik seri de mümkün olan dört durum vardır. Bunlar epistemik gerilemenin sonsuz olma durumu (infinite), döngüsel olma durumu (circular), bilgi olmayan inançlarda son bulma durumu ve doğrudan bilgide son bulma durumudur.

Temelci iddiaya göre bilgi ancak son ihtimalde ortaya çıkabilir ve biri herhangi bir bilgiye sahipse o zaman doğru bilgiye de sahip olma durumu söz konusudur[13]; yani bilgi herhangi bir şekilde mümkünse o zaman doğru bilgi de mümkündür. Benzer bir argümanın, yukarıda da bahsedildiği gibi, en açık şekliyle ilk olarak Aristoteles tarafından dile getirildiği ve epistemik gerileme argümanına dair çeşitli teorilerin o zamandan beri savunulmakta olduğu belirtilmelidir. Epistemik gerileme sorunu olarak adlandırılan bu probleme dair verilmesi mümkün bu dört yanıta biraz daha yakından bakıldığında şunlar görülmektedir:

1) Seri sonsuz bir şekilde tekrar olmaksızın sürebilir. Burada epistemik gerilemenin herhangi bir noktada durmadığı, böyle bir zorunluluğa ihtiyacın da olmadığı düşünülür.

2) Seri döngüsel olabilir; yani akıl yürütme zincirinde geriye doğru giderken bazı noktalarda daha önceki gerekçelendirmelerden birine tekrar başvurabiliriz.

3) Hiçbir şekilde gerekçelendirilmiş inanç diye bir şeyden bahsedemeyiz ve bu durumda gerekçelendirme serisi de yoktur ki bu durumda da bilginin imkânı ortadan kaldıran bir inanç söz konusu olur.

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[10] Lemos, Noah, **An Indroduction to The Theory of Knowledge**, Cambridge University Press, 2007, s.47.
[11] Lenos, a.g.e., s.47.
[12] Nebi Mehdiyev, "Temelcilik*",* hzr.: Nebi Mehdiyev **Çağdaş Epistemolojiye Giriş,** İnsan Yayınları, 2011, s. 132.
[13] Robert Audi, **Epistemology: A Contemporary Introduction to the Theory of Knowledge**, Routledge, 2011, s. 215.

4)   Akıl yürütme serisi bir ya da daha fazla bir durma noktasına sahip olmalıdır; yani kendisi için başka gerekçelere ihtiyaç duymayacağımız bir nokta.[14] Bu son nokta temelci görüşü savunanların benimsediği görüştür.

Temelcilere göre, bütün bilgilerimizin dayandığı temel bir ilkenin varlığının reddi, bizi herhangi bir bilgiden söz edemeyeceğimiz epistemik bir döngünün içine sokacaktır. Temelciler işte bu görüş ekseninde, geriye doğru götürme işleminin bir noktada sonlandırılması gerektiğini iddia ederler. Başka bir şekilde ifade etmek gerekirse tek yolun bir başlangıç noktası belirlemek olduğunu, bu noktanın ise çıkarımsal değil de temel bir nitelikte olması gerektiğini öne sürmektedirler.

Konunun daha iyi anlaşılmasını sağlamak amacıyla tarihsel gelişimi içerisinde *katı* ve *ılımlı temelcilik*[15] olarak adlandırılabilecek iki temelci akımın genel hatlarıyla incelenmesi uygun olacaktır.

Klâsik ya da Katı Temelcilik

Klâsik temelcilik Aristoteles, Descartes, B. Russell, C. L. Leuis ve Roderick Chilsom gibi isimlerce çeşitli şekillerde savunulmuştur.[16] Bu temelcilik, genel olarak temelci görüşün kabul ettiği iki temel önermenin iki hususta ötesine geçer. İlk olarak temele aldığımız önermenin *mutlak, şaşmaz* olması gerektiğini, ikinci olarak gerekçelendirmenin bir inançtan diğerine transfer edilebilmesinin tek yolunun dedüksiyon (tümevarım) olduğu iddiasıdır. Başka şekilde ifade etmek gerekirse bu görüşün savunucuları içebakış yöntemini esas alırlar. Katı temelciliğin en tipik temsilcisi olan Descartes'ın düşünceleri bağlamında konuyu detaylandırmak uygun olacaktır. Descartes metodik şüphe yöntemi ile kendisinden şüphe edilemeyecek, apaçık bir önermeye ulaşıncaya kadar her şeyden şüphe edilmesi gerektiğini vurgulamıştır; yani o tüm bilgilerimizi kendisinden çıkarabileceğimiz, temel bir önerme arayışında olmuştur. Bu önermenin de kişinin kendisinin duyu deneyimi ve tecrübelerinden türetilemeyeceğini iddia eder. Çünkü ona göre duyu deneyimlerinin dayandığı bilgilerin doğruluğu şüphelidir. Duyu deneyimlerinden gelen bilgiler her zaman için yanlış olma ihtimalini barındıran bilgilerdir. Ayrıca yine duyu deneyimi temelinde dış dünyanın varlığını temellendirmenin de pek mümkün olmadığı kabul edilmelidir. "Şu an gerçek olarak düşündüğümüz hallerin aslında bir rüyadan ibaret olmadığından nasıl emin olabiliriz?" sorusu hep göz önünde bulundurulması gereken bir ihtimal olarak karşımıza çıkmaktadır. Duyu deneyimleri ile böylesi bir şüpheden sıyrılmanın Descartes'e göre mümkün olmadığı açıktır. [17] Öyleyse nasıl bir tutum sergilenmelidir? Böylesi bir şüpheden kurtulmanın hiçbir şekilde olanaklı olmadığı savunularak dış dünyanın ya da herhangi bir şeyin bilgisinin mümkün olmadığı mı iddia edilmelidir? Yoksa duyu verileriyle her ne kadar böylesi bir

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[14] Huemer, Michael, *"Foundations and Coherence"*, (ed.) Dancy, Jonathan, Sosa Ernest and Steup, Matthias, **A Companion to Epistemology,** Wiley-Blackwell Publishing, s. 22. Ayrıca Bkz. Audi, Robert, a.g.e., s. 210-211.

[15] Bu ayrımı Fallible Foundationalism –Infallible Foundationalism olarak ayrımı verenler de var. Örnek için bkz. Lehrer, Keith, **Theory of Knowledge,** Westview Press, 1990, s. 40.

[16] Moser, K. Paul, **The Oxford Hanbook of Epistemology,** Oxford Universty Press, Oxford, 2002, s. 3.

[17] Descartes, Renatus, **Metafizik Üzerine Düşünceler,** (çev.) Çiğdem Dürüşken, Kabalcı, 2013, s. 61-63.

şüphenin girdabında kaldığımız bir gerçekse de duyu verileri dışındaki birtakım verilerle bütün bilgilerimizi dayandırabileceğimiz temel bir önermeye ulaşmanın imkânlı olduğu söylenebilir mi? Bu soruların ilkinden yana tavır alma eğiliminde olanlar *şüpheci (septik),* ikincisine olumlu yanıt verme eğiliminde olanlar ise *temelci (foundationalist)* olarak adlandırılmaktadır.

Bu haliyle *temelcilik*; bilginin imkânını reddeden *septisizmden (şüphecilik)* farklılaştığı gibi, bilginin imkânını kabul eden fakat onu birtakım rasyonel çaba ile temellendirme çabasında bulunmayıp daha teslimiyetçi bir tutum sergileyen *imancılıktan* ayrılmaktadır. Yine temelciler arasındaki, temele alınan önermenin mahiyeti konusundaki görüş farklılıkları da *katı temelcilik* veya *ılımlı temelcilik* ayrımını gündeme getirmiştir.

Temelciliği savunanlar Descartes'in *kötü cin hipotezinde*[18] ortaya koyduğu senaryoyu ya da *Matrix* filminde gösterildiği gibi sinir sistemimizi uyaran güçlü bir bilgisayar tarafından büyük bir algısal yanılma içine sokulabileceğimiz ihtimalinden yola çıkarak algısal ve hafızaya dayalı inançları *mutlak (infallible)* olarak görmezler; yani bu inançlar gerekçelendirilmiş temel inanç değildir.[19] Dolayısıyla burada söylenmek istenen birçok insanın bildiğini veya bilinebileceğini düşündüğü türden şeyleri aslında bilemeyeceğimizi varsaymak için yeterli gerekçelerimizin olduğudur. Bu iddiaya da gerekçe olarak insanın *yanılabilirliğini (human fallibility)* gösterirler. Descartes'in *kötü cin varsayımı*nın mantıkî olarak mümkün olduğu iddiasının çağdaş bir örneğini Hilary Putnam ortaya koymuştur: Kötü/şeytanî bir bilim adamı tarafından bir operasyona maruz kaldığınızı düşünün. Beyniniz bedeninizden ayrıştırılarak canlı kalmasını sağlayacak bir kabın içine yerleştirilmiş olsun. Sinir uçlarının, beyni her şeyin mükemmel derecede normal olduğu illüzyonuna sahip bir kimseye sebep olan süper bilimsel bir bilgisayara bağlanmış durumda olduğunu varsayalım. İnsanlar, nesneler, gökyüzü vb. şeyler var gibidir; ancak gerçekte olan sadece bilgisayardan sinir uçlarına iletilen elektronik uyarıcıların sonucudur.[20]

Aslına bakılırsa septikler (şüpheciler) de benzer görüşü dile getirmiş ve bu tarz inançların hiçbir şekilde bilgi olamayacağını savunmuşlardır. Fakat septikler (şüpheciler) konuyu bir adım daha ileri götürmüş ve bizim her şekilde duyu deneyimleriyle çevrelendiğimizi savunup duyu deneyimlerden gelen bilginin de güvenilmez olduğundan dem vurarak herhangi bir tür bilgiye ulaşmanın imkânını reddetmişlerdir. Kısacası onlar; klâsik temelcilerin iddia ettiği mutlak, şaşmaz (infallible) önermelerin varlığını reddederek bilginin imkânını yadsımışlardır. Peki, onların iddia ettiği gibi mutlak, şaşmaz olan herhangi bir inanç ya da inançlardan söz etmenin imkânı yok mudur? İşte genel olarak temelcilere, daha özelde de klâsik temelcilere göre bu sorusunun cevabı olumludur ve kanıt olarak da onlar tarafından konuya ilişkin şu örnekler verilmektedir:

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[18] Descartes, Renatus, a.g.e. s. 33.
[19] Lemos, Noah, a.g.e. s. 52.
[20] Chilsom, M. Roderick, a.g.e.,s. 2.

Düşünüyorum ya da varım önermesi benim için böyle bir yapıdadır. Kimi klâsik temelciler, bazı temel/basit mantıkî ve matematiksel doğruların, ayrıca kendi mental durumumuza ait inançlarımızın mutlak, şaşmaz bir tarzda olduğunu düşünmektedirler. Yani "Tüm kareler karedir" gibi mantıki bir doğru ile "Ağrıyan bir yerim var" şeklindeki kendi mental durumuma ait önermeler mutlaktır.[21] Buna benzer şekilde birtakım mantıkî zorunluluklar da temel inanç kategorisinde değerlendirilmektedir. Sözgelimi birinin kız abisi olması ya da bazı sayıların kendisinden büyük olması mantıkî olarak imkânsızdır.[22] Bu, örneklerini birçok filozofta (Leibniz, Hume) gördüğümüz *olgu doğruları* ve *akıl doğruları* ayrımı bağlamında düşünülebilecek bir konudur. Örneğin güneşin yarın sabah doğmayacağını iddia etmemde bir çelişkiden söz edilemez. Şimdiye kadar her sabah doğmuş olsa da yukarıdaki örneklerden farklı olarak tersini düşündüğümüzde herhangi bir çelişki ortaya çıkmaz. Çünkü bu tarz ifadeler olgu doğrularıdır ve doğrulukları olumsaldır. Ancak bundan farklı olarak, parçanın bütünün kendisinden büyük olduğunu çelişkiye düşmeksizin tasarlayamam ve iddia edemem. Dolayısıyla temelcilerin temel inanç olarak saydığı ifadelerin bir kısmının *akıl doğruları*na ait inançlar olduğu söylenebilir. Kısacası inanılan şey mantıkî olarak zorunluysa bu inanılan şeyin yanlış olduğunu düşünmek mantık dâhilinde imkânsızdır.

Özetleyecek olursak katı temelcilik; temel inançların mutlak, şaşmaz olması gerektiğini belirterek duyuya ya da hafızaya dayalı bilgilerin bu mutlaklık standardını karşılayamayacağı gerekçesiyle temel inanç sayılamayacağını ifade eder. Yukarıda bahsedildiği gibi yalnızca birtakım temel matematik ve mantıkî doğrular ile mental durumumuz hakkındaki önermelerin bu standardı karşılayabileceğini vurgularlar. Ayrıca gerekçelendirilmiş temel inançların kapsamını içebakış (introspection) yöntemi ve akıl ya da rasyonel sezgi ile sınırlarlar. Ancak bu tarz önermelerin bir bilgi değeri taşıyıp taşımadığı, eğer taşıyorsa bile sayıca azlığı çağdaş temelcileri alternatif çözümlere yöneltmiştir. Bu alternatif çözümlerden bir kısmı literatürde *çağdaş* ya da *ılımlı temelcilik* olarak adlandırılmaktadır.

Ilımlı ya da Çağdaş Temelcilik

Ilımlı temelcilik, tıpkı katı temelcilik gibi temelciliğin ana iki iddiasını kabul etmektedir. Ancak bu ılımlı temelcilik, katı temelciliğin aksine, temel inançların doğası hakkında daha esnek bir bakış açısına sahiptir. Yani ılımlı temelcilik, gerekçelendirilmiş temel inançların mutlak/şaşmaz (*infallible*) olması gerektiği hususunda diretmez.[23] Temelciliğin bu ılımlı versiyonunu savunan isimlerden biri Robert Audi'dir. Audi, çıkarımsal olmayan temel bir inancın kendiliğinden açık ve çürütülemez bir biçimde gerekçelendirilmiş inançlar tarafından oluşturulmasına gerek olamadığını

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[21]Chilsom, a.g.e. s. 52.
[22]Lehrer, Keith, a.g.e.,s. 44.
[23] a.g.e. s. 55.

ileri sürmüştür. Buradaki asıl kaygı bir taraftan zorunlu olarak temel inanç olarak nitelendirilen inançların yok denecek kadar az olması, diğer taraftan ise sahip olduğumuz inançların çoğunun işlevsel açıdan temel inanç olması özelliğini taşıması sorunundan kaynaklanmaktadır. Bu yüzden ılımlı temelciliği aynı zamanda *yanılabilir temelcilik* olarak niteleyen Audi, temel inançlarımızın *zorunlu* değil de *yeterli* olduğunu savunmaktadır.[24] Fakat Audi, Chilsom ve başkaları tarafından savunulan bu genişletme projesine en başta katı temelciliğin temsilcileri itiraz etmişlerdir. Temel inançların sınırlı sayıda oluşu sorunu "belirli şartlarla" aşmaya çalışan temelciliğin çağdaş versiyonlarının en önemli dayanağı *ihtimaliyet* kavramıdır. Bu kavramın klâsik temelciler tarafından kabul edilmesi ise pek mümkün gözükmemektedir. Nitekim Tim McGrew'nün belirttiği gibi eğer temel inançlar yalnızca muhtemellerse, o zaman kesinlikle temel değildirler; bu inançlar çıkarımsaldırlar, ne var ki kendilerini destekleyen diğer inançlar onların muhtemelen temel oluşunu sağlamaktadır. İnançlar ya temeldir ya da değildir. Dahası ihtimaliyetin aklîlikle hiçbir ilgisi yoktur ve tamamen şans işidir.[25] Sadece ihtimaliyete dayalı bir önermenin temel olamayacağı iddiası ılımlı temelcilerin yüzleşmek zorunda kaldığı önemli bir itiraz olarak kalmaktadır.

Şimdi bu nokta itibariyle katı ve ılımlı temelcilik arasındaki ilk ayrımın temel önermenin mahiyeti hususunda olduğu görülmektedir. Katı temelciliğin temel önermelerin *mutlak* olması gerektiğini vurguladığı noktada ılımlı temelciler *ihtimaliyet* kavramını devreye sokmuşlardır. Ilımlı temelcilere göre yanıltıcı bir etken olmadıkça, sözgelimi halüsinasyon görmeme sebep olan bir ilaç kullanmıyorsam veya hafızam ile ilgili bir sorunum yoksa, masada bir fincan[26] olduğu" ya da "kahvaltıda bir bardak süt içtiğim" şeklindeki önermeler de temel inanç olarak alınabilir Yani ılımlı temelciler katı temelcilerin aksine *algısal* ve *hafızaya* dayalı önermelerin de temel önerme olarak değerlendirilebileceğini vurgularlar. Yine bu temel önermelerden yapılan çıkarımların sadece içebakış yöntemi veya dedüksiyon yöntemiyle olması gerektiğinde de ısrar etmezler. Onlara göre sağlam bir şekilde oluşturulmuş *tümevarım* temelli bilgiler de bizim doğru bilgiye ulaşmamızı sağlayabilirler.

Örneğin yaşadığım bölgede şimdiye kadar rastladığım on karganın siyah olması neticesinde bundan sonra rastlayacağım karganın da siyah olacağını varsaymamda hiçbir sakınca yoktur. Sonuç önermesi olarak da bu bölgedeki bütün kargalar siyahtır önermesine ulaşabilirim. Oysa katı temelcilere göre bu iki önerme temelinde sonuç önermesine varamayız. Çünkü onlar mantıksal olarak sonuç önermesine işaret etmezler. Dolayısıyla denilebilir ki gerekçelendirmenin ve temele alınan önermenin yapısının nasıl olması gerektiği hususları katı temelciler ile ılımlı temelcilerin fikir ayrılığına düştüğü en önemli noktalardır.

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[24] Mehdiyev, Nebi, a.g.e., s. 134.
[25] A.g.e, s. 134-135.
[26] Descartes *Meditasyonlar'da* kötü huylu bir cin tarafından aldatılabileceğimiz gerekçesiyle bu tarz ifadelerin temel inanç statüsünde olamayacağını ifade etmişti.

Temelcilik Eleştirisi

Temelciliğe yöneltilen eleştiriler genel olarak epistemik gerileme sorunu ve temel inanç kavramının yapısı gibi noktalarda yoğunlaşmıştır. Sözgelimi L. Bonjour, J. Dancy gibi isimler eleştirilerini epistemik gerileme sorunu bağlamında ifade ederlerken, bir başka çağdaş gerekçelendirme teorisi olan *güvenilircilik* ise eleştirilerini temel inanç kavramının yapısına dair açıklamalar ekseninde dile getirmişlerdir.

Epistemik gerileme sorunu bağlamında temelci görüşün eleştirisini L. Bonjour şu görüşlerle ifade etmiştir: epistemik gerileme sorununun epistemolojik açıdan son derece paradoksal olan temel inanç kavramından kaynaklanmaktadır. Ona göre, söz konusu problemle ilgili Chilsom'un kullandığı teolojik bir analoji, durumu daha karmaşık hale getirmiştir. Hareket eden diğer tüm inançları hareket ettiren temel bir inancın hareket etmeyen veya hareketi kendinde olan bir inanç şeklinde tanımlandığı bu analojide, tüm gerekçelendirme zorunlulukları gerekçelendirilmeyen bir inanca devredilmiş durumdadır. Hâlbuki teolojideki hareket etmeyen bir hareket ettirici görüşünü epistemolojiye uygulamak imkânsızdır; daha doğrusu bir inancın epistemolojik açıdan kendini ettirdiğini düşünmek paradoksal bir durumdur.[27] Bu eleştiri epistemik bir seride bir başlangıç, temel arama girişinin gereksiz ve paradoksal olduğunu iddia etmektedir. Ancak böylesi bir başlangıcın olmadığı ve bu seride gerekçelendirmenin sonsuza dek gittiğini düşünelim. Burada bizi bekleyen tablo tam bir belirsizlik hali ve netice itibariyle şüphecilik ve hiççilik olacaktır. Sözgelimi sınırsız aritmetik inançlar kümesine sahip olduğumuz düşünülebilir. 2'nin 1'den, 3'ün 2'den… büyük olması gibi. Böylesi bir durumda bütünün anlaşılması imkânsızdır. Anlayamadığımız şeye inanamayız; inanamadığımız şeyi de bilemeyiz. Her ne kadar bu şekilde sınırsız bir aritmetik inançlar kümesinden bahsetsek de epistemik bir seride birbiriyle bağlantılı önermelerden oluşmuş sonsuz bir şekilde geriye gitmemizi engelleyen örnekler de vardır. Biz bunların doğruluğu için başka bir bağlantı ya da önerme aramayız.[28] Dolayısıyla temel diyebileceğimiz birtakım inançların var olduğu ve şüpheciliğin kıskacından kurtulmak için girişilen bu çabanın hiç de anlamsız olmadığı belirtilmelidir. Epistemik gerileme argümanının temelci tezler için sağlam bir argüman olmaya devam ettiğini söylemede hiçbir mahsur yoktur. Ancak temel inanç arama girişiminin anlamsız olmadığı ve bu tarzdan önermelerin var olduğu kabul edilse dahi bu temel inançlardan diğer inançlara nasıl geçildiği veya bu temel inançların diğer inançları nasıl gerekçelendirdiği çok daha ciddi ve yanıtlanması çok daha zor bir soru gibi durmaktadır. Bu eleştiri *epistemik yükseliş/geçiş (epistemic ascent)* sorunu olarak adlandırılmaktadır. Başka bir deyişle, epistemik yükseliş/geçiş ile sorgulamaya açılan şey temel olmayan inançların (non-basicbeliefs) temel olduğu iddia edilen inançlara (basic beliefs) başvurularak nasıl

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[27] A.g.e, s. 136.
[28] Audi, Robert, a.g.e., s. 211.

gerekçelendirildiğidir.[29] Burada eleştirilerin odak noktası temel inanç olarak bahsedilen inançların birtakım mantıkî ve matematiksel doğrularla sınırlı olması ve bu sınırlı doğrulardan bütüncül bir epistemolojik yapının nasıl inşa edilebileceğidir. Bu noktayı aşabilmek adına çağdaş epistemoloji teorileri temel inançların yapısında birtakım değişiklikler yapmışlar ve metin içinde de vurgulandığı gibi *ihtimaliyet* kavramını gündeme getirmişlerdir. Ancak katı temelcilik de ısrar edenlerin bu problemle yüzleşmek zorunda oldukları bir gerçektir.

Temelciliğe yöneltilen eleştirilerin diğer bir kısmı da bir başka çağdaş gerekçelendirme teorisi olan ve bilenden ziyade bilinenin epistemik konumunu esas alan *güvenilircilik* çatısı altında toplanmaktadır. Güvenilirciliğe göre, bir inanan-inanılan ilişkisi içerisinde anlamlı olan bir inancın gerekçelendirilebilmesi noktasında yalnızca öznenin bilişsel konumunun yeterli değildir; ayrıca o inancı bilgiye dönüştüren sürecinin güvenilir olması gerekir. Bilgi edinme sürecinin güvenilir özellikleri olarak *sağlıklı muhakeme*, *algı*, *hatırlama* gibi bilişsel işlemleri örnek vermektedir. Burada güvenilirciliğin temelciliğin epistemik gerileme sorunundan ziyade temel inanç kavramını tartışmaya açtığını görüyoruz. Yani bir inanç, bilgi edinme sürecinin güvenilir özelliği sağladığı zaman klâsik temelciliğin temel inanç şartlarına bağlı olmadan da temel inanç olabilir.[30] Burada da görüldüğü gibi eleştiriler yine katı temelcilerin temel inançların mutlak, yanlış olma ihtimali bulunmayan türden olması gerektiği iddiası üzerine yoğunlaşmıştır. Hem katı hem de ılımlı temelciliğe yöneltilen bu eleştiriler bağlamında denebilir ki iki akımın da bilgi edinme sürecinde görmezden geldikleri kimi noktalar bulunmaktadır. Ancak şu da bir gerçektir ki epistemoloji tarihi içerisinde en çok taraftar bulan da yine bir şekilde temelci teoriler olmuştur. Bu belki de insan doğasının en azından psikolojik olarak bir boşluğa düşmemek adına bir kesinlik, mutlaklık arayışında olmaya meyyal bir yapıda olmasından kaynaklanmaktadır. Böylelikle bir gerekçelendirme teorisi olarak temelcilik birtakım değişikliklerle de olsa varlığını sürdürecek gibi durmaktadır. Yapılması gereken katı temelcilikle ılımlı temelcilik arasında bir sentez veya uzlaşma olabilir.

Netice itibariyle önerilen sentez girişimi nasıl gerçekleşebilir diye bakıldığında şunlar söylenebilir: özellikle katı temelciliğin görmezden geldiği bilgi oluşturma sürecindeki dışsal etkenlerin kabulü, çağdaş epistemolojideki Gettier sonrası çıkışların bir sonucu olarak artık kaçınılmaz bir durum gibi görünmektedir. Fakat öyle görünüyor ki katı temelcilikten farklı olarak ılımlı temelciliğin kabul etmeye meyyal olduğu bu dışsal etkenler de *kartezyen* diye nitelendirilen içselci bilişsel erişimin önceliğini reddetmek için tek başına yeterli değildir. Sözgelimi *içselci dışsalcı* tezini öne süren Altson, gerekçelendirmenin dışsal etkenlere göre kurgulanabileceğini iddia etmesinin yanı sıra inancın esasında içsel bir olgu olduğunu teslim etmektedir. Birisi herhangi bir inancı ancak uygun bir temele

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[29] Cruz, Joseph-Pollock, John, **Contemporary Theories of Knowledge**, Rowmann & Littlefield Publishers, 1999, s. 23.
[30] Mehdiyev, Nebi, a.g.e.,s. 137.

dayandırırsa gerekçelendirilmiş olacaktır. Hemen fark edilebileceği üzere burada inancın bir temele dayanması *içselci,* temelin uygunluğu ise *dışsalcı* yaklaşımı temsil etmektedir.[31] Burada Altson bilgi edinme sürecinin yalnız bir boyutuna vurgu yapan yaklaşımların içine düştüğü açmazı görerek uzlaşmacı bir yaklaşımı benimsemiştir. Böylelikle bilgi edinme sürecinde hem içsel hem de dışsal etmenlerin gerekliliğine vurgu yapmıştır.

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[31]A.g.e., s. 148.

EDMUND BURKE: "REFLECTIONS ON THE REVOLUTION IN FRANCE"[1]

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ÖZET

1729 yılında İrlanda da dünyaya gelen Burke yaşamının büyük bölümünü toplumu ilgilendiren kurumların ve değerlerin muhafazasına harcamış bir siyasetçidir. Bu mücadelesini kimi zaman yazıları, mektuplarıyla genelde de Meclis çatısı altında konuşmalarıyla yapmıştır. Muhafazakârlığın tanımı, unsurları ve işleyişiyle kısacası bir sistem haline getirilmesinde öncü kabul edilen Burke, çağdaş dünya siyasetinde referans gösterilen filozoftur. Liberal öğreti ve muhafazakâr siyaset anlayışının pratiğinin örneklerini yazı ve konuşmalarında gösteren düşünürün, genel manada yaşamı ve liberal/muhafazakâr sistemlere konu olan eylemlerinin neler olduğu Burke araştırmacıları için önemli bir meseledir. Dolayısıyla Mitchell kitabın girişinde Burke'ün yaşamına genel bir perspektifle bakarken birçok yerde de teorisine kaynaklık eden fiillerini kısaca ele alır. Burke, neredeyse ölümüne neden olacak isyanlara ve hakkında ki sert muhalefetlere rağmen görüşlerinde ısrar etmiştir. Hastings gibi İngiliz hükümetini zor durumda bırakan suiistimal davasında dava sonuçlanana kadar gerçeğin ortaya çıkmasında var gücüyle mücadele etmiştir. Whig grubuyla uzun süreli liberal/muhafazakâr parlamenter olarak Mecliste bulunan yaşamı, düşünceleriyle muhafazakâr teorisyen ve siyasilerine ışık tutan Burke, hayatı ve eserlerinin anlaşılmasıyla gelecek nesillerin araştırmacı ve uygulayıcılarına da yol gösterici olmaya devam edecektir.

ABSTRACT

This text is the translation of L.G. Mitchell prologue of the book that was regulated by Oxford University in 1933 with the name "Oxford Wordl Classics Edmund Burke: The Reflections of French Revolution" and prepared by Leslie Geroge Mitchell who is currently a researcher in Modern History Department of Oxford University Academy.

Edmund Burke was a politician who was born in Dublin, Ireland in 1729 and who spent the majority of his life on the conservation of institutions and values that closely concern the society. He

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[1] *Bu metin, Oxford Üniversite Akademisi Modern Tarihte bir araştırmacı olan Leslie George Mitchell tarafından hazırlanan ve 1993 yılında Oxford Üniversitesi tarafından "Oxford Dünya Klasikleri EdmundBurke: Fransız Devrimi Üzerine Düşünceler" adıyla düzenlenen kitabın L. G. Mitchell girizgâhının çevirisidir.*

L. G. Mitchell (çev. Orhan BASAT)

made this struggle with his writings and letters and with the speeches that he gave generally under the roof of Parliament. Accepted as a pioneer in the explanation, factors and operation of conservatism namely in the process that conservatism turned into a system, Burke is a philosopher shown as reference in the contemporary world politics. Giving place to the samples of liberal discipline and conservative politics understanding in his writings and speeches, the life of the thinker in general terms and what kind of actions he took were subject to liberal/conservative systems is an important issue for Burke reasearchers. For this reason, while looking at the life of Burke with a general perspective at the introduction of the book, Mithchell discuss about the actions that act as the source to his theory. Burke insisted on his opinions and thoughts in spite of the strong oppositions to him and of the rebellions that almost caused him to die. He struggled with all his strength to reveal the truth untill the conclusion of the malfeasence lawsuit that put the English Government in a tight spot like Hastings is ensured. Staying in the Parliament for a long time as a liberal/conservative parliamenter with the Whig group, Burke who shed light to the theorists and politicians will also shed light to the researchers and practicioners of the next generations with his life and thoughts.

Key Words: *Revolution, conservatism, the criticizement of revolution, liberal*

GİRİŞ

Fransız Devrimi Üzerine Düşünceler[1] , 1 Kasım 1790 tarihinde yayınlanmış ve hemen en çok satanlardan biri olmuştur. Altı ay içerisinde on dokuz bin kopyası satmıştır. Eylül 1791 de on bir basım tüketilmiştir. Belirli, tarihi bir bağlama sabitlenmiş, politik kuramcılar için vazgeçilmez ders kitaplarından biri haline gelmiştir. Burke, bu sonuçtan mutlu olmuş fakat kitabının gelecek nesillerin olduğu kadar çağdaşlarının bilgisi için olduğu gerçeği ile ilgili hiçbir zaman bir iddia öne sürmemiştir. Aslında, çalışma bir mektuba verilen bir yanıttı. 4 Kasım 1789 tarihinde, Burke ailesinin genç Fransız bir arkadaşı, büyük adamın Paris'teki olaylarla ilgili düşüncelerini sormak için masumane bir biçimde yazmıştı. Nadir olarak böyle bir soru bu kadar coşkulu bir biçimde yanıtlanmıştır. Burke uzun uzun ve büyük bir ciddiyetle cevap verdi, çünkü 1688 yılının Şanlı Devrimi anısına kutlama yapan Devrim Toplumu yemeğinde, yemek yiyenlerin bazıları, yeni bulunmuş özgürlüklerinin keşfi üzerine Paris'te Millet Meclisine bir tebrik mesajı göndermeyi uygun görmüştür. İngiliz ve Fransız politikaları bu münasebetle olumsuz bir hale gelmiştir. Burke'ün kitabının amacı Kanalın[2] her iki tarafındaki okurlar için eğitici bir öyküydü.

Burke'ün Fransa konusu ile ilgili yazması gereken şey hiçbir suretle dikkate değer değildi. Whig partisinin çoğu üyesinden farklı olarak, Burke Fransa'ya veya Fransa'nın politikalarına çok az ilgi duymuştur. 1757 yılında Kanal'ın öbür tarafına geçmiş olması mümkündür. 1773 yılında orada tam olarak iki ay geçirmiştir fakat bu siyasette kendisinin patronları olan Whig asilzadelerininkine kıyasla bu zayıf bir kayıttı. Fransa'da göze aldığı zaman bile, Auxerre'in taşralı rahipleri ve üst

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[1] Burke, Edmund, Reflections on the Revolution in France (1790), Oxford University Press, 2009, Amerika.

[2] İngiltere ve Fransa'yı birbirine bağlayan Manş Tüneli

tabakası arasında zamanını geçirmeyi tercih ederek, Burke modası geçmiş bir şekilde Paris'ten uzak durmuştur. Bu insanlar Fransa ilişkileri ile ilgili olarak asıl haber kaynağı haline gelmiştir. Fox, Rockingham ve GreyMirabeau, Talleyrand ve Lafayette'ye değinirken, Burke isimleri tarih için pek de bilinmeyen erkeklerin ve kadınların görüşlerini dinlemiştir. Sonuç olarak, bilgisi genel olarak taraflı ve noksan olarak görülmüştür.

Tom Paine, Burke'ün "Fransız ilişkilerinden çok habersiz olduğunu" düşünmüştür. Kimi zaman, BurkeFransa'nın "bir yabancı için oldukça hoşgörülü" olduğunu bilinmesini istemiştir. En dürüst anlarında, "çok kötü Fransızca konuşmamdan" dolayı ciddi bir şekilde mahcup olmuştur. Her şeyi hesaba katarsak, Fransa'nın en iyi düşüncesinin "Margate iskelesinden"[3] elde edilmiş olabileceği düşüncesine sahipti.

Kitabın amacı İngilizler için bir uyarı olsaydı bile, bunların hiçbiri çok önemli olmazdı. Fransız Devrimi sadece, sayesinde siyasi anlamda İngiltere'yi korkutan bir korkuluktu. Korkuluğun eski püskü kıyafeti biraz yanlış olarak tarif edilseydi, önemsiz olurdu. Burke'ün anlamaya çalıştığı siyasetle ilgili genel konular, hala karşımıza çıkabilir. Maalesef ki, durum bu değildi. 1789 ve 1790 yıllarında Fransa'da olanlarla ilgili Burke'ün açıklaması, aşağılanma ve kabul görmemeden muzdarip olduğu durumların gerçeklerine aykırıydı. Hiçbir kitap bu kadar yaygın bir biçimde okunmamıştır ve bu yaygın bir biçimde reddedilmemiştir. Kitapta yer verilen siyasi toplum ve bu toplumun yönetimi ile ilgili genel açıklamalar, gözden kaçırılmıştır ve Reflections'a cevap niteliğinde kaleme alınan yüzlerce veya o civarlarda küçük kitapçık, büyük ölçüde, dönüp dolaşıp ayrıntılarının doğru olmamasına ve yazıldığı şeklin mübalağa edildiği anlamına gelmiştir.

Burke siyasi yelpazenin tam karşısına itilmiştir. TomPlaine ve Mary Wollstonecraft[4] gibi Radikallerin kitabı beğenmemesi kaçınılmazdır fakat Fox, kitabı "çok uygunsuz olarak" görmüş ve Pitt sadece "hayranlık duyacak çok şeye sahip ve aynı fikirde olacak hiçbir şeye sahip olmayan rapsodiler" olarak görmüştür. Çağdaşlar, iki soruya cevap bulmaya çalışmışlardır. İlki, Burke neden Devrime zerre kadar karşı olarak ortaya çıkmamıştır? Her şeye karşın, Amerika'daki, İrlanda'daki, Korsika'daki, Polonya'daki ulusal devrimleri desteklemiştir. Reflections kitabını okuduktan sonra, Thomas Jefferson "Fransa'daki Devrim beni, Bay Burke'deki devrim kadar şaşırtmamıştır" cümlesinde ısrarcı olmuştur.[5] İkincisi, Burke Fransız politikası betimlemesinde neden bu kadar ters bir biçimde hatalıdır? 1789 ve 1790 olayları, özellikle İngilizler tarafından, yaygın bir biçimde tanık olmuştur. Burke'ün yazdığı gibi, devrim bir nevi bir turizm merkezi haline gelmiştir. Devrimle ilgili bilgi ve düşünceler yaygın bir biçimde mevcuttu. Dolayısı ile vergi sistemini yerel hükümet sistemi ile karıştırmak veya 5-6 Ekim 1789 tarihindeki Versailles Sarayına yapılan saldırıyı saf bir melodrama dönüştürmek affedilmedir. Marie Antoinette'nin yatak odasının dışında görevini yapan

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[3]1100 metrelik ahşap iskele

[4]Tom Plaine,1737 de İngiltere de doğan daha sonra Amerika'ya göçen ve Krallıkların devrilmesini destekleyen siyasetçidir. Mary Wollstonecraft 1759 da İngiltere de doğmuş "İnsan Haklarının Korunması" adlı Burke' karşı yazısı ile ünlenmiş İngiliz düşünür. (ç)

[5]Thomas Jefferson (1743-1826): 1801-1809 yılları süresince Amerika Birleşik Devletleri Başkanı

nöbetçi öldürülmemiştir, fakat macera hikâyeleri ile Paris'te İngiliz ziyaretçiler ile hoşça vakit geçiriyordu.

Bu sorular o kadar ciddiydi ki, çoğu insan sadece çekip gitti. Paris'teki olayların bir görgü tanığı olan Benjamin Vaughan, Burke'ün adeta cevap verilmeye değmediğine ve bu yüzden kendini "on dört günde avare" haline getirdiğine karar vermiştir. Fransız Basını öfkeliden çok küçümseyici idi. Bir veya iki editör, "aşağılayıcı bir kitapçık" gibi olan cümlelerden keyif almıştır. Çoğu, parçanın tuhaflıkları üzerinde çok durmuştur, "bizarreries de l'auteur".[6] İngilizlerin, tahmin edildiği üzere, evrensel olarak zamanın en önemli dehalarından biri olarak bilinen bir adamın neden kendi yaşam zarfındaki siyasette olan en büyük olaylara dair korkunç bir karikatür yazmaya teşvik edildiğini keşfetmek üzere ilgileri çekilmişti.

Bazılarına göre, Reflections kitabına açıkça hayran olan birkaç kişiden biri olan III. George'dan bir aylık almaya karşılık olarak Burke'ün politikasını değiştirmesinin cevabı basitti. Diğerleri, Burke'ün bir gizli Katolik olduğunun doğru olduğuna dair tekrarlayan söylentileri göz önünde bulundurmuştur.[7] Annesi bir Katolik idi. Burke her zaman dini hoşgörünün lehine konuşmuştur ve hepsinden daha önemlisi, bu gibi bir yorum, kitabındaki Fransız Kilisesinin ve rahiplerinin savunmasına içtenlikle bağlı olan inanılmaz miktardaki boşluğa bir açıklama getirebilir. Devrim dönemindeki karikatürlerde, Burke sıklıkla, papaz cübbesi ve dört köşeli şapka giyen, Saint-Omer'dekiTabaka'nın ruhban okulunda kısmen eğitim gördüğüne dairkalıcı bir efsaneyi kabul eden bir düzenbaz olarak yansıtılmıştır.

Yine de okurların diğer bir bölümü, duygusuz bir biçimde, Burke'ün son olarak delirdiği sonucuna varmıştır. Burke'ün zekasının gerçek durumu, bir süre için spekülasyon konusuydu. Dâhilik ve delilik arasındaki ayrım çizgisinin kısa olduğunu düşünülmekteydi. Öfke nöbetleri, dışlanma veya ihmal edilme suçlamaları ve bir tartışmayı uygun sınırlarının ötesine taşıma eğiliminin, Burke'ün sosyal yaşamını damgaladığı düşünülmüştür. 1790'lı yıllarda, "Burkism" kelimesi abartılmış iddialarını betimlemek için uydurulmuştur. Kitapçığa dair eleştiriler ona "yaratıcı deli" demeye başlamıştır. Karikatüristler onu, coşturulmuş kafasından uçuşan kıvılcımlar ile hayali yel değirmenlerini deviren, Don Quixote olarak resmetmeye başlamıştır.

Fox gibi yakın arkadaşları, Burke'ün kendisini kesinlikle ipe götürecek olduğundan, eğer desteklediyse, Burke'ün devrime karşı durmasından memnun olduklarını şaka yoluyla söylemişlerdir. *Reflections* kitabının bazı kısımlarında kullanılan dilin şiddeti, Milli Meclis üyelerini yeteneksiz adamlar olarak tasvir etmesi, Fransa'nın yamyamlıkla olan bir bağımlılığına duyulan inanç ısmarlama bir delice akıldır. İyi hususlar abartıda kaybolmuştu. Kitapta var olan bilgelik sadece budalaların bazen konuştuğu şeylerdir.

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[6] Yazarın tuhaflıkları(ç)

[7] İrlanda da Burke'ün yaşadığı dönemde Katoliklerin mülk edinmesi ve kamuda yer almaları gibi birçok konularda engellemeler vardır. Babasının Burke doğmadan birkaç yıl önce Protestanlığa geçmesini bu engellemeleri aşmak için yapılan menfaat meselesi olduğuna inanılıyordu. White, K, Stephan, EdmundBurkeModernite, Politika ve Estetik, Paradigma Yayınları, İstanbul, 2013, s.11

Burke'ü en iyi tanıyan ve düşüncelerini aşırı bulanların son bir açıklaması vardı. *Reflections*, Burke'ünWhig partisi üzerine düşünsel yetkisini yeniden kurmak için yaptığı oldukça üzücü bir girişimdi. Patronu Marquess of Rockingham'ın 1782 yılında ölümünden beriBurke kendini gitgide ihmal edilmiş hissetmiştir. 1770'lerde, Whiggery'nintanınmış belirleyicisi olmuştur. 1780'lerde bu durum değişmiş, ilk olarak Fox ve ardından Sheridan bu rol için meydan okumaya gelmiştir.[8] Burke'ün endişelendiği kadarıyla ilki eski bir korunan şahıs olarak barındırılabilir fakat sonraki bütünlüğe veya entelektüel bir derinliğe sahip olmayan bir adamdı. Dolayısıyla, halka politikadaki etkisi yavaşça akıtılan bir adam olarak ifşa edilmesi rahatsız edicidir. WarrenHastings'in uzun yıllar süren suçlamasında, Burke davanın yöneticilerinden yalnızca kendisinin düzenli olarak duruşmaya katılmak ve konuya hak ettiği ilgiyi göstermekten rahatsızlık duyduğundan acı bir şekilde yakınmıştır. Açık olarak, bu "ihmal" ile karşılaştığı zaman hissettiği "iğrenme" duygusundan yakınmıştır. Bu yazılanlara karşı, *Reflections* kitabının neden yazıldığı sorusuna yanıt verilmesi kolay olmuştu. Kitap, Burke'ün kendi entelektüel Whiggery kontrolünü iyileştirmek için kullandığı kişisel bir manifestodan fazlası değildi. İngiliz politikaları ile ilgili olan bir beyandan daha az ciddi olan, Fransa ile ilgili bir yorumdu.

Reflections kitabının yazılma nedenlerinin Fransız politikasından ziyade İngiliz politikası ile ilgili olduğunu tartışırken, çağdaşlar hem konuya hâkim olmuş hem de konuyu kaybetmiştir.

Burke'ün İngilizceyi öğretmeye çalıştığı doğruydu. Esasında kendi kariyerini yeniden kurmayla meşgul olduğu ise doğru değildi. Parmak basacağı daha önemli konuları vardı. Temel olarak Burke 1789 yılında Fransa'da olanların 1790'lı yıllarda bir tarihte İngiltere'de olabileceğine inanmıştır. *Reflections*, siyasi elit tabakanın kayıtsızlığını sarsma girişimiydi. Onları, Fransızların sadece 1688 yılındaki yalın İngiliz Devrimini kopyalamadığını aynı zamanda dünyaya dramatik olarak yeni bir şey sunduklarına inandırmaya çalışmıştır. Fransız orduları sınırları geçmeye başlamadan çok önce, Burke Devrim fikirlerinin ihraç için olduğu konusunda netti. Avrupa politikalarında daha önce hiç test edilmemiş olan varsayımlara dayanarak, Devrim bu kıtanın uygarlaştırılma yapısını baltalama konusunda gözdağı vermiştir. İngilizler diğer herkes kadar risk altındaydı. Burke bir arkadaşına "yeni, cumhuriyetçi, Fransızlaştırılmış Whiggism[9] ilkelerinin bu ülkede mesafe kat ettiği düşüncesini yayınladım" diye dürüstçe bilgi vermiştir.

Burke'ün tezi, Fransa'da bir Devrime neden olan bütün faktörlerin 1789 yılında İngiltere'de var olduğu varsayımına dayanmıştır. Reflections kitabının çoğu sayfası, bu unsurları belirlemeye adanmıştır. İlk olarak, yurttaşlık haklarından men edilmiş ve dolayısıyla bir bütün olarak siyasi birlikten soğutulmuş dini bir muhalif vardı. Fransız Protestanların ve Yahudilerin, Devrimi bu kadar şevkle desteklemiş olabilmesi veya Katolik Kilisesine yapılan saldırıda öne çıkmış olabilmeleri

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[8] Charles James Fox 1749 doğumlu İngiliz liberal parlamenteri. Sheridan1751 de Dublin de doğmuş İrlandalı yazar ve İngiltere Meclisinde liberal parlamenter.Burke liberal ve muhafazakâr görüşlerini Whig partisi içerisinde zaman zaman arkadaşlarıyla ters düşme pahasına savunmuştur.(ç)

[9]Whig, 18.yüzyıl İngiltere'sinde Kralın iktidarının alanının Parlamento aleyhine büyümesinin karşısında olan reformist kanat. Duman, Fatih, Aydınlanma Eleştirisinden Devrim Karşıtlığına EdmundBurke, Liberte Yayınları, Ankara, 2010, s.31

şaşırtıcı değildi. Burke, Rabaut de St Etienne'den[10] alıntıları kullandığı zaman, Protestan bir papazın kelimelerini kullandığının farkındaydı. Muhalif olan siyasi temsilciler, 1780'li yıllardaki reform hareketlerinde önde gelen sözcülerdi. Burke'ü rol alması için teşvik eden Devrim Toplumu yemeğinde, kışkırtıcı yemek öncesi vaazı Revd Richard Price tarafından verilmişti. O ve arkadaşı Joseph Priestley, RabautSt. EtienneAbbeSieyes'e doğrudan eşdeğerdi. Ya ihraca karşı gelen Anglikan Protestan rahipler olarak ya da kurulan Kilise dâhilindeki piskoposlara ait ve manastıra ait zenginliğin yeniden dağıtılmasından yararlanmaya çalışan dinden dönen rahipler sınıfı, insan hakları ile ilgili saçma sapan düşünceleri kapı kapı dolaşıp satmaya hazırlanıyordu.

On sekizinci yüzyılın sonlarının İngiltere'sinin reform yapan toplumlarında, Burke bunlara "anayasanın aşikâr düşmanları" demektedir, radikal papazlar potansiyel devrimin ikinci türü ile omuzları ovuşturmuştur, "politik Edebiyatçı". Burke'ün, İngiltere'deki amatör filozoflar için ve onların modelleri olan Fransa'daki daha dikkate değer yazarlar için sonsuz bir küçümsemesi vardı. Ona göre, CapelLoftt, SirBrookeBoothby ve HorneTooke gibi kötü yazarlar, Condorcet ve Rousseau'nun daha önemli fakat yanlış yönlendirilmiş olmayan spekülasyonlarını taklit etmiştir. İkincisi için, Burke önemli bir hedefi göz önünde bulundurmuştur. Onları birleştiren şey, "yaşadıkları dünyaya uyum sağlamamış olan bir siyasi tabloya" itme azmiydi. Düşünceleri temel olarak kusurluydu. Deneysel çalışmadan ziyade ilk ilkelerden başlayarak harekete geçirilerek, "insan hakları konusundaki teorileriyle o kadar meşgullerdi ki, onun doğasını tamamen unutmuş" bir hale geldiler. Bu hususta, Kanal etkisi olmayan bir bariyer olarak kullanılmıştır. Felsefe, Fransızca olduğu kadar İngilizce bir olguydu. Devrimden önce felsefi düşünenler arasındaki iletişim akıp gitmiştir. İyi niyet ve tebrik mektupları, Devrimden sonra radikal toplumlar arasına geçmiştir. Fransa ve İngiltere, Burke'ün açığa çıkarmaya çalıştığı bir yıkım ağı içine kilitlenmişlerdi.

Ayrıca, Radikal rahipler ve amatör literatür daha kötü ve daha acımasız bir figüre dayanmıştır. Burke'ün terminolojisinde, "spekülatör" veya "alavereci" ismine dayanabilir veya bütün birlik "zengin çıkar" olarak lanetlenebilir. Böyle bir devrimin kaçınılmaz bir şekilde getireceği mülkiyetin yeniden dağıtımı içinde bir pay garantilemek için bir devrimi destekleyebilecek bir insandı. 1789-90 yıllarında Fransız Kilisesinin yağmalaması, onun eserinin en önemli bir örneği olarak ele alınmıştır. Hükümete borç para vermiş, kendi yatırımlarını garanti altına almak için siyasette her şeyi yapabilecek bir adamdı. Bu yüzden, devlet, Kilise, içerisinde özel bir kurum mülkiyeti, Fransız ulusal hesabına para sağlamak ve böylece kendi kredileri üzerindeki devletin alacaklılarını garanti altına almak için yağmalanmıştır.

Yüzyıllardır değerlerini kanıtlamış olan kurumlar, spekülatörlerin, gelir sahiplerinin, kaybedecek hiçbir şeyi olmayanların doğrudan isteklerine kabul edilebilirdi. Bir kez daha, İngiliz ulusal borcunun miktarı ve kısa vadeli borçlarının uzun vadeli borca dönüştürülmesi, 1790'lı yılların derin kaygılarıyla ilgili bir konuydu, İngiltere ve Fransa arasındaki paralel gerçekti.

Bütün bu unsurlar, Burke'ün "soylu eski taşınmaz mülkü ile yeni varlıklı çıkarı arasındaki savaş" olarak tanımladığı şeyi göstermiştir. Bir yandan, mülkiyet kutsallığı temel alınan bir siyaset sistemi

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[10]Rabaut de St. Etienne 1743-1793 yılları arasında yaşamış Fransız politikacı.(ç)

İngiltere'ye çok iyi hizmet eden bir sitemdi. Mülkiyet sahipliği bir insana, mülkiyete sahip olunan toplumun refahında sağlam ve taşınmaz bir çıkar sağlamıştır. Aynı zamanda, bir insana, politikaya dâhil edilmesini makul ve mal varlığı ile birbirini tamamlayan görevlerinin tamamlanmasının düzenli ve bilgili hale getiren eğitim ve boş zaman sözü vermiştir. Bir diğer yandan, Fransızlar doğal haklardan bahsederek yağmacı ilkelerini gizlemiş olan, endişeli yatırımcılar ve açgözlü spekülatörler üzerinde politikanın kontrolünü ele almıştır.

Eğer delil, radikal muhalifler istiyor olsaydı, amatör felsefe ve İngiltere'de var olan spekülatörler birbirine bağlanmıştı ve karşılıklı olarak destekleyiciydi, Burke okurlarına, Wiltshire bölgesindeki Bowood'da, LordLansdowne'nun himayesi altında buluşan arkadaş grubunu sunmuştur. *Reflections* kitabındaki hiçbir geçiş, bu insanları ele alanlardan daha acı değildir. Lansdowne'nun kendisi, ciddi mali sorunlarda hayal kırıklığına uğramış bir siyasetçiydi. Burke'ün kafasında, bu yüzden, Ducd'Orleans veya Comte de Mirabeau'nun[11] doğal eşdeğeri idi. Jeremy Bentham konusunda, en yüksek sayılardaki en büyük mutlulukların hayali takibinde, putları yıkan, eskiden beri süregelen uygulamaları yok eden bir örnek vardı. Richard Price ve Joseph Priestley[12] konusunda, Fransa'daki bu kadar yıkıcı olduğunu kanıtlayan dini muhaliflerin unsurları vardı. Toplu olarak, "mülkiyetine karşı bir ülkenin girişimci yeteneklerinin başkaldırısı" temsil etmişlerdir, bu da, bilindiği üzere, Burke'ün Jacobinism[13] tanımıdır. J.G.A. Pocock'un gözlemlediği üzere, Burke'ün "kötü adamlar, dürüst tamirciler değil, okumuş, kamu fonlarındaki spekülatörler, bürokratlar, teknisyenlerdir".

Bowood Çemberi[14] , bütün bu tipleri düzenli bir biçimde özetlemiştir. Onun varlığı, *Reflections* kitabının Fransızlar için olduğu kadar İngilizler için de kısa bir hikâye olduğu iddiasını güvenilir kılmıştır. Bu yüzden gerçek manada, bu kitabın başlığı yersizdir. Okurun ilgisini, bir ülkedeki olaylar için daraltmıştır, oysaki Burke'ün aklında iki sistem vardı.

Reflections ile ilgili bir tartışmayı, 1790'lı yıllar bağlamında sınırlandırmak, Burke'e büyük bir zarar verebilirdi. Bu yüzden Fransa'daki olaylar zorluydu, onlardan bahsetmek gerekirse, siyasetin kalbine inmesi ve insanların neden hiçbir surette ve neye dayanarak topluluklar olarak yaşamadığı sorularına değinmesi gerekmişti. Görüşleri kesin olarak, bazı tarihi olaylarla alakalıdır fakat onların dışındakiler, ne zaman olursa herhangi bir toplum için geçerli olabilecek saf tartışmalar olabilir. *Reflections* kitabının tarihi boyutu, siyasi kuramda bir metin için düzenlemesini biraz alışılmadık bir hale getirmektedir, fakat kesinlikle bu gibi bir metin için. Fransızların suçlarını ve hatalarını listelerken, Burke, politik bir toplumu neyin istikrarlı hale getirdiğini, bunu neyin adil yaptığını, neyin işlenebilir yaptığını düşünmeye zorlanmıştır. Onun pragmatik doğasına özgüydü bu; büyük, tarihi bir örnekle başlamayı ve genel önermelere geçmesi gerekirdi.

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[11]Mirabeau Fransız Devriminin heyecanlı savunucularından. 1749-1791 yılları arasında yaşamış 1791 de Fransız Kurucular Meclisinde başkanlık yapmıştır.

[12]Richard Price1723-1791 İngiliz siyaset ve düşünce adamı. Joseph Priestley 1733-1804 yılları arasında yaşamış liberal politikacı ve düşünürü.

[13]Jakobenizm, arzu edilen toplum ve devletin dikte yoluyla gerçekleşebileceğini savunan yöntem.(ç)

[14]Muhalif grup üyeleri

Devrimcilerin davranışları ile ilgili Burke'ün eleştirisinin merkezinde, siyasetle ilgili bir tartışmanın insan hakları ile ilgili bir tartışma ile başlaması gerektiğini inkâr etmesi vardı. Aydınlanma hareketi ile ilişkili çoğu yazarın eyleminin ardından, Fransızlar ilk olarak İnsan Hakları Beyannamesine benzer önsel bir açıklamada bulunmuşlar ve ardından bu hakları yerleştirecek bir devlet inşa etmek için tasarlamışlardır. Burke için bu durum, çılgınca bir dava yoluydu. Soyut haklar,[15] "bütün eski çağ örneklerini büyük bir patlamada patlatacak bir mayından" fazlası değildir. İnsanlar temel hakların aslında ne olduğu konusunda anlaşmaya varabilmiş olsalardı ve Millet Meclisinin bu konuda fikir birliği olmasaydı bile, nasıl kutsal kabul edilebilecekleri ve siyasette korunabilecekleri sorgulanmaya açık bir konuydu. Burke, aksine, doğanın kalıtsal duygularından etkilenmiş ve bu yeni çıkmış modern ışığın tek bir ışığından aydınlanmamış olmaktan dolayı kendiyle gurur duyuyordu.

Reflections kitabında Rousseau'ya yapılan haince saldırı, öncülerinin ideal ile başlayıp nesnele düştükleri Aydınlanma hareketinin işe yarar yöntemlerinden Burke'ün tamamen uzaklaşmasının bir göstergesi olarak alınabilir.

Burke, siyasetle ilgili tahminlerde bulunmanın tek uygun yolunun, maddenin, insanın kendisinin, ham maddesini açıklamak olduğuna kesin bir biçimde inanmaktaydı. Bu karmaşık varlık, Fransız filozofları tarafından felsefi olarak istekli, toplumun kendisine borçlu olduğu hakların farkında ve onu komşusuna bağlayan görevler konusunda net olarak karikatürleştirilmiştir. Özgürlük, eşitlik ve birliğin yükünü omuzlama yeterliliğine sahipti. Burke'e göre, bu hikâyenin sadece yarısı veya yarısından daha azıydı. İnsan kesinlikle muhakeme yeteneğine sahipti fakat çok daha fazlası içinde yetenekliydi. Batıl inançlı ve şiddetli olabilirdi. Alışkanlık ve günlük yaşam, özgürlüğü yayan kavramlar kadar onun siyasi psikolojisine de katkıda bulunmuştur. Fransızların yaptığı gibi insan hakkında yazmak, bu yüzden, tek boyutlu bir resim sunmaktı. Bu tanıma dayanılarak kanun yapmak tahmin edildiği gibi kaos ve istikrasızlık yaratmaktı. 1790 yılında Burke 1792-4 yılı Terörünü tahmin edebilirdi çünkü Devrimin başından kusurlu olduğuna ikna edilmişti.

Burke aksine, insanın politik karakterinin çeşitliliği göz önüne alınınca, herhangi bir mevcut kuruluşa saygıyla yaklaşılması gerektiğine inanıyordu. Herhangi bir uzunlukta zaman için, politik amaç içinde insanları birleştirme yeteneğine sahip olduğunu gösteren herhangi bir uygulama, saygıyı hak etmiştir. Bunu kendisi Reflections kitabına eklediği için; " bu durum, sonsuz bir tedbirle, her insanın toplumun ortak amaçlarına asırlardır kabul edilebilir bir derecede cevap vermiş olan bir mabedi yerle bir etmeye veya gözleri önünde kabul edilmiş kamu hizmeti kuruluşu modelleri ve örnekleri olmadan, yeniden inşa etmeye girişmesi gerektiğidir". Siyasi kuruluşlar ve uygulamalar, kural koyarak yasallaştırılmıştır, bu da zamanla kendi faydalarını ispat ettiklerini söyleyen savdır. Bu testi geçen herhangi bir politika sisteminin, bu sistem altında yaşayan insanların

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[15]"Ona göre bir insanın gıdaya veya ilaca olan soyut hakkını tartışmanın anlamı nedir? Mesele, gıda ve ilacın temini ve dozunun ayarlanmasıdır ki bu konuda yardımına başvurulacak olan bir metafizik profesörü değil, çiftçi ve doktordur" Gençer, Bedri, Hikmet Kavşağında EdmundBurke ile Ahmet Cevdet, Kapı Yayınları, İstanbul, 2011, s.67

siyasi karakterini kapsadığı düşünülebilir. Tarih, politika çalışmasında felsefeden daha önemliydi. O olmadan, kuruluşlar her yeni heves ve düşün elinde olmuştur.

Hiçbir şeyin güvenirliği olmazdı; "İnsanlar yaz sineklerinden çok az daha iyi bir duruma gelebilirdi".

Bu hususta, hiçbir şey İngilizler ve Fransızların sunduğu politikalara olan yaklaşımdan daha farklı olamazdı. İngilizler, ne olduğundan veya daha öncesinde ne olduğundan başlayarak tartışmışlardır; Fransızlar ne olabileceğinden. Burke, ülkesinin on sekizinci yüzyıldaki başarısının ve istikrarının sebebinin bir kısmının, altı yüz yıl yaşında olan bir parlamenter sisteme sahip olma konusunda netti. Horne Tooke ve Capel Lofft gibi radikaller, sadece doğal haklara dayanarak değil aynı zamanda Anglo-Sakson ataları bu ayrıcalığa nail olduğu için ilave bir hak ileri sürmüştür. Bir diğer deyişle, eski özgürlüklerini yeniden ileri sürmek istiyorlardı, yenilerini yaratmak değil. Bir grup reformcu, Devrim Toplumu ismini benimsediği zaman, bazı hususlarda bu, dairesel bir hareketle yeniden yola gelen eski değerler ile tarihte tekerin hareketini vurgulamaktı. Burke ve onun radikal eleştirileri gibi tutucu içgüdülere sahip insanlar bu yüzden teoriden ziyade tarihte tartışmalarını yürütmeyi seçmişlerdir.

Aksine, Fransızlar politika tarihlerinde biriken bütün bilgi ve kanıtlar için tam bir küçümseme göstermişlerdir. Burke, Fransız devriminden önce Fransa'daki rejimde kusurlu olan çok şey olduğunu biliyordu. Kendisinin, "Fransa'nın devrilen hükümetinin yanlışlarına ve kusurlarına yabancı olmadığını açıklamıştır. Özel mektuplaşmada, Reflections kitabında geçen pasajların aksine, Marie Antoinette ve XVI. Louis'i oldukça eleştirmiştir. Değişiklik, herhangi bir politik sisteme yerleştirilmelidir. Yeni gelişimi desteklemek için bir budama gerekliydi. Buna rağmen Fransızlar, bunun çok ötesine gittiler. Tarihin süre aşımını ve Fransızların siyasi karakterini hiçe sayarak bir seferde her şeyi değiştirmeye karar vermişlerdir. Monarşi, çok fazla nötrleştirilmiş olarak yeniden modellendirilmemiştir; *Parlamentolar* kaldırılmış ve Kilise yıkılmıştır. Fransızlar, haftalık on gün çalışmak ve düzenli kareler olan bölümlerde yaşamak zorundaydı. Condorcet'in siyaseti bir matematik dalına dönüştürme girişimlerini Burke'ün küçümsemesi mutlaktır.

Tahmin edildiği gibi devrim belaya çatmıştır. Fransızlar, eski illerinin düzensiz fakat bilindik biçimleri üzerindeki karelerin ve dikdörtgenlerin avantajlarını görecek kadar düşünceli değildi.

Ne de eskisinin yerine yeni bir rahibi kabul etmeyi ya da eski azizlerinin koruması olmadan kendilerini koruma altına almayı isteyecek kadar mantıklıydılar. Uzun çalışma haftaları fikrine direnmişler ve verdikleri bunu uygulamayı reddetmişlerdir. Oy vermeme, her devrimsel seçimde çoğu Fransız'ın cevabı olmuştur. Bunların hepsi, Burke'e göre, Fransa için bilinen siyaset toplumunda var olan her türlü fikir birliğini çatlatmıştır. Devrimciler, bütün her şeyi yenileştirmekten, "yeni bir Adam (Âdem)" yaratmaktan bahsediyordu. Bunun yerine, Fransa'yı parçaya ayıracak gerilimler ve anlaşmazlıklar başlatmışlardır. Burke, toplumsal kargaşayı ve bu temelde bir tür *askeri darbe*'nin çözüm olacağını tahmin etmiştir.

Deneysel olarak Burke'ün hesabına, İngiltere'nin politikasının istikrarlığı ve Fransa'daki kamu hayatını betimleyen anarşi arasındaki kıyaslama için söylenecek çok şey vardı. İngilizler sadece

tarihleri ile yaşamamıştır aynı zamanda bütün politikaların mülkiyet sahipliği ilkesini temel aldığı düşüncesi önünde eğilmişlerdir. Karşılaştırıldığında, Fransızlar kendi geçmişlerini hor görmüş ve mülkiyet sahipliğine acımasızca saldırmışlardır. Reflections kitabındaki uzun bölüm, bu konuya cevap vermek için uğraşan 1789-90 yıllarının Kilise uzlaşmasıyla ilgili bir eleştiriye adanmıştır. Bir vuruşla, Kilisenin mülkiyetinin "ulusun emrinde" olduğu açıklanmıştır. Devrimciler, Kilise gibi bir kuruluşun bir devlet dâhilindeki varlıklarının bir bireyin sahip olduğu mülkiyetten daha farklı bir düzen ile olduğunu iddia ederek mülkiyetin kutsallığına dokunulduğunu inkâr etmiştir. Burke için, bu sadece bir yanıltmacadır. Herhangi bir mülke saldırmak, bütün mülkiyetlere saldırmaktır. İngilizler, "kilisenin varlığını, devletin ya kullanım ya da idare için mülk sahibi olmadığı, sadece koruyucu ve düzenleyici olduğu özel mülkiyet kitlesi ile özdeşleştirmekle" övünmüş olmalıydılar.

Burke'e göre, tarih ve zamanaşımı bütün makul şüphelerin ötesinde mülkiyetin, kendi en geniş tanımı içerisinde, insanları acımasız politik duruma getirmiş ve onları orada tutan olgu olduğunu kanıtlamıştır. Mülkiyet, bazı şeylere sahip olma, bazı şeyleri uygulama veya sadece özel bir çift elin işgücündeki değeri şeklinde tanımlanabilirdi.

Bütün bu mülklerin, kanunda tanımlanması ve garanti altına alınması gerekmiştir. Her birinin, özel bir değere uydurulması gerekmiştir. Bu tür garantiler olmadan, insan barbar haline geri dönerdi. On sekizinci yüzyılın sonlarında zeki insanlar, insanların ilerleyebileceği gibi gerileyebileceği düşüncesine ilgi duymuştur.

Politik haklara verilen daha dar anlamda, mülkiyete sahip olma ve toprağa daha fazla sahip olunması anlamına geliyordu. Burke'ün hiç sevmediği varlıklı adamlardan farklı olarak, mülkleri nesilden nesle geçerek yaşayan sosyal birlikler olan, arazisi olan mal sahipleri, en çok yaşadıkları ülkenin refahı ve istikrarı ile ilgiliydi. Bir diğer yerde, Burke arazi sahiplerini anayasanın "büyük meşeleri" olarak isimlendirmiştir. Üstün olmayı hak etmişler ve bir başka iddia ile bunlara meydan okunmaması gerekiyordu;

Hiçbir şey devletin zamanı gelmiş ve mutlak temsili değildir ve bu onun mülkünün yanı sıra yeteneğini de temsil etmez. Fakat temsilde aşırı baskın olmadığı sürece yetenek olarak dinç, aktif prensiptir ve mülk olarak ağırkanlı, etkisiz ve çekingendir, yeteneğin ihlal tehlikesinden asla uzakta olamaz.

Sonuç olarak, Fransızların Kilisenin tüzel mülkiyetine ve asilliğin bireysel mülkiyetine saldırdığını görmek dehşet vericiydi. Hangi mülkiyet tanımı, Fransızlar bunun gibi dersler verdiği zaman güvenli olarak düşünülebilir? Tarihi zamanaşımının kısıtlamalarından kurtarılmış ve mülkiyet ilkesinin etrafında oluşturulansavunmaları alt üst ederek, Fransızlar yıkıcılar haline gelmiştir. Bastille'in çöküşünden bir yıl veya ona yakın bir sürede, Fransa'nın eski politik geleneklerinde yerinden sökülmemiş çok az şey vardı.

1789 nesli, kendilerinde her şeyi değiştirme hakkını görmüştür. Burke, böyle bir hakkı her nesil için reddetmiştir. Reflections kitabında, Richard Price'ın, İngilizlerin 1688 yılında yeni bir kralı bir şekilde seçtikleri iddiasına saldırırken çok fazla mürekkep tüketmiştir. Hiçbir nesil, Burke'e göre, böyle bir seçim yapamazdı. Bu muhakkaktı, çünkü bir nesle adeta vasilik içerisinde atalarından,

onların kendi varislerine aktarılmak için düşünceler ve kuruluşlar miras kalmıştır. Burke, 1688 yılını bir gereklilik, fakat bu modelden geçici bir sapma olarak adlandırmayı seçmiştir. Devrimselden ziyade güçlendiriciydi. Tarihi mülkiyet kuralını baltalanmaktan ziyade doğrulamıştır.

1789 yılında Fransa'da Burke'ün gördüğü, oldukça farklı bir düzene aitti. Tarih veya sağduyuyu hesaba katmayarak, Fransızlar, sıfırdan bir toplumu inşa etme deneyimine girişmiştir. Versay'daki Mahkeme politikalarındaki tehditkâr bir ulusal iflas ve bozulmalar bu deneyin denenme fırsatını yaratmıştır. Robespierre[16] gibi öngörülü kişiler ve Brissot gibi sefil gazeteciler sadece bu gibi durumlarda önem kazanmıştır. Burke endişelenerek, İngiltere'de benzer politik bir senaryo ve bundan yararlanmaya hazır benzer insanlar görmüştür. Devletin doğası ile ilgili etkili bir anlaşmazlık söz konusudur. İster istenilen şekilde değiştirilebilecek veya yıkılabilecek bir insan yapısı olsun ister sadece daha gizemli ve daha sağduyuya dayanan tarih ve deneyim ile daha tanımlanmış, insanın gerçek doğası ile daha ilgili bir şeyler olsun. Burke'ünReflections kitabındaki savunması nettir. Şu basitti;

Devlet, bir biber ve kahve, patiska veya tütün veya başka bu gibi daha az önemli şeylerin ticaretindeki bir ortaklık anlaşmasından daha fazlası olarak ele alınmaması ve geçici bir çıkar için sürdürülmemesi ve tarafların istekleri ile sona erdirilmemesi gerekmektedir. Başka türlü bir saygıyla bakılmalıdır; çünkü bu sadece geçici ve dayanıksız bir doğanın büyük bir hayvan varlığına hizmet eden şeylerdeki bir ortaklık değildir. Bilimin, sanatın, mükemmelliğin, her önemli özellikteki şeylerin tamamındaki bir ortaklıktır. Bu gibi ortaklıkların bitişi çoğu nesilde var olamayacağı için, sadece yaşayanlar arasında değil aynı zamanda yaşayanlar, ölü olanlar ve doğacaklar arasındaki bir ortaklık haline gelmiştir.

EDMUND BURKE'ÜN KRONOLOJİSİ

1729-12 Ocak'ta doğmuş, Richard Burke'ün oğlu, Dublin avukatı ve karısının adı Mary.

1744-50-Trinity College, Dublin'de eğitim gördü.

1750-Londra'da MiddleTemple'a girdi.

1756-Doğal Toplumun Savunması, Süblime üzerine ve Güzel'i yayınladı.

1757-Jane Nugent ile evlenir

1759 YıllıkKayıt'ıbaşlatır

1759-64 William Gerard Hamilton'un özel sekreteri

1765 Marquess of Rockingham'ın özel sekreteri

1765-74 Verney çıkarına Wendover için milletvekili

1768 Beaconsfield'de bir ev ve mülk alır

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[16]Devrimle özdeşleşmiş bir kişi. Tanilli "Fransız Devrimi demek bir bakıma Robespierre demektir" der. Tanilli, Server, Fransız Devriminden Portreler, Adam Yayıncılık,İstanbul, 2003, s.89

L. G. Mitchell (çev. Orhan BASAT)

1770 Mevcut Hoşnutsuzluklarının Nedenleri ile ilgili Düşünceler'i yayınlar

1773 Şubatve Mart aylarında Fransa'yı ziyaret eder

1974-80 Bristol için milletvekili

1974-82 Amerikan kolonilerini III. George ve Lord North hükümeti ile olan mücadelesinde yürekten destekler

1780-94 Rockingham-Fitz Williamyararına Rockingham, Malton için milletvekili

1782-Marttan Temmuz ayına kadar ve yine 1783 yılı Şubattan Aralık ayına kadar Güçlerin Veznedarı

1786-94 Hindistan ile ilgili Whig partisinin en büyük uzmanlarından biri olarak, BurkeWarrenHastings suçlamasında doğrudan bir rol almıştır.

1790-Fransız Devrimi Üzerine Düşünceleri yayınlar.

1790-Fransız ilişkilerine olan davranışlardaki farklılıklar üzerine Fox ile yollarını ayırır. Bir Millet Meclisi Üyesine Mektup, Yenisinden Eski Whig'lere İtiraz ve Fransız İlişkileri ile ilgili Düşünceler'i yazar.

1790-Mevcut İlişkilerin Durumu ile ilgili Düşünceler için Başkanları yazar.

1793-Azınlığın İdaresine dair Gözlemler ve İtilaf devletleri Politikası üzerine Yorumları yayınlar.

1796-Bir Kralın katli Barışı üzerine Mektupları yayınlar.

1796-Beaconsfield'de ölür.

TOPLUMSAL YAPININ OLUŞUMU: BİLİM, DİN VE TOPLUM ARASINDAKİ İLİŞKİLER

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ÖZET

Bilimsel araştırmalar, toplumsal yapının omurgasını oluşturan kurumların oluşmasında, değer içerikli din ile nesnel özellik taşıyan bilimin önemli katkılarını tespit etmişlerdir. Toplumsal kurumlar, toplum içerisinde kendilerini daima bir dille ifade ettiklerinden dille toplumsal yapıyı özetleyen kültür (bilim, din, değerler silsilesi) arasında önemli etkileşim söz konusudur. Kültürün önemli ögesi olan dil, insanlar arası iletişimi sağlamasının yanı sıra düşünce, bilgi ve kültür oluşturmada temel rol oynar. Böylece dil ekseninde oluşturulan bilim ve dinin toplumsal kurumların yapılanmasında önemli temel etkenler olduğu anlaşılır. Bu incelemede önceden gerçekleştirilmiş olan "Akademi Evreninde Sosyolojik Bir Araştırma" adlı çalışma sonuçlarından yararlanmak suretiyle, betimsel ve mantık temelinde toplumsal yapının oluşmasında değer içerikli din ile bilim arasındaki ilişkilerin ele alınmasına çalışılmıştır.

Anahtar Sözcükler: Bilim, din, toplum, yapı, kurumlar

FORMATION OF SOCIAL STRUCTURE: SCIENCE, RELIGION AND THE RELATIONS AMONG SOCIETIES

ABSTRACT

Scientific investigations demonstrate the significant contributions of religion, which is value thematic, and the science, which is of objective nature, to the formation of the institutions that are constituting the backbone of social structure. Due to the fact that the social institutions express themselves constantly by means of the languages, there is an important reciprocal interaction between the language and the culture (science, religion, value sequences). The language, which is a crucial element of culture, plays an essential role in constituting knowledge and culture in addition to creating the communication between human beings. In this way, it turns out that science and religion, which acquire shape around the language, are the fundamental factors in the constitution of social institutions.

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This study deals, on descriptive and logical grounds, with the formation of the social structure appealing to the relations between object-oriented science and value-oriented religion. The study makes use of the consequences of a previous academic investigation called "A Sociological Investigation in the Universe of Academy".

Key Words: Science, Religion, Society, Structure, Institutions.

GİRİŞ

Bu makalede, daha önceden yapılmış olan "Akademi Evreninde Sosyolojik Bir Araştırma"[1] adlı çalışmadan da yararlanarak, betimsel ve mantık temelinde din, bilgi/bilim ve toplumun karşılıklı etkileşimleri neticesinde ortaya çıkan toplumsal yapının incelenmesine çalışılmıştır. Gerçekte ülkemizde din, bilgi ve toplum arasındaki ilişkileri ele alan akademik düzeyde çalışmalar yok denecek kadar az olduğundan, bilgi, din ve toplumsal yapı arasındaki ilişkilerin ele alınması toplumbilim açısından önem arz etmektedir. İnceleme konusunun daha iyi anlaşılabilmesi için, öncelikle toplum, din ve bilgi/bilim kavramları üzerinde durmak uygun olacaktır.

Toplum (society) sözlüklerde, "her yaştan insanı içine alan, ortak inanç ve kurumlara dayanan organlaşmış veya yaygın bütün zümreler arası birliklerin bütününe verilen ad"[2] olarak geçmektedir. Toplumun sözlük tanımından anlaşılabileceği gibi toplum bireylerden oluşmakta, insanların etkileşiminden toplumun ilişkilerini düzenleyen kurumlar gelişim göstermektedir. Bu süreçte bireyler belli amaçlar etrafında odaklaşarak gruplar ortaya çıkmakta, gruplar arası ilişkiler, uzun mesafe dilimlerinde toplumsal yapının biçimlenmesinde etkili olabilmektedir. Bir başka deyişle toplumun yüzyıllar içerisinde oluşturduğu din, bilgi ve sanat gibi değerler silsilesi toplumsal kurumları biçimlendirebilmektedir. Çalışmanın ilgili kavramlarından bilgi ve bilimin sözlük tanımına baktığımızda ise, bilgi sözlüklerde "insan aklının erebileceği olgu, gerçek ve ilkelerin bütününe verilen ad, öğrenme, araştırma veya gözlem yolu ile elde edilen gerçek malumat, insan zekâsının çalışması sonucu ortaya çıkan düşünce ürünü"[3] olarak tanımlanırken, bilim, "evrenin veya olayların bir bölümünü konu olarak seçen, deneye dayanan yöntemler ve gerçeklikten yararlanarak yasalar çıkarmaya çalışan düzenli bilgi, genel geçerlik ve kesinlik nitelikleri gösteren yöntemli ve dizgisel bilgi, belli bir konuyu bilme isteğinden yola çıkan, belli bir amaca yönelen bir bilgi edinme süreci ve yöntemli araştırma süreci"[4] olarak tanımlanmaktadır.

Dinin tanımı ise diğer iki sözcüğün aksine, yeryüzünde pek çok dinin bulunması, geçmiş yüzyıllarda ortaya çıkmış günümüze ulaşamamış dinlerin varlığı, dinin ortak bir tanımını yapmayı

[1] Bkz: A. Faruk Sinanoğlu, Uygarlığın Basamakları Bilim Din ve Toplum, Evin Matbaası, Malatya 2013.
[2] Hilmi Ziya Ülken, Sosyoloji Sözlüğü, M.E.B. Yay. İstanbul 1969, s.292.
[3] Türkçe Sözlük, T.D.K. C.1. İstanbul 1992, s. 186.
[4] Türkçe Sözlük,.s. 187.

güçleştirmektedir. Ancak bireysel ve toplumsal ihtiyaçlara cevap vermek üzere her toplumda görülen dinin tanımı için R. Otto'nun, kısa ve öz bir biçimde "din kutsalın tecrübesi"[5] olduğu şeklindeki tanımı bilim insanları tarafından önemsenmiştir. Gerçekte de gerek birey temelinde gerekse grup ve toplum düzeyinde yapılmış olan bilimsel çalışmalar, din ve kutsal kavramları arasındaki derin ilişkilere işaret etmektedir. Bütün toplumlarda bir din anlayışının bulunması bu tespiti doğrulamaktadır. Batılı toplumlar din sözcüğünü ifade etmek için, bağlamak , yeniden bağlamak anlamlarına gelen "religare" ya da bir şeyi görev edinmek, yeniden bir araya toplamak, yüksek sesle tekrar tekrar okumak, yeniden ele almak gibi anlamlar taşıyan "relegere" den türeyen tören, ayin ve yasaklar bütünü gibi anlamlara gelen "religion" kavramını kullanmaktadırlar.[6] Türkçe sözlüklerde din sözcüğünün karşılığı olarak, ruh, can, soluk, nefes, dizgin gibi anlamlara gelen "tin" ya da "tın" kelimesinin geçtiği görülür.[7] Arapçada ise, din kelimesi anlam bakımından yol, yargı, hüküm, ceza, itaat, ödül, yasa, adet, millet, tevhit, ödev, kendisiyle Allah'a ibadet edilen her şey anlamında kullanılmaktadır.[8] Hinduizm'de desteklemek, beslemek ve bir arada tutmak anlamını taşıyan "dharma" sözcüğü din anlamında kullanılmaktadır. Yukarıdaki ifadelerden anlaşılacağı gibi bütün toplumların lügatlerinde din olgusu ve benzer anlamlar taşıyan sözcükler/kavramlar bulunmaktadır.

1-TOPLUMSAL YAPI VE BİLGİ İLİŞKİSİ

Bir şeyin gerçekliğini anlayabilmek için, o şey hakkında yeterli bilgiye sahip olmak gerekir. Yukarıda toplum ve bilgi/bilimin sözlük tanımlamaları üzerinde durulmuştu. Şimdi de toplumsal yapı ve bu yapının oluşumunda bilimle toplumun karşılıklı ilişkilerini incelemek uygun olacaktır. Bilgi/bilim ve toplum arasındaki ilişkileri anlayabilmek için yapı kavramı ve toplumsal yapı üzerinde durmak gerekir.

Bir şeyin yapısı, parçaları arasındaki nispeten düzenli ilişkilere işaret eder. Yani bir şeyin unsurları arasında düzenli ilişkiler yoksa, o şeyin parçaları arasındaki ilişkiden doğan yapılanmadan söz edilemez. Toplumsal bir sistemin yapısını da parçalar arasındaki nispeten sabit ilişkiler belirler.[9] Toplumsal yapı kavramı ise, yapı sözcüğünün tanımından hareketle ele alındığında, insanların eylemlerindeki düzeni, nizamı sağlayan unsurların, toplumsal yapının parçalarını oluşturdukları anlaşılır.[10] İnsanların ilişkilerini düzenleyen unsurlar ise her toplumun yüzyıllar içerisinde oluşturduğu kültürel özellikleridir. Toplumsal yapı içerisinde muhakkak ki en temel parçaları değerler, statüler ve alt gruplar oluştururlar. Konuyu biraz daha açacak olur isek, insanların bir takım yeme içme uyuma gibi doğal ihtiyaçlarının dışında toplumbilimin kendisine özgü konusu olarak, diğer doğa

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[5] Akt: Joachim Wach, Din Sosyolojisi, çev: Ünver Günay, E. Ü. Yay. Kayseri 1990, s. 10.
[6] Ünver Günay, Din Sosyolojisi, İnsan Yay. İstanbul 2000, s. 193.
[7] İsmet Zeki Eyüpoğlu, Türk Dilinin Etimoloji Sözlüğü, Sosyal Yayınlar, İstanbul 1998, s. 661.
[8] İbn Manzur, Lisanu'l Arap, Beyrut, 1997, C. 1V, s. 460.
[9] Zeki Arslantürk, Din Sosyolojisi, Çamlıca Yay. İstanbul 2014, s. 139.
[10] Sulhi Dönmezer, Sosyoloji, Beta Basım Yay. İstanbul 1990, s. 162.

bilimlerinin incelediği fenomenlerden farklı niteliklerle kendini toplum içerisinde gösteren belirli bir toplumsal göründüler (fenomen) söz konusudur.[11] Bu fenomenler toplumsal yapının unsurlarını oluştururlar. Kısaca toplumsal yapı, tarihsel süreç içerisinde insanoğlunun bir arada yaşamasıyla toplumsal ilişkilerin, grupların, kurumların, toplumsal olayların yer aldığı, nüfus ile yönetim ve yerleşim tarzının biçimlendiği varlık olarak tanımlanabilir.[12] Gerçekte bu sayılan kavramlar arasında yer alan toplumsal kurumlar, bilgiyle de ilişkili olarak toplumsal yapının biçimlenmesinde en önemli rolü üstlenirler. Toplumsal kurumlar tüm toplumlarda görüldüğü şekliyle, eğitim, din, siyaset, ekonomi, aile, boş zaman değerlendirme başlıkları altında toplanmıştır. İlk bakışta bile anlaşılabileceği gibi, bütün kurumlar insan etkileşimi sonucu ortaya çıkmıştır, yani toplumun ürünüdürler. Bu durumda toplumsal kurum tanımlanacak olursa, kurum, toplumun yapısı ve temel değerlerin korunması bakımından zorunlu sayılan, nispeten kurallar topluluğu olarak tanımlanabilir.[13] Anlaşılabileceği gibi kurumlar, toplumsal ihtiyaçlarımızı karşılama amacına yöneliktir ve insan davranışlarını kolaylaştırma yönünde örnek olurlar.[14] Kurumların toplumsal değer içerikli olmasının yanı sıra bilgiye ve bilimsel eylemlere yönelik bir yönü de bulunmaktadır. Nitekim toplum içerisine doğan bireyin sosyalleşme (öğrenme) sürecinde kurumlar önemli işlevler görürler. Ancak söz konusu kurumlar daima bir dille kendilerini ifade ederler. Yani bir dil, insanlar arası iletişimi sağlamasının yanı sıra düşünce, bilgi ve kültür oluşturmada temel rol oynar. Böylece dil temelinde düşünce, bilgi ve kültürün oluşturduğu toplumsal kurumların bilgi üretmenin de kaynağı olduğu ifade edilebilir. Bu bağlamda düşünüldüğünde toplumsal yapı ile bilgi/bilim arasında önemli etkileşim söz konusudur. Örneğin insanoğlu karasabanı bulduğunda yerleşik düzene geçme süreci başlarken, bilginin teknolojik uzantısı olarak buharlı makinanın bulunuşu ile de, insanoğlu hızlı ulaşım konumuna erişmiş, toplumsal gelenek görenek ve normların değişiminde etkili olmuştur. Hatta günümüzde artan bilimsel keşifler ve onun uzantısı olan teknolojinin katkısı ile toplumsal değişim olumlu veya olumsuz yönde hızlanmıştır. Ancak hemen belirtmek gerekir ki, bilginin toplumsal yapılanma üzerindeki etkisi kadar, bilgi üretiminde, toplumsal yapının da bir o kadar önemli etkisi söz konusudur. Nitekim bilgi sosyolojisi, toplumsal yapı ile toplumun bilgi sistemi arasında bir denklik olduğunu, bu denkliğin işlevsel olduğunu, toplumun ihtiyaçlarına denk düşecek biçimde bilgi örgüsü ve yine aynı şekilde bilgi örgüsünü yansıtacak bir toplumsal yapının varlığından söz ettiği görülür.[15] Gerçekte de toplum oluşturduğu kategorilerle bireyin zihin yapılanmasını biçimlendirirken, üretilen bilgiler de, toplumsal yapının yapılanması ve biçimlenmesinde etkili olmaktadır. Black'de "Çağdaşlaşmanın İtici Güçleri" adlı kitabında, her toplumun kendine özgü bir bilgi sistemi olduğunu, kurumlarını da bu bilgi sistemi

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[11] Emile Durkheim, Sosyolojik Yöntemin Kuralları, çev: C. Bali Akal, Dost Kitabevi, Ankara 2010, s. 29.

[12] Emre Kongar, Toplumsal Değişme, Bilgi Yayınevi, Ankara 1972, s. 45.

[13] Durkheim, Sosyolojik Yöntemin Kuralları, s. 31.

[14] Vejdi Bilgin, Bizi Kuşatan Toplum, Düşünce Kitabevi Yay. Bursa 2009, s. 109.

[15] Mustafa Aydın, Bilgi Sosyolojisi, Açılım Kitap, İstanbul 2004, s. 101.

temelinde düzenlediğine değinir.[16] Şimdi de sosyolojinin kurumlar arasında değerlendirdiği din ile toplumsal yapı arasındaki ilişkilere geçebiliriz.

2-TOPLUMSAL YAPI VE DİN

Dinle ilgili araştırmalar, geçmişten günümüze tüm toplumların bir dini olduğunu göstermektedir. Bu tespitler, dini duygunun insanda yaratılıştan gelen bir özellik olduğunu çağrıştırmaktadır. Nitekim konu üzerine yapılmış olan araştırmalar, insanın "homo religious" olduğunu, bu nedenle insanı dinden soyutlamanın mümkün olmayacağını ifade etmişlerdir.[17] Gerçekte de canlı varlıklar arasında inanma ihtiyacı olan varlık olarak insan karşımıza çıkmaktadır. Yani insan, evrenin oluşumu ve geleceği arasındaki ilişkileri açıklamada kutsalla ilişki kurma çabası içerisinde görülüyor. Yukarıda din tanımlaması yapılırken dinin kutsalla kurulan ilişkisine dikkat çekilmişti. Düşünürlerden Boutroux, dini, insan hayatının derinliklerine işlemiş manevi bir güç olarak değerlendirir, Marx ve Engels ise, dini, insanların düşüncesinde gündelik hayatlarında egemen olan dış güçlerin fantastik (kurgu) gölgesinden başka bir şey olmadığını ifade ederler.[18] Russell'de dinin bilimden daha karmaşık olduğunu ve dinin bir doğmalar bütünü olduğunu belirtir.[19] İslam düşünürleri de dini, insanlara mutluluk yolunu gösteren vahiy kaynaklı yasalar bütünü olarak tanımlarlar.[20]

Yukarıdaki dine olan yaklaşımlar, konuyu farklı açılardan değerlendirmiş olsalar da, toplum ve insan hayatındaki dinin oynadığı rolünü göz ardı etmedikleri anlaşılıyor. Din sosyolojisi de, dinin mahiyeti ve kaynağı konusunu başka bilimsel disiplinlere bırakır. Din sosyolojisi, dinin toplum içerisindeki gördüğü işlev (fonksiyon) üzerinde durur. Bir toplumda din inançlaşmaya başladıktan sonra öteki toplumsal kurumlarla ilişkiye girmektedir: Din ve ekonomi, din ve siyaset, din ve eğitim gibi. Anlaşılabileceği gibi toplumun dili çerçevesinde oluşturulan bilgi kümelerinden toplumsal kurumlarla din arasında karşılıklı ilişkiler kurulmaktadır. Bu ilişkilerin etkileşimi ise zaman ve mekân çerçevesinde değişiklik gösterebilirler ya da göstermektedirler. Toplum içerisine doğan birey, toplumsallaşma sürecinde tarihsel, toplumsal, dini ve kültürel bilgileri öğrenmeye çalışır. Ailede başlayan sosyalleşme süreci hayat boyu devam edebilir. Bu süreç toplumun benimsemiş olduğu değerler silsilesinin etkisiyle bireyin kişilik ve benliğini oluşturmaya başlar. Daha açık bir ifade ile söylenecek olursa, toplumsallaşma bireyle toplumsal kurumlar arasındaki ilişkilerin bir sonucudur. Birey, doğuştan getirdiği biyolojik özellikleri ile birlikte, toplum içerisinde geçirdiği deneyimler sonucunda toplumsal bir varlık haline gelmektedir. Bu durumda bireyin sosyalleşmesi ile toplumun yapısı arasında sıkı ilişkilerin söz konusu olduğunu ifade etmek gerekir. İlk bakışta bireysel özellikler

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[16] Cyril E. Black, Çağdaşlaşmanın İtici Güçleri, çev: M. Fatih Gümüş, Verso Yay. Ankara 1989, s.19-34.

[17] Günay Tümer, "Batı'da Din Bilimleri Kavramı ve Dinler Tarihi Çalışmalarında Metodoloji", Günümüz Din Bilimleri Araştırmaları ve Problemleri Sempozyumu, Samsun 1989, s. 139.

[18] H. Ziya Ülken, Tarihi Maddeciliğe Reddiye, İstanbul Kitabevi, İstanbul 1976, s. 60-63

[19] Bertrand Russell, Din İle Bilim, çev: Akşit Göktürk, Bilgi Yay. Ankara 1972, s. 15.

[20] Şehristani, El-Milel ve'n Nihal, çev: Mustafa Öz, Ensar Neşriyat, İstanbul 2005, s. 51-53.

taşıyan bir sözcük gibi görünen "ben" kavramının oluşumunun dahi toplumsal yapıdan soyutlanamayan bir süreçte geliştiği anlaşılıyor. Öyle ki konu üzerine yapılmış olan araştırmalar, benliğin öğrenme ile kazanılmış potansiyel bir yapı özelliği taşıdığını belirtmektedirler.[21]

Toplumlar, evrensel nitelikler taşıyan bazı sosyal kurumlar geliştirirler. Ekonomi, siyaset ve din gibi. Diğer toplumsal kurumlar gibi bireyin sosyalleşmesinde en etkili olan kurumlardan birisi dindir. Toplumlar tarafından benimsenmiş olan din üretebildiği değerler silsilesi ile toplum üyelerini etkilemekte ve toplumsal yapı ve zihniyetin oluşmasına katkı sağlamaktadır. Öyle ki, Ortaçağ'da Hıristiyan inancının yaygınlaşması ile dünya ve ahiret arasındaki ilişkilerin ahiret yönünde bir anlayış geliştirmesiyle, buna bağlı olarak oluşan toplumdaki yaygın kişilik tipinin toplumsal kurumları da etkilediği görülmektedir. Aynı dönemde İslâm dininin toplumsal kurumlar üzerindeki bu etkiyi maddi ve moral eğilimleri dengeleyerek oluşturduğu anlaşılıyor.[22] 17. YY. sonraları ise İslâm coğrafyasında tam tersi bir gelişme seyri görülmektedir. Din kurumunun ürettiği değerlerin katı değişmez normlara dönüşmesi, toplumsal yapıyı negatif yönde etkilemiştir. Neden-sonuç ilişkilerini tespit etmeden sonuçtan bilimsel bulgular çıkarmaya çalışmak toplumsal yapının zihni teşekkülünü oluşturmuştur. Hâlbuki özellikle İslam dini, kurtuluşu, Allah'ı birleme (tevhit)ile bilimsel eylemlerde görmektedir. Hindu dinin (Dharma) geliştirdiği kast sisteminin ise yüzlerce yıldır toplumsal yapının biçimlenmesinde etkili olduğu bilinmektedir. Hinduların kast sisteminde evliliklerin kast içinde (endogami) yapılması zorunluluğu vardır. Yine kast içine doğan bireyin hangi mesleği seçeceğini de kast sistemi belirlemektedir. Ayrıca aynı kasttan olmayan birilerinin-üst kastların hoşlanmaması ve kendilerini kirletme korkusu ile- birlikte yemek yemeleri de yakın zamanlara kadar yasaklanmıştır.[23]

Yukarıda geçen tespit ve ifadelerden anlaşılacağı gibi toplumsal yapı ve din arasında güçlü ilişkilerin bulunduğu bir gerçekliktir. Gerçekte de toplum (grup-zümre) içerisine doğan birey toplumsal yapının unsurlarının etkisi ile sosyalleşmektedir ve bu sosyalleşme sürecinde din kurumu etkili bir işlev görmektedir. Ancak hemen hatırlatılmalıdır ki, farklı toplumlarda farklı anlayış ve yaklaşımlar görülse de, birey bu süreçte tamamıyla edilgen konumda olmayıp, zaman içerisinde yeni görüş ve düşünceler üreterek toplumsal yapının değişim ve gelişiminde rol oynayabilmektedir. Örneğin ilahiyat fakültesi öğretim üyeleri üzerinde yaptığımız çalışmada, ilahiyat fakültesi öğretim üyelerinin çeşitli değişkenlere bağlı olarak din, bilgi, din ve toplum arasındaki ilişkileri farklı açılardan değerlendirdikleri ve yorumladıkları görülmüştür. Geçmiş yüzyıllarda da aynı din müntesipleri arasında farklı yorum ve mezheplerin ortaya çıkması bu tespiti destekler görünmektedir. Bilgi, toplum ve din arasındaki ilişkilere yaklaşımda genel bir bakışla üç farklı tip tespit edilmiştir: Birinciler bilgi, din ve toplum arasındaki ilişkileri yetiştikleri ortamın gelenekli yapısı içerisinde

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[21] Barlas Tolan, Toplum Bilimlerine Giriş, Murat-Adım Yay. Ankara 1996, s. 386.
[22] Amiran Kurtkan Bilgiseven, Din Sosyolojisi, Filiz Kitabevi, İstanbul 1985, s. 424, 425.
[23] Abdurrahman Küçük, Günay Tümer, Alparslan Küçük, Dinler Tarihi, Berikan Yay. Ankara 2011, s. 181,182.

değerlendirirlerken, ikinci tipe girenler, yorumcu bir yaklaşımla bilgi, din ve toplum arasındaki ilişkilerin yeniden her zaman yorumlanabileceğini düşünmektedirler. Üçüncü tiptekiler ise bilimle dini özdeşleştirmekte, bilimle teknolojinin sosyo-kültürel yapı üzerindeki etkilerini açıklamakta istekli görünmemektedirler. [24] Burada çok rahat bir biçimde ifade edilebilir ki, birinci ve üçüncü tipolojide yer alanlar bilginin alanını sınırlandırırlarken, ikinci tipler, din, bilim ve toplum arasında bir denge arayışına girebilmektedirler. Bütün bu tespitler bize, bilim din ve toplumsal yapı arasındaki derin ilişkileri göstermektedir.

SONUÇ

Her toplum, geçmişten günümüze kadar daima çeşitli toplumsal kurumlar oluşturmuşlar, oluşturdukları kurumlar doğrultusunda bireyin sosyalleşmesine katkı sağlamışlardır. Bir başka deyişle, kültür üretebilen bir varlık olarak insanoğlu, tarih sahnesinde görünmeye başladığından beri, bir toplum içerisinde hayat bulmaya başlamış, toplum içerisinde hazır bulduğu, kendisini yenileyebilen sosyal kurumlar sayesinde (toplumsal yapı) sosyalleşmesini sağlayabilmiştir. Bu sosyalleşme sürecinde en kadim bilgiler olarak din kurumu ile toplumun üretebildiği bilgi ve bilginin uzantısı olan teknoloji etkili olmuşlardır. Anlaşılabileceği gibi ilk toplumlardan günümüze kadar din kurumu ve toplumun üretebildiği bilgiler toplumsal yapının oluşumunda görev üstlenmişlerdir. Örneğin Ortaçağlarda Hıristiyan inancı toplumsal yapının oluşumunda dominant bir karaktere bürünerek-öteki toplumsal kurumları baskı altına almak suretiyle-, dünya ve ahiret arasındaki ilişkilerin ahiret yönünde bir anlayış oluşturmasıyla, toplumda yaygın kişilik tipi, toplumsal yapıyı etkilemiştir. Ortaçağda İslâm dini ise, maddeci ve moral değerleri dengelemek suretiyle toplumsal kurum ve yapıyı oluşturmuş, ancak ilerleyen zaman dilimlerinde öncekinin tersi bir gelişme seyri göstermiştir. Yani neden sonuç ilişkilerini tespit etmeden, sonuçtan bilgi çıkarma çabası toplumsal yapının zihni teşekkül alt yapısını oluşturmuştur. Hindu dini (Dharma) ise, geliştirdiği kast sistemi ile yüzlerce yıldır toplumsal yapının biçimlenmesinde etkili olmuştur. Hinduların kast sisteminde evliliklerin kast içinde (endogami) yapılması zorunluluğu vardır. Yine kast içine doğan bireyin hangi mesleği seçeceğini de kast sistemi belirlemektedir.

Yakın zamanlarda gerçekleştirdiğimiz bir araştırma sonuçlarına göre de, İlahiyat fakülteleri öğretim üye ve elemanlarının içinde yetiştikleri toplumsal yapının etkisi ile bilim din ve toplum arasındaki ilişkileri çeşitli değişkenlere bağlı olarak farklı biçimlerde değerlendirdikleri tespit edilmiştir.

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TURİSTLERİN GELDİKLERİ ÜLKELERE GÖRE DESTİNASYON ALGILARI ARASINDAKİ FARKLILIĞI BELİRLEMEYE YÖNELİK BİR ARAŞTIRMA

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ÖZET

Dünyadaki birçok ülkenin en büyük gelir kaynağı haline gelen turizm sektörünün gelişmesi için en önemli şartlardan biri, destinasyonlara daha fazla turist çekebilmeyi başarmaktır. Bir destinasyon hakkında oluşmuş olan algılar ve bu algıların başarılı biçimde yönetilmesi ise, turistlerin o destinasyonu tercih etmesine etki etmektedir. Bu nedenle, destinasyon ile ilgili algıları ölçmek ve bu algıların turistlerin geldikleri ülkelere göre gösterdiği farklılık düzeylerini saptamak çalışmamızın temel amacını oluşturmaktadır. Bu kapsamda, öncelikle konuya ilişkin temel kavramlar literatür taraması yapılarak teorik olarak açıklanmış; devamında ise birçok turizm aktivitesinin yapılmasına imkan tanıyan ve Türkiye'nin en fazla turist çeken iki şehrinden birisi olan İstanbul'a gelen yabancı ziyaretçilerin algılarını belirlemek üzere bir anket çalışması yapılmıştır. Anketlerden elde edilen veriler SPSS programı ile Anova testine tabi tutulmuştur. Bu testler sonucunda, bir turizm destinasyonu olarak İstanbul'u algılama biçimlerinin, turistlerin geldikleri ülkelere göre anlamlı farklılıklar gösterdiği tespit edilmiştir.

Anahtar Kelimeler: Algı, Algı Yönetimi, Destinasyon, Destinasyon Kimliği, Destinasyon İmajı, Destinasyon İtibarı.

A RESEARCH FOR DETERMINING THE DIFFERENCES BETWEEN DESTINATION PERCEPTIONS ACCORDING TO ORIGIN COUNTRIES OF TOURISTS

ABSTRACT

The prerequisite for developing of tourism sector which has already become the primary income source of many emerging countries in the world, is to achieve to be able to attract more

tourists to the destinations. Perceptions about a destination and managing these perceptions succesfully is one of the most important factors effecting tourists to prefer that destination. Considering of this importance, measuring the perceptions related to the destination and determining the difference levels of these perceptions according to origin coutries of tourists is the main objective of this study. Within this framework, firstly the basic terms concerning the subject have been explained theoretically reviewing the literatüre; afterwards since it facilitates many touristic activities and it is one of two cities that attracts maximum tourists in Turkey, a survey study has been conducted to determine the peception of foreign visitors in İstanbul. The data obtained from the questionnaire has been subjected to Anova test with SPSS. As a result of these tests, it has been identified that there are significant differences in terms of perception profile for İstanbul as a tourism destination according to origin coutries of tourists.

Key Words: Perception, Perception Management, Destination, Destination Identity, Destination Image, Destination Reputation.

GİRİŞ

Tarihinin en eski dönemlerden beri insanların yaşantılarında bir yönüyle var olan turizm, sürekli ikamet edilen yerden başka bir yere yapılan seyahat ve konaklama aktiviteleri olarak ifade edilebilir. Küreselleşmeyle birlikte ortaya çıkan gelişmeler ve beraberindeki değişim, turizm algısının da değişmesine neden teşkil etmiştir. Sosyal, iktisadi ve işletmecilik alanlarında gerçekleşen olumlu gelişmelerle beraber, insanların giderek daha fazla seyahat etmeye başladığı ve turizm sektörünün yarattığı ekonomik değer itibariyle dünyadaki öneminin büyük bir hızla artmaya başladığı görülmektedir. Dünya turizm örgütünün verilerine göre, turizm sektörü 2104 yılı sonuçları itibariyle, en çok gelir yaratan sektörler arasında dünya dördüncüsü olmuştur (World Tourism Organization, 2015: 10). Ülkelerin böylesine büyük bir ekonomiden aldıkları payları artırabilmesi için, turistik ürünlerin ve onu destekleyen alt yapı hizmetlerinin bir bütün halinde sunulduğu yerler olan destinasyonlarını iyi pazarlayarak, daha fazla turist çekmeyi başarmaları gerekmektedir. Bu durum destinasyonlara dair yapılan alt yapı, tutundurma ve tanıtım yatırımlarının önemli kılmaktadır. Ayrıca destinasyonlara dair geliştirilecek olan algıları oluştururken bu unsurları yönelik yatırımlar oldukça önemli görülebilir.

Destinasyonların turistlerin dikkatini çekmesi ve onların tatil yeri seçim karalarını etkilemeleri hususunda ise, bir destinasyon ile ilgili olarak sahip olduğu algıların önemli bir yer tutacağı ilk akla gelen faktör olmaktadır. Zira turistik ürünler hizmet nitelikli ve soyut yapıda olmakta ve buna bağlı olarak da sübjektif değerlendirmelere oldukça bağımlı bir özellik göstermektedir. İşte bu özelliği

sebebiyle, turistlerin bir destinasyona dair sahip oldukları algıları belirlemek ve bu algıların turistlerin geldikleri ülkelere göre farklılıklar gösterme düzeylerini saptamak, çalışmamızın esas amacını oluşturmuştur.

Bu amaç doğrultusunda yürütülen çalışmamızda, öncelikle algılama ve algı yönetimi ile destinasyon algısının bileşenleri olarak destinasyon kimliği, destinasyon imajı ve destinasyon itibarı terimleri kavramsal olarak açıklanmıştır. Daha sonra ise, Türkiye'nin en çok turist çeken iki şehrinden biri olan İstanbul'da bir anket araştırması yapmak suretiyle bulgulara ulaşılmış ve elde edilen sonuçlar değerlendirilmiştir. Araştırma alanı olarak İstanbul'un seçilmesinin diğer bir sebebi de; şehrin yılın her döneminde turist girişine olanak sağlayabilmesi ve bir çok turizm türüne ev sahipliği yapmasına imkan tanıyan kaynakları bünyesinde toplamasıdır.

1. ALGI YÖNETİMİ

Almak kökünden türemiş olan algı kavramı, dış çevrede ortaya çıkan olayların ve olguların, duyu organları aracılığı ile bilince ulaştırılması ve burada öznel bir değerlendirmeye tabi tutulması sürecini ifade etmektedir (Özer, 2011: 9). Bilinç düzeyinde gerçekleşen süreç ise elde edilen duyumların örgütlenmesi ve yorumlanması sonucunda bir anlama kavuşturulmasını ifade etmektedir (Aydın, 2005: 215). Algılar etrafımızdaki dünyayı nasıl gördüğümüze, ne şekilde yorumladığımıza, inanışlarımıza ve davranışlarımıza etki ederek; çevremizde var olan her şeye değer vermeye ya da vermemeye, sorunlara çözüm üretebilmeye ya da sorunlar yaratabilmeye zemin hazırlayabilmektedir. Bu sebeple birçok psikoloğa göre algılar gerçektir, çünkü yaşantıları anlamlandıran ve onlara rengini veren algılardır (Stupak, 2000: 253). Algı kavramına ek olarak son dönemlerde bir çok disiplinin dikkatini çeken diğer bir kavram ise algı yönetimi kavramıdır.

Algı yönetimi kavramına aslında çok eski tarihlerde de rastlanmakta ve propaganda, psikolojik harekat ve toplum mühendisliği gibi isimlerle anılmış olduğu görülmektedir. ilk olarak Amerika Birleşik Devletleri Savunma Bakanlığı tarafından algı yönetimi adıyla kullanılmaya başlanmıştır (Öksüz, 2013: 13). Bakanlığın yaptığı tanıma göre algı yönetimi; hedef kitlede istenilen davranış ve düşüncelerin oluşturulabilmesi için, seçilmiş olan bilgilerin yayılması veya duruma göre bilgi akışının engellenmesini sağlayarak; bu kitlelerin duygu ve düşüncelerinin, amaç ve hedeflerinin, istihbarat sistemlerinin, lider ve yöneticilerinin etkilenmesine yönelik olarak gerçekleştirilen faaliyetlerin bütünüdür (Martemucci, 2007: 6). Diğer bir ifadeyle algı yönetimi; gerek kişilerin ve gerekse örgüt ya da kurumların, vermek istedikleri mesaj doğrultusunda karşılarındaki bireyler, gruplar ve kitleleri arzu edilen yönde ikna edebilme ve inandırabilme çalışmalarını olarak tanımlanabilir.

İşletmecilik alanındaki algı yönetimi uygulamaları hem hedef müşteri kitlesinin hem de kurum personelinin algıları üzerinde yürütülen çalışmaları kapsayabilmektedir. Örgütsel amaçlara ulaşabilmenin bir yolu olarak, çalışanların ve müşterilerin algılarını örgütsel süreçler ile uyumlu bir noktaya taşınma gayesi, algı yönetimi çalışmalarının işletmelerdeki temel rolünü ifade etmektedir (Uğurlu, 2008: 149). Birçok farklı literatür incelendiğinde reaktif ve proaktif olmak üzere iki farklı süreçte yürütülen algı yönetimi çalışmaları oluğu anlaşılmaktadır. Reaktif algı yönetimi, işletmelerin etik değerler ile uyuşmayan ve toplumda tepki yaratan uygulamalar ile anılmaya başlandığı ve bu durumun kuruma zarar veren bir kriz haline dönüştüğü süreçlerde, bütün iletişim unsurlarının devreye sokularak kurumsal imaj ve itibarın yeniden tesis edilmesi gibi faaliyetlerden oluşmaktadır (Hargis & Watt, 2010: 75-76). Proaktif algı yönetimi ise, sorunların ya da kriz vakalarının ortaya çıkmalarını beklemeden, işletmelerin kendilerine dair algıları istenilen biçimde şekillendirilmesi maksadıyla, misyon ve vizyonları doğrultusunda kurumsal imaj ve itibar oluşturma üzerine ortaya çıkan uygulamalardır. "Verimli döngü" kavramıyla izah edilen ve işletmelerin giriştikleri sosyal sorumluluk faaliyetleri sonrasında bu faaliyetlerin yarattığı pozitif algılara bağlı olarak örgütsel düzeydeki finansal performansın artması proaktif algı yönetimi uygulamalarına bir örnek olarak gösterilebilir (Greenberg, 2010; Hargis & Watt, 2010: 76-77).

Algı yönetimi çalışmalarında, kullanım amaçlarına göre katı ve esnek olarak kavramsallaştırılan iki farklı yaklaşıma rastlanmaktadır (Kavoğlu, 2013: 119). Katı yaklaşım, kısa dönemde hedef kitle üzerinde istenilen algıların oluşturulması için; televizyon, gazete, dergi gibi medya organları aracılığıyla bilgi aktarımının yapılarak, yoğun bir ikna ve propaganda faaliyetlerinin yürütülmesini gerekli kılmaktadır (Signitzer & Coombs, 1992: 140). Günümüzde bilgi aktarımının en yoğun olarak kullanıldığı alan olarak sosyal medya bu anlamda ayrı bir önem taşımaktadır. Esnek yaklaşım ise, daha çok kamu diplomasisi düzeyinde kullanılan ve uzun vadeleri kapsayan; kısa süreli enformasyon bombardımanı yerine, sanatsal ve kültürel çalışmalar yürütülerek hedef kitlenin sosyolojik yapısını derinden etkilemeyi amaçlayan algı yönetimi faaliyetlerini ifade etmektedir (Signitzer & Wamser; 2006: 438-439).

2. DESTİNASYON ALGISI VE BİLEŞENLERİ

Destinasyon kavramı, Kültür ve Turizm Bakanlığı tarafından yapılan tanımlamaya göre; turizm hareketleri sürecinde ulaşılması hedeflenen ülke, yöre ya da yer; gidilecek yer, son varış noktası, kişilerin seyahatlerinde gitmeyi amaçladıkları ya da ulaşmak istedikleri nokta olarak belirlenmiş yer olarak tanımlamaktadır (Kültür ve Turizm Bakanlığı, 1999: 54). Destinasyon algısı ise, insanların bir destinasyona dair sahip oldukları fikirleri ve bu fikirler doğrultusunda o bölgeye yönelik olarak oluşan kanaatleri ifade etmektedir (Jenkins, 1999: 2). Algı yönetimi çalışmalarında arzu edilen biçimde kimlik,

imaj ve itibar oluşturularak algıların istenilen doğrultuda oluşturulması ve böylece kurumsal hedeflere ulaşılması amaçlanmaktadır

(Tutar, 2008: 121). Bu çalışmada da destinasyon algılarının oluşumunda etkili olacağı düşünülerek destinasyon kimliği, destinasyon imajı ve destinasyon itibarı olarak karşımıza çıkan kavramlar genel olarak incelenmeye çalışılmıştır.

2.1. Destinasyon Kimliği

Bir kişiyi, kurumu vb. diğerlerinden ayıran özelliklerin toplamı olan kimlik, destinasyonlar için de rakiplerinden ya da benzerlerinden ayırt edici özellikleri ortaya koyması bakımından önemli bir yer tutmaktadır. Algı yönetimi faaliyetlerinin, diğer bir unsuru olan, imaj çalışmalarının daha etkili ve verimli olarak sonuçlandırılabilmesi için de kimlik oluşturma çalışmaları doğrudan bir katkı sağlayacak ve hedef pazara yani turist grubuna aynı zamanda destinasyonun sahip olduğu kimlik de pazarlanacaktır (İlban, 2007: 46). Yani turist pazarına destinasyonda bulunan turistik kaynakların yanında, marka çalışmalarının özünü oluşturması sebebiyle, destinasyonun kimliği de bir rekabet unsuru olarak sunulacaktır.

Destinasyon kimliği ülkelerin rekabetçiliği açısından her geçen gün giderek önemli olmaya başlamıştır. Bir çok ülkenin tanınmışlık arz eden destinasyonları o bölgeye ait olan ve o bölgeyle adeta eşleşmiş olabilir. Fransa'da bulunan ve dünyanın en iyi ve kaliteli köpüklü şarabı olan şampanyaya ismini veren bölge olan "Champagne" bölgesi, destinasyon kimliği oluşturabilmenin önemini ortaya koyması bakımından iyi bir örnektir. Bu özelliği ile "Champagne" bölgesi şampanya ile beraber anılarak şahsına münhasır bir kimlik kazanabilmeyi ve iyi bir marka algısı yaratabilmeyi başarabilmiştir (Çalışkan, 2013: 41). Bu bağlamda destinasyon kimliği aynı zamanda turistlerin o destinasyon açısından adeta bir değere temel bir algı unsuru olarak değerlendirilebilir.

2.2. Destinasyon İmajı

Destinasyonların turistlerin algılarını etkileyebilmeleri ve rakiplerine karşı konumlarını güçlendirebilmeleri için olumlu bir imaj yaratmaları kaçınılmaz bir gereklilik olmaktadır. Zira imaj, kişisel ve kurumsal düzeyde oluşturulan zihinsel izlenim ve ona ilişkin anlayışları yansıtmaktadır (www.inciyesilyurt.com). Destinasyon imajı da turistlerin bir destinasyona dair edinmiş olduğu bilgileri, ön yargıları, hayalleri, izlenim ve inanışları şekillendiren algıları ifade etmektedir (Sungkatavat, 2013: 7). Bir destinasyonun sahip olduğu imaj, turistlerin tatil yeri seçim kararı vermelerine, oralarda sunulmakta olan fiziksel ve somut nitelikli ürünlerden daha fazla etki etmekte ve daha belirleyici olma rolünü taşımaktadır (Watkins; Hassanien & Dale, 2006: 321). Bir destinasyonun taşımakta olduğu imaj, sahip olduğu turistik ürünlerden çok daha yaygın bir nüfuz alanı

bulmaktadır. Böylesine etkin bir algısal rolü olan destinasyon imajı; o bölgede bulunan halkı, ticaret yapan esnafı, bölgeye gelmekte olan turist profili ve turizm sektöründe hizmet veren personeli kapsayan geniş bir etki alanının toplamından şekillenerek ortaya çıkmaktadır (Gallarza; Saura & Garcia, 2002: 57).

Bir destinasyonun rakiplerine kıyasla sahip olduğu imaj, o destinasyonun rekabetçiliği açısından oldukça belirleyici bir etken olarak kendini gösterecektir. Çünkü turistik ürünler doğası gereği fiziksel varlık taşımamakta hizmet içerikli olmaktadır. Buna bağlı olarak da, bu ürünler üzerinde tüketilmeden ve tecrübe edilmeden bir fikir yürütülememektedir (Bahar ve Kozak, 2006: 42). Dolayısıyla fiziksel nitelik taşıyan ürünlerle kıyaslandığında, destinasyonlarda sunulan turizm varlıklarının turistler tarafından satın alınabilmesi için, destinasyonların sahip olduğu imaj son derece önemli bir unsur olmaktadır (Aksoy ve Kıycı, 2011: 481).

2.3. Destinasyon İtibarı

Destinasyonlar adına olumlu ve rekabet avantajı yaratacak bir destinasyon imajı ve bir destinasyonu rakiplerinden ayırt edebilecek güçlü bir kimlik kazandırılabilmesi için, mutlak anlamda gerekli olan diğer bir koşul olarak, sağlam bir itibar algısı oluşturulması gerektiği anlaşılmaktadır. İtibar kelimesi kavramsal olarak Türk Dil Kurumu sözlüğünde, saygınlık kazanma ve güvenilir olabilme manasında açıklanmaktadır ([www.tdk.gov.tr)](www.tdk.gov.tr). Algı yönetimi çalışmalarının bir bileşeni olarak itibar oluşturma, örgütsel faaliyetlerin rekabetçi çevrede yarattığı etki ve bu etkinin o çevrede kabullenme ve desteklenme düzeyinin kurumsal düzeydeki karşılığını yansıtmaktadır. Bahsedilen bu örgütsel faaliyetler, geçmişte yapılmış olan ve gelecekte yapılması düşünülen uygulamaları kapsamaktadır. Kurumsal itibar, hem iç ve dış paydaşların, hem rakiplerin ve hem de sosyal çevrenin algılarını yönlendirerek, kurumsal kimliğe atfedilen değerleri şekillendirme fonksiyonunu üstlenmektedir (Çayoğlu, 2010: 76-77).

Bu açıklamalardan yola çıkarak, destinasyon itibarının da bir turizm bölgesinin ulusal ve uluslararası piyasadaki potansiyel turistlerin nazarında kazanmış olduğu saygınlık düzeyini ve sahip olduğu güven algısını ifade ettiğini anlamaktayız. Destinasyonların itibar oluşturma süreci, bir destinasyonun önceki dönemlerde yaptığı uygulamalar ile turistler üzerinde saygınlık kazanması; turistlerin ödediği paraya karşılık olarak verilen hizmetlerin tatmin edici düzeylerde olması; risk unsurları ile o destinasyonda karşılaşılmamış olması; seyahatleri süresince turistlerin o destinasyonda kendilerini güvende hissetmiş olmaları; turistlerin destinasyona gelmeden önce kendilerine vaat edilenler ile geldikten sonra karşılaştıklarının uyumlu olması gibi değişkenlerin tatmin edilme çalışmalarını içermektedir.

3. ARAŞTIRMA AMACI, KAPSAMI VE YÖNTEMİ

Bu başlık altında; araştırmanın amacı ve sınırları, ana kütle ve örneklem, araştırma hipotezleri, veri toplam ve analiz yöntemi, verilerin analizi ve bulgular gibi konulara yer almaktadır.

3.1 Araştırmanın Amacı ve Sınırlılıkları

Çalışmamızın kavramsal açıklamalara yer verdiğimiz bölümlerinde, turizm ürününün özellikleri itibariyle, soyut bir nitelik taşıdığına ve bu sebeple sübjektif değerlendirmelere daha açık olduğuna ve dolayısıyla destinasyonun beklentileri karşılama derecesinin ancak o bölgeye gidilip yerinde tecrübe edilerek anlaşılabileceğine değinilmişti. Araştırmada böyle bir konunun ele alınmasındaki esas düşünce; Türkiye'nin önemli turistik değerlere sahip olduğu biliniyor olmasına rağmen, neden bu değerlerin ülke için yeterli düzeyde verimli ve aktif bir şekilde kullanılarak ekonomik değere dönüştürülemediği probleminin incelenmesi ve işe yarar sonuçlar üreterek, turizm gelirlerinin artırılabilmesine yönelik rasyonel öneriler sunabilme gayesidir.

Buradan yola çıkarak çalışmamızda; kültür, tarih, inanç, deniz-kum-güneş, iş seyahatleri ve son denemde giderek yaygınlaşan kruvaziyer turizmi gibi seyahat aktivitelerinin bir çoğuna olanak sağlayan bir destinasyon olarak, İstanbul şehrine gelen yabancı ziyaretçilerin algılarının ölçülmesi amaçlanmıştır. Bu kapsamda yürütülen çalışma, İstanbul'a Ağustos ve Eylül aylarında gelen ve Sultan Ahmet – Sirkeci – Beyazıt civarında bulunan turistlerle sınırlı tutulmuştur. Araştırmadaki bir başka kısıt da, anket formlarının yalnızca İngilizce olarak hazırlanmış olması münasebetiyle, araştırmaya katılan ziyaretçilerin sadece İngilizce bilenleri kapsamasıdır.

3.2 Ana Kütle ve Örneklem

Araştırmanın ana kütlesini, İl Kültür ve Turizm Müdürlüğünden alınan verilere göre; Ağustos ve Eylül aylarında İstanbul'a gelen turist sayısının ortalaması olan 1.235.980 kişi oluşturmaktadır (www.istanbulkulturturizm.gov.tr). Örneklem için yeter sayı olarak ise; 0,05 hata payı için ve ana kütlenin 1.000.000 ve üzeri olduğu durumlarda, 384 kişi olarak belirlenmiştir (Yazıcıoğlu;Erdoğan, 2004: 50). Çalışmamızda 438 kişi üzerinde uygulanmış olan anketlerin, değerlendirilmesi uygun olmayan 35'i çıkarıldıktan sonra, 403 anket değerlendirmeye alınmıştır. Dolayısıyla, ana kütleyi temsili bakımından yeter sayının üzerinde anket formu analize tabi tutulmuştur.

3.3 Araştırmanın Hipotezleri

Araştırmanın amacına bağlı olarak test edilmek için aşağıdaki hipotezler geliştirilmiştir:

1. **H0=** Geldikleri ülkelere göre turistlerin "destinasyon kimliği" algıları arasında farklılık yoktur.

2. **H0=** Geldikleri ülkelere göre turistlerin "destinasyon imajı" algıları arasında farklılık yoktur.

3. **H0=** Geldikleri ülkelere göre turistlerin "destinasyon itibarı" algıları arasında farklılık yoktur.

3.4 Veri Toplama ve Analiz Yöntemleri

Araştırmamızda, İstanbul'da bulunan yabancı ziyaretçilerin geldikleri ülkelere göre sahip oldukları algıları belirleyebilmek amacıyla, yüz yüze anket yöntemi kullanılarak, verilere birincil kaynaktan ulaşılması hedeflenmiştir. Hazırlanan anket formları, İstanbul'a gelen ve İngilizce bilen her ulustan yabancı ziyaretçilere uygulanacağı için, öncelikle 30 kişi üzerinde pilot bir uygulamaya tabi tutulmuştur. Bu uygulamanın amacı, anket formundaki ifadelerin yeteri kadar açık ve anlaşılabilir olup olmadığını ve güvenilirlik düzeyini belirlemektir. Uygulama sonucunda anketlerin güvenilirlik derecelerinin yeterli olduğu ve ifadelerin anlaşılabilir olmakla beraber, turistlerden birebir alınan sözlü tavsiyeler de dikkate alınarak, birkaç düzeltme yapılmış ve çalışmaya son şekli verilmiştir.

Anket formunun birinci bölümünde bulunan 9 adet soru, katılımcılara ilişkin kişisel bilgileri öğrenmeye yönelik olarak hazırlanmıştır. İkinci bölümde, katılımcıların İstanbul'a ilişkin algılarını belirlemek üzere, literatür taraması yapılarak geliştirilen ve üç alt boyut ile; kesinlikle katılmıyorum, katılmıyorum, fikrim yok, katılıyorum ve kesinlikle katılıyorum şeklinde likert tipi olarak ölçeklendirilen 26 adet soru bulunmaktadır. Bu bölümdeki 26 sorunun 7 tanesi destinasyon kimliği, 10 tanesi destinasyon imajı ve 9 tanesi destinasyon itibarı algılarını ölçmek üzere tasarlanmıştır. Daha sonra araştırmadan elde edilen veriler SPSS 20 programına aktarılarak analiz edilmiştir. Burada turistlerin algılarını ve alt boyutlarını ölçen sorulardan alınan sonuçlara ilişkin frekans dağılımları hesaplanmış ve sonrasında geldikleri ülkelere göre turistlerin algıları arasındaki farklılıkları belirlemek üzere Anova testleri uygulanmıştır.

Tablo 1: Güvenilirlik Analizi Sonuçları

Anket Soru Grupları	Soru Sayısı	Alfa Değeri
Algı Yönetimi Ölçeği	**26**	**0,808**
Destinasyon Kimliği Boyutu	7	0,731
Destinasyon İmajı Boyutu	10	0,809
Destinasyon İtibarı Boyutu	9	0,798

Ölçeklerin güvenirliğini belirlemek amacıyla ise, likert tipi ölçekler için en uygun olan Cronbach alpha katsayısı SPSS programıyla hesaplanmıştır. Destinasyona dair algıları belirleme ölçeğinde bulunan 26 maddenin toplamı için iç tutarlılık katsayısı (Cronbach alpha) 0,808 olarak hesaplanmıştır. Destinasyon kimliği faktörüne ait güvenirlik 0,731; destinasyon imajı faktörüne ait güvenirlik 0,809; destinasyon itibarı faktörüne ait güvenirlik 0,798 olarak bulunmuştur.

3.5 Verilerin Analizi ve Bulgular

Araştırma sonuçlarına dair ilk olarak; anketlere katılan kişilere ilişkin olarak elde edilen tanımlayıcı istatistikler, daha sonra frekans dağılımlarına ilişkin bilgiler ve son olarak da araştırmada ileri sürülen hipotezleri test edebilmek üzere yapılan Anova testleri tablolar yardımıyla incelenecek ve değerlendirilecektir.

3.5.1. Tanımlayıcı İstatistikler

Tablo 2: Katılımcıların Cinsiyetlerine Göre Dağılımları

Cinsiyet	Frekans	Yüzde (%)
Erkek	221	54,8
Kadın	182	45,2
TOPLAM	403	100

Tablo 2'de görüldüğü gibi, araştırmaya katılan toplam 403 kişinin 221'i, % 54,8'lik bir oranla erkekler; 182'si ise % 45,2'lik bir oranla kadınlardan oluşmaktadır.   Cinsiyete göre dağılımda genel olarak bir eşitlik olduğu söylenebilir.

Tablo 3: Katılımcıların Geldikleri Ülkelere Göre Dağılımları

		Frekans	*Yüzde (%)*
1	Almanya	48	11,91
2	Birleşik Krallık	39	9,68
3	Amerika Birleşik Devletleri	38	9,43
4	Fransa	35	8,68
5	İtalya	27	6,70
6	İspanya	23	5,71
7	Avusturalya	12	2,98
8	İran	11	2,73
9	Cezayir	11	2,73
10	Hollanda	10	2,48
11	Rusya	10	2,48
12	Romanya	9	2,23
13	Polonya	9	2,23
14	Bahreyn	8	1,99
15	Kanada	8	1,99
16	Çin	7	1,74
17	Brezilya	6	1,49
18	Kırgızistan	6	1,49
19	Azerbaycan	5	1,24
20	Mısır	5	1,24
21	Güney Afrika	5	1,24
22	Avusturya	5	1,24
23	Suriye	5	1,24
24	Arjantin	5	1,24
25	Hindistan	4	0,99
26	Belçika	4	0,99
27	Güney Kore	4	0,99
28	Macaristan	4	0,99
29	Meksika	4	0,99
30	Sırbistan	4	0,99
31	Yeni Zelanda	3	0,74
32	Yunanistan	3	0,74
33	İsviçre	2	0,50
34	Norveç	2	0,50
35	Kolombiya	2	0,50
36	Porto Riko	2	0,50
37	Suudi Arabistan	2	0,50
38	Irak	2	0,50
39	Kuveyt	2	0,50
40	Pakistan	2	0,50
41	İsrail	2	0,50
42	Ukrayna	2	0,50
43	Lübnan	1	0,25
44	Malezya	1	0,25
45	Bulgaristan	1	0,25
46	Bosna	1	0,25
47	Filipinler	1	0,25
48	Nepal	1	0,25
	TOPLAM	403	100

Tablo 3'de araştırmaya katılanların geldikleri ülkelerin sıralamasına bakıldığında; en yüksek katılımın %11,9 ile Almanya'ya ait olduğu, onu %9,7 ile Birleşik Krallık, %9,4 ile Amerika Birleşik

Devletleri, %8,7 ile Fransa ve %6,7 ile İtalya ve %5,7 ile İspanya'nın takip ettiği gözlenmiştir. Geriye kalan ülkeler ise yaklaşık % 48'lik bir oranla araştırmada temsil edilmiştir. İstanbul'a 2014 yılında gelen yabancı turistlere ilişkin yapılan istatistiğe bakıldığında ise bu sıralama; %10,2 Almanya, %5,0 İran, %5,0 Rusya, %4,5 Amerika Birleşik Devletleri, %4,2 İngiltere, %4,2 Fransa, %3,9 İtalya, %3,0 Irak, %2,7 Suudi Arabistan, %2,5 Hollanda, %2,2 Libya, %2,2 Ukrayna, %2,0 Azerbaycan, %2,0 İspanya, %1.9 Suriyeliler, %44,4 diğer ülkeler şeklinde görülmektedir (www.istanbulkulturturizm.gov.tr).

Bu sıralamalar karşılaştırıldığında, ankete katılanların ana kütleyi temsili bakımından, Amerika Birleşik Devletleri ve Avrupa ülkeleri açısından iyi bir dağılımın görüldüğü söylenebilir. Ancak İran ve Rusya başta olmak üzere diğer ülkeler, özellikle Arap ülkeleri için, aynı şeyi söylemek mümkün görünmemektedir. Bu durumun ortaya çıkması ise başlıca iki nedenle açıklanabilecektir. Birincisi, anketin yalnızca İngilizce olarak hazırlanmış olması sebebiyle, bahsedilen bu ülkelerden gelen ziyaretçilerin anketteki ifadeleri yeteri kadar anlayamadıkları; ikinci olarak ise, bu ülkelerden gelen turistlerin anketlere katılarak bu tür bilimsel çalışmalara katkıda bulunma konusunda, ABD ve Avrupa ülkelerinden gelen turistler kadar istekli olmadıkları gözlemlenmiştir.

Tablo 4: Katılımcıların Yaş gruplarına Göre Dağılımları

Yaş Grupları	Frekans	Yüzde (%)
24 ve altı	80	19,9
24-35 Yaş	189	46,9
36-44 Yaş	43	10,7
45-54 Yaş	42	10,4
55-64 Yaş	26	6,5
65 yaş ve üstü	23	5,7
TOPLAM	403	100

Tablo 4'de katılımcıların yaş dağılımına bakıldığında en yüksek katılımın %46,9 ile 24-35 ve %19,9 ile de 24 yaş altı aralığında olduğu; en düşük katılımın ise, %5,7 ile 65 ve üstü yaş grubunda olduğu görülmektedir. Günümüzde "Y kuşağı" olarak ifade edilen 15 ve 35 arası yaş grubu, katılımın yaklaşık %67'lik büyük bir bölümünü oluşturmaktadır.

Tablo 5: Katılımcıların Medeni Durumlarına Göre Dağılımları

Medeni Durum	Frekans	Yüzde (%)
Bekâr	229	56,8
Evli	152	37,7
Dul	8	2,0
Boşanmış	10	2,5
Ayrı Yaşıyor	4	1,0
TOPLAM	403	100

Tablo 5 incelediğinde katılımcıların %56,8'ini bekârların oluşturdukları, %37,7'sini de evlilerin oluşturdukları görülmüştür. Dul, boşanmış ve eşlerinden ayrı yaşayanların oranı ise %4,5 olarak görülmektedir. Katılımcıların yaklaşık %57'sini bekâr olması, bir önceki tabloda da açıkladığımız gibi Y kuşağının çoğunluğu oluşturduğu düşünülünce, daha anlamlı ve anlaşılır olacaktır.

Tablo 6: Katılımcıların Eğitim Durumlarına Göre Dağılımları

Eğitim durumu	Frekans	Yüzde (%)
İlköğretim Mezunu	13	3,2
Lise Mezunu	79	19,6
Üniversite Mezunu	181	44,9
Yüksek Lisans Mezunu	102	25,3
Doktora Mezunu	28	6,9
TOPLAM	403	100

Katılımcıların eğitim durumuna bakıldığında en yüksek oranı %44,9 ile üniversite mezunlarının oluşturduğu; ardından %25,3 ile yüksek lisans mezunları, %19,6 ile lise mezunları, %6,9 ile doktora mezunlarının geldiği görülmektedir. En düşük oran ise %3,2 ile ilköğretim mezunlarında görülmektedir. Lisans ve üstü eğitim görenlerin yaklaşık %77'lik bir orana sahip olduğu düşününce, İstanbul'un turistik bir destinasyon olarak eğitim düzeyi yüksek turistler tarafından tercih edildiği anlaşılmaktadır. Bu durum ise, İstanbul'un tarihi, kültürel ve sanatsal eserler bakımından sayı ve nitelik itibariyle zengin oluşu ve bu tür turizm aktivitelerinin de çoğunlukla eğitim düzeyi yüksek kesimler tarafından yapıldığı gerçeği ile açıklanabilecektir.

Tablo 7: Katılımcıların Yıllık Hane İçi Gelirlerine Göre Dağılımları

Gelir	Frekans	Yüzde (%)
20,000 $'dan az	130	32,3
20,000 $ - 40,000 $	80	19,9
40,001 $ - 60,000 $	43	10,7
60,001 $ - 80,000 $	42	10,4
80,001 $ - 100,000 $	28	6,9
100,001 $ - 120,000 $	11	2,7
120,001 $ - 140,000 $	9	2,2
140,001 $ ve üzeri	23	5,7
Boş	37	9,2
TOPLAM	403	100

Katılımcıların yıllık hane içi gelirlerine bakıldığında %32,3'ünün 20,000 $ ve altında geliri olduğu görülmüştür. %19,9'unun ise 20,000 $ ile 40,000 $ arasında bir yıllık gelire sahip olduğu tespit edilmiştir. Dolayısıyla 40,000 $ ve altı hane içi gelire sahip olanlar, toplam katılımcıların yaklaşık %52'sini oluşturmaktadır.

Tablo 8: Katılımcıların İstanbul'a Yaptıkları Seyahat Sayısına Göre Dağılımları

Seyahat Tecrübesi	Frekans	Yüzde (%)
Birinci	304	75,4
İkinci	49	12,2
Üçüncü	21	5,2
Dört ve üstü	29	7,2
TOPLAM	403	100

İstanbul'u seyahat etme sayıları incelendiğinde katılımcıların %75,4'ünün ilk defa İstanbul seyahatinde oldukları tespit edilmiştir. Katılımcıların %12, 2'sinin de ikinci seyahatleri olduğu belirlenmiştir. İlk defa İstanbul'u ziyaret edenlerin çoğunlukta olması, öncelikle son dönemlerde şehre gelen turist sayısının, her yıl giderek ve kararlı bir seyirde artmasıyla açıklanabilir. Ancak bu derecede yüksek bir oran, daha önce şehre gelenlerin, tekrar gelme yönünde çok fazla eğilim göstermedikleri şeklinde bir yorumu da doğurabilmektedir.

Tablo 9: Katılımcıların Seyahat Amaçlarına Göre Dağılımları

Seyahat amacı	Frekans	Yüzde (%)
Tatilimi Geçirmek	351	87,1
İş Seyahati	13	3,2
Kongre / Konferans	10	2,5
İş ve Tatil	29	7,2
TOPLAM	403	100

Tablo 9'a bakıldığında katılımcıların %87,1'inin tatilini geçirmek amacıyla seyahat ettiği, %7,2'sinin ise iş ve tatil amacıyla seyahat ettiği görülmüştür.

Tablo 10: Katılımcıların Kimlerle Seyahat Ettiklerine Göre Dağılımları

Seyahat Şekli	Frekans	Yüzde (%)
Yalnız	36	8,9
Ailemle	226	56,1
İş Arkadaşlarımla	10	2,5
Arkadaşlarımla	131	32,5
TOPLAM	403	100

Tanımlayıcı istatistiklere ilişkin son veriler ise Tablo 10'da aktarılmıştır. Sonuçlar incelendiğinde katılımcıların %56,1'inin ailesi ile %32,5'inin ise arkadaşları ile seyahat ettiği belirlenmiştir. Ailesi ya da arkadaşları ile gelenlerin oranı toplamda %88,6'lık bir dilimi oluşturmaktadır.

3.5.2. Frekans Tabloları

Bu başlık altında destinasyon kimliği, imajı ve itibarıyla ilgili algılara yönelik dağılımlara yer verilmiştir.

Tablo 11: Destinasyon Kimliğine İlişkin Algılar

Destinasyon Kimliği	Ort	Ss	Kesinlikle Katılmıyorum		Katılmıyorum		Fikrim Yok		Katılıyorum		Kesinlikle Katılıyorum	
			F	%	F	%	F	%	F	%	F	%
İstanbul'un kendine has bir atmosferi vardır.	4,36	0,68	4	1,0	3	0,7	16	4,0	200	49,6	180	44,7
İstanbul'u benzer destinasyonlar ile karşılaştırdığım zaman, bir ya da birkaç özelliği ile ayrı bir yere koyarım.	3,39	0,88	4	1,0	72	17,9	113	28,0	188	46,7	26	6,4
İstanbul denilince; şekil, simge, logo, resim v.b. görsel imgeler hemen zihnimde canlanır.	3,89	0,80	4	1,0	22	5,5	63	15,6	236	58,5	78	19,4
Bu şehir dünya turizm sektöründe önemli bir markadır.	4,06	0,73	2	0,5	9	2,2	57	14,1	228	56,6	107	26,6
İstanbul'dan bahsedildiğinde, ziyaret edilmesi gereken (doğal, tarihi, kültürel, sanatsal, dini vb) çok sayıda yer akla gelir.	3,38	0,76	4	1,0	33	8,2	196	48,6	145	36,0	25	6,2
İstanbul ismi, kendi içinde bir takım değerleri/anlamları temsil eder.	2,62	0,85	32	7,9	150	37,2	166	41,2	49	12,2	6	1,5
İstanbul'u hatırlatan ya da onunla beraber anılan hikaye, efsane, şarkı, şiir ve sloganlar birçok insan tarafından bilinir.	2,79	0,98	26	6,5	166	41,2	108	26,7	89	22,1	14	3,5

Tablo 11'de, katılımcıların turistik bir destinasyon olarak İstanbul'a dair edinmiş olduğu algılarını destinasyon kimliği boyutunu incelediğimizde, en yüksek kimlik algısının şehrin kendine has bir atmosferi olduğu ve İstanbul'un dünya turizminde bir marka olduğu yönünde oluştuğu; İstanbul'un çeşitli görsel imgeler ile özdeşleştiği, İstanbul'un benzer destinasyonlardan manevi olarak ayrı bir yerde bulunduğu ve İstanbul ile özdeş düşünülen (doğal, tarihi, kültürel, sanatsal, dini vb.) turistik varlıkların olduğuna ilişkin kimlik algıların orta düzeyde oluştuğu; en düşük kimlik algılarının ise, İstanbul ile beraber anılan hikaye, efsane, şarkı şiir ve sloganların bilindiği ve İstanbul şehrinin bir takım manevi değerleri ve anlamları temsil ettiği yönünde oluştuğu anlaşılmaktadır. Destinasyon imajına ilişkin dağılımlara ise aşağıdaki tabloda yer verilmiştir.

Tablo 12: Destinasyon İmajına İlişkin Algılar

Destinasyon İmajı	Ort	Ss	Kesinlikle Katılmıyorum		Katılmıyorum		Fikrim Yok		Katılıyorum		Kesinlikle Katılıyorum	
			F	%	F	%	F	%	F	%	F	%
Destinasyonun genel olarak kaliteyi yansıttığını düşünürüm.	3,59	0,73	5	1,2	19	4,7	139	34,5	213	52,9	27	6,7
İstanbul'da tatilimi geçirmenin bende farklılık hissi uyandıracağına inanırım.	3,35	0,90	12	3,0	61	15,1	132	32,7	176	43,7	22	5,5
İstanbul, romantizm, aşk vb. manevi duyguların en yoğun yaşanılacağı ve hazzına varılabileceği bir şehirdir.	3,56	0,88	4	1,	40	9,9	137	34,0	167	41,5	55	13,6
İstanbul'un insanların hak ve özgürlüklerin tadına varabildiği bir şehir olduğu konusunda şüpheler hakimdir.	3,30	1,04	10	2,5	102	25,3	92	22,8	154	38,2	45	11,2
İstanbul'da tatil yapmak, özellikle eğlence ve gece yaşantısı bakımından en yüksek tatmini sunar.	3,48	0,90	8	2,0	47	11,7	131	32,5	174	43,2	43	10,6
Bu şehirde tatilimi geçirirken, rahatsız olacağım durumlarla karşılaşmayacağımdan emin değilim.	2,94	0,87	12	3,0	117	29,0	168	41,7	93	23,1	13	3,2
İstanbul ismi tatil yeri olarak huzur ve güven duygusu uyandırır.	3,30	0,85	8	2,0	58	14,4	152	37,7	163	40,4	22	5,5
İstanbul tarihi, kültürel, sanatsal vb. entelektüel amaçlarla seyahat edenler için mutlaka görülmesi gereken bir şehir olarak bilinir.	3,82	0,94	6	1,5	38	9,4	73	18,1	190	47,1	96	23,9
Bu destinasyonda tatilimi geçirmemin bana değer katacağını düşünürüm.	4,02	0,76	5	1,2	10	2,5	54	13,4	236	58,6	98	24,3
İstanbul diğer Avrupa kentlerine kıyasla, kalitesinden ziyade ucuza tatil yapılan bir destinasyon olarak bilinir.	3,16	1,03	17	4,2	104	25,9	109	27,1	141	35,1	32	7,7

Tablo 12'de katılımcıların, turistik bir destinasyon itibariyle İstanbul'a dair edinmiş olduğu algılarını destinasyon imajı boyutunu incelendiğinde, İstanbul'da tatil yapmanın insanlara değer katacağı ve İstanbul'un özellikle entelektüel amaçlı seyahatler için uygun bir turizm kenti olduğu; en olumsuz imaj algılarının ise, İstanbul'un Avrupa şehirlerine kıyasla kalitesinden ziyade daha ucuz bir tatil kenti olarak bilinmesi ile İstanbul'da tatil yaparken turistlerin rahatsızlık verici durumlarla karşılaşabileceği yönünde şüphelerin bulunması şeklinde oluştuğu görülmektedir. Destinasyon itibarına ilişkin dağılımlara ise aşağıdaki tabloda yer verilmiştir.

Tablo 13: Destinasyon İtibarına İlişkin Algılar

Destinasyon İtibarı	Ort	Ss	Kesinlikle Katılmıyorum		Katılmıyorum		Fikrim Yok		Katılıyorum		Kesinlikle Katılıyorum	
			F	%	F	%	F	%	F	%	F	%
İstanbul hakkındaki duygu ve düşüncelerim, bende bölgeye karşı saygınlık hissi uyandırmaktadır.	3,85	1,6	6	1,5	12	3,0	100	24,8	230	57,1	55	13,6
Tatilim süresince karşılaşabileceğim risklerin, bu şehirde asgari düzeyde olduğunu bilirim.	3,40	0,86	11	2,7	38	9,4	160	39,7	164	40,7	30	7,5
Benzer destinasyonlar ile karşılaştırdığım zaman, burayı rahatlık ve güven açısından sorunlu bulurum.	3,60	0,83	4	1,0	37	9,2	116	28,8	202	50,1	44	10,9
Gerek bölge halkının gerekse sektör çalışanlarının tutum ve davranışlarını takdir ederim.	3,59	0,75	4	1,0	22	5,5	141	35,0	204	50,6	32	7,9
İstanbul'da özellikle yabancı turistlere yönelik olarak, daha yüksek fiyatlar uygulandığı düşüncesi hakimdir.	3,74	0,74	2	0,5	20	5,0	106	26,3	227	56,3	48	11,9
Şehrin genelindeki (kamu ve turizm işletmeleri) yöneticilerin söyledikleri ile yaptıkları tutarlıdır.	3,13	0,74	5	1,2	34	8,4	213	52,9	132	32,8	19	4,7
Tatil için harcadığım paranın karşılığını kesinlikle alacağımı bilirim.	3,67	0,79	4	1,0	28	6,9	104	25,8	225	55,8	42	10,5
İstanbul genelindeki politikalar ve uygulamalar, etik değerler ve sosyal sorumluluğun gerekleri ile uyumludur.	4,09	0,74	2	0,5	14	3,5	39	9,7	235	58,3	113	28,0
Tatil süresince herhangi bir olumsuzluk yaşarsam, bunu telafi edecek yaklaşım ve uygulamalarla karşılaşacağımı	3,49	0,72	4	1,0	22	5,5	169	41,8	188	46,7	20	5,0

Tablo 13'de katılımcıların, turistik bir destinasyon itibariyle İstanbul'a dair edinmiş olduğu algılarını destinasyon itibarı boyutunu incelediğimizde, en yüksek itibar algılarının İstanbul genelindeki politika ve uygulamaların etik değerler ve sosyal sorumluluk ilkeleri ile müsemma olduğu ve insanların İstanbul'a dair duygu ve düşüncelerinin kente karşı saygınlık hissi doğurduğu yönünde oluştuğu; en düşük itibar algılarının ise, tatil süresince karşılaşılabilecek olası risklerin İstanbul'da asgari düzeyde olduğu ve şehrin genelinde kamu ve turizm sektörü yöneticilerinin söyledikleri ile yaptıklarının tutarlı olduğu yönünde şekillendiği anlaşılmaktadır.

3.5.3. Anova Testleri

Anova testlerinin sonuçlarını aktardığımız Tablo 14, Tablo 15 ve Tablo 16'da, İstanbul'da bulunan turistlerin geldikleri ülkelere göre kimlik, imaj ve itibar algıları arasındaki farklılıklar, 0,05 anlamlılık düzeyinde incelenmiş ve aşağıdaki bulgulara ulaşılmıştır.

Tablo 14: İstanbul'da Bulunan Turistlerin Geldikleri Ülkelere Göre Destinasyon Kimliğine Dair Algıları Arasındaki Farklılıklar

Destinasyon Kimliği	F	Sig.
İstanbul'un kendine has bir atmosferi vardır.	2,569	,000*
İstanbul'u benzer destinasyonlar ile karşılaştırdığım zaman, bir ya da birkaç özelliği ile ayrı bir yere koyarım.	1,640	,007*
İstanbul denilince; şekil, simge, logo, resim v.b. görsel imgeler hemen zihnimde canlanır.	1,075	,349
Bu şehir dünya turizm sektöründe önemli bir markadır.	1,395	,050*
İstanbul'dan bahsedildiğinde, ziyaret edilmesi gereken (doğal, tarihi, kültürel, sanatsal, dini vb.) çok sayıda yer akla gelir.	1,621	,008*
İstanbul ismi, kendi içinde bir takım değerleri/anlamları temsil eder.	1,642	,007*
İstanbul'u hatırlatan ya da onunla beraber anılan hikaye, efsane, şarkı, şiir ve sloganlar birçok insan tarafından bilinir.	2,261	,000*

Tablo 14 incelendiğinde, İstanbul'un kendine has bir atmosferi olduğu; benzer destinasyonlar ile karşılaştırıldığında ayırt edici özelliklere sahip olduğu; şehrin dünya turizminde önemli bir marka olduğu; İstanbul'dan bahsedilince çok sayıda turistik varlığın anımsandığı; şehrin insanlar için bazı anlam ve değerler ifade ettiği; İstanbul ile beraber anılan şarkı, hikaye, efsane, şiir ve sloganların yaygın olarak bilindiği yönündeki kimlik algılarının ülkelere göre farklılıklar gösterdiği anlaşılmaktadır. Kimlik açısından yalnızca, İstanbul ile özdeşleşen görsel imgelerin ülkelere göre algısal bir farklılık ifade etmediği görülmektedir.

Bu bulgulara göre; turistlerin İstanbul'a dair kimlik algılarının geldikleri ülkelere göre ciddi bir oranda farklılık arz ettiği anlaşılmış ve "**H0**= Geldikleri ülkelere göre turistlerin destinasyon kimliği algıları arasında farklılık yoktur " hipotezi red edilerek bunun yerine "**H1**= Geldikleri ülkelere göre turistlerin destinasyon kimliği algıları arasında farklılık vardır" hipotezi kabul edilmiştir. Nihai olarak verilecek karar ise, **H0**'ın yanlışlandığı ve **H1**'in doğrulandığı şeklinde ifade edilir.

Tablo 15: İstanbul'da Bulunan Turistlerin Geldikleri Ülkelere Göre Destinasyon İmajına Dair Algıları Arasındaki Farklılıklar

Destinasyon İmajı	F	Sig.
Destinasyonun genel olarak kaliteyi yansıttığını düşünürüm.	1,379	,057
İstanbul'da tatilimi geçirmenin bende farklılık hissi uyandıracağına inanırım.	1,430	,039*
İstanbul, romantizm, aşk vb. manevi duyguların en yoğun yaşanılacağı ve hazzına varılabileceği bir şehirdir.	1,509	,021*
İstanbul'un insanların hak ve özgürlüklerin tadına varabildiği bir şehir olduğu konusunda şüpheler hakimdir.	2,610	,000*
İstanbul'da tatil yapmak, özellikle eğlence ve gece yaşantısı bakımından en yüksek tatmini sunar.	2,093	,000*
Bu şehirde tatilimi geçirirken, rahatsız olacağım durumlarla karşılaşmayacağımdan emin değilim.	1,344	,073
İstanbul ismi tatil yeri olarak huzur ve güven duygusu uyandırır.	2,109	,000*
İstanbul tarihi, kültürel, sanatsal vb. entelektüel amaçlarla seyahat edenler için mutlaka görülmesi gereken bir şehir olarak bilinir.	1,462	,031*
Bu destinasyonda tatilimi geçirmemin bana değer katacağını düşünürüm.	1,306	,095
İstanbul diğer Avrupa kentlerine kıyasla, kalitesinden ziyade ucuza tatil yapılan bir destinasyon olarak bilinir.	1,768	,002*

Tablo 15 incelendiğinde, İstanbul'da tatil yapmanın insanlarda farklılık hissi uyandırdığı; şehrin aşk ve romantizm gibi duygularının yaşanabilmesi açısından tatmin edici bulunduğu; İstanbul'un hak ve özgürlükler anlamında cazip bir şehir olarak algılanıp algılanmadığı; gece hayatı ve eğlence imkanları yönüyle tatmin edici bulunduğu; bu şehrin bir tatil yeri olarak huzur ve güven telkin ettiği; şehrin kültür ve sanat gibi entelektüel yönü ağır basan seyahatler için çekici bir yer olarak görüldüğü; Avrupa kentlerine kıyasla, kalitesinden ziyade İstanbul'un ucuz bir turistik şehir olarak bilindiği yönündeki imaj algılarının ülkelere göre farklılıklar gösterdiği anlaşılmaktadır. İstanbul'un bir destinasyon olarak genel anlamda kaliteyi yansıttığı; burada tatil yaparken rahatsız edici durumlar ile karşılaşılabileceği ve İstanbul'da tatil yapmanın insanlara değer katacağı yönündeki imaj algıları ise ülkelere göre anlamlı bir farklılık göstermemiştir.

Bu bulgulara göre; turistlerin İstanbul'a dair imaj algılarını ölçen 10 ifadeden 7 tanesinin geldikleri ülkelere göre farklılık gösterdiği, 3 ifadenin ise böyle bir farklılığı yansıtmadığı anlaşılmış ve "**H0**= Geldikleri ülkelere göre turistlerin destinasyon imaj" algıları arasında farklılık yoktur" hipotezi. red edilerek bunun yerine "**H1**=Geldikleri ülkelere göre turistlerin destinasyon imaj algıları

arasında farklılık vardır" hipotezi önemli oranda kabul edilmiştir. Nihai olarak verilecek karar ise, **H0**'ın yanlışlandığı ve **H1**'in doğrulandığı şeklinde ifade edilir.

Tablo 16: İstanbul'da Bulunan Turistlerin Geldikleri Ülkelere Göre Destinasyon İtibarına Dair Algıları Arasındaki Farklılıklar

Destinasyon İtibarı	F	Sig.
İstanbul hakkındaki duygu ve düşüncelerim, bende bölgeye karşı saygınlık hissi uyandırmaktadır.	,976	,521
Tatilim süresince karşılaşabileceğim risklerin, bu şehirde asgari düzeyde olduğunu bilirim.	2,286	,000*
Benzer destinasyonlar ile karşılaştırdığım zaman, burayı rahatlık ve güven açısından sorunlu bulurum.	1,397	,050*
Gerek bölge halkının gerekse sektör çalışanlarının tutum ve davranışlarını takdir ederim.	1,533	,018*
İstanbul'da özellikle yabancı turistlere yönelik olarak, daha yüksek fiyatlar uygulandığı düşüncesi hakimdir.	1,799	,002*
Şehrin genelindeki (kamu ve turizm işletmeleri) yöneticilerin söyledikleri ile yaptıkları tutarlıdır.	1,351	,070
Tatil için harcadığım paranın karşılığını kesinlikle alacağımı bilirim.	1,372	,060
İstanbul genelindeki politikalar ve uygulamalar, etik değerler ve sosyal sorumluluğun gerekleri ile uyumludur.	1,657	,006*
Tatil süresince herhangi bir olumsuzluk yaşarsam, bunu telafi edecek yaklaşım ve uygulamalarla mutlaka karşılaşacağımı bilirim.	,899	,664

Tablo 16 incelendiğinde, tatil süresince karşılaşılabilecek risklerin İstanbul'da asgari düzeyde olduğu şeklinde bilgilerin olduğu; benzer destinasyonlarla karşılaştırılınca İstanbul'un rahatlık ve güven açısından sorunlu olarak bilindiği; burada yaşayan halkın ve turizm sektöründe çalışanların tutum ve davranışlarının takdir edildiği; sunulan ürün ve hizmetlerin yabancı turistlere daha yüksek fiyatlar üzerinden satıldığı; şehrin genelindeki politika ve uygulamaların etik değerler ve sosyal sorumluluğun gerekleri ile uyumlu olduğu yönünde oluşan itibar algılarının turistlerin geldikleri ülkelere göre farklılıkların yansıdığı görülmektedir. İstanbul hakkındaki duygu ve düşüncelerinin turistlerde şehre karşı bir saygınlık hissi oluşturduğu; şehirdeki kamu ve turistik işletme yöneticilerinin söyledikleri ve yaptıkları arasında tutarlılığın bulunduğu; tatil için harcanan paranın alınan hizmetler ile mutlaka karşılığını bulacağı; tatil süresince yaşanabilecek olumsuzlukları telafi edecek yaklaşım ve uygulamaların mutlak surette kendilerine sunulacağı yönündeki itibar algılarında ise böyle bir farklılığın ortaya çıkmadığı görülmektedir.

Bu bulgulara göre; turistlerin İstanbul'a dair itibar algılarını ölçen 9 ifadeden 5 tanesinin geldikleri ülkelere göre farklılık gösterdiği, 4 ifadenin ise böyle bir farklılığı yansıtmadığı anlaşılmış ve "**H0**= Geldikleri ülkelere göre turistlerin destinasyon itibarı algıları arasında farklılık yoktur" hipotezi red edilerek bunun yerine "**H1**= Geldikleri ülkelere göre turistlerin destinasyon itibarı algıları arasında farklılık vardır" hipotezi kabul edilmiştir. Nihai olarak verilecek karar ise, **H0**'ın yanlışlandığı ve **H1**'in doğrulandığı şeklinde ifade edilir.

SONUÇ

Dünyadaki hizmet sektörleri arasındaki işlevi ve önemi itibariyle, günümüzde üzerinde tartışmaya bile gerek duyulmayan bir sektör olarak, turizm alanında Türkiye'nin potansiyel gücünü açığa çıkaramadığı ve bu gücünü tatmin edici düzeyde bir ekonomik değere dönüştüremediği görülmektedir. Oysa turizm sektörünün, hem soyo-kültürel ve hem de ekonomik faydaları itibariyle gelecek yönelimli ve umut vaat eden bir rolü bulunmaktadır. Ancak turizm sektörü ve bu sektörde sunulan ürünler, hizmet içerikli ve soyut bir yapıda olduğu için, sübjektif değerlendirmelere çok açık bir nitelik taşımaktadır. Bu duruma bağlı olarak turizm sektörünün gelişmesi ve kalkınması hususunda, turist çeken bölgeler olan destinasyonlar hakkında insanların sahip oldukları algıların belirleyiciliği ön plana çıkmaktadır. Dolayısıyla, turistlerin destinasyonlara ilişkin algılarını tespit ederek, bu algıların ziyaretçilerin geldikleri ülkelere göre farklılık gösterebileceği düşüncesi araştırmanın çıkış noktasını oluşturmuştur.

Bu amaçla başlatılan araştırmamız, Türkiye'nin en fazla turist çeken iki şehrinden biri olan ve yılın her döneminde turist çekerek, birçok turizm aktivitesine olanak sağlayan bir destinasyon olarak, İstanbul'a gelen yabancı ziyaretçilere anketler uygulanarak yürütülmüştür. Araştırmaya katılanların çoğunluğunu Avrupa'dan gelen turistlerin oluşturduğu; katılımcıların önemli bir bölümünün Y kuşağı olarak ifade edilen 15-35 yaş grubundan olduğu; büyük çoğunluğunun lisans ve üzeri derecelerde eğitim görmüş ve İstanbul'a tatil amacıyla gelen turistlerden oluştuğu, araştırmanın dikkat çeken demografik sonuçlarını göstermektedir. Frekans tablolarından elde edilen sonuçlara göre ise; İstanbul'un kendine has bir atmosferi olduğu düşüncesinin, en yüksek kimlik algısını; İstanbul'da tatil yapmanın kendilerine değer katacağı inancının, en yüksek imaj algısını; İstanbul genelindeki politika ve uygulamaların, etik değerler ve sosyal sorumluluk ilkeleri ile uyumlu olduğu kanaatinin de en yüksek itibar algısını oluşturduğu görülmüştür.

Anova testlerinden alınan sonuçlar da ise; turistlerin geldikleri ülkelere göre, turistik bir destinasyon olarak İstanbul hakkındaki kimlik, imaj ve itibar algıları arasında anlamlı farklılıklar olduğunu ortaya koymuştur. Bu durumda araştırma hipotezlerimizden, "**H1**=1: Turistlerin geldikleri ülkelere göre, destinasyona dair kimlik algıları arasında anlamlı farklılıklar vardır" hipotezi oldukça

güçlü oranda; "**H1**=2: Turistlerin geldikleri ülkelere göre, destinasyona dair imaj algıları arasında anlamlı farklılıklar vardır" hipotezi önemli bir oranda; "**H1**=3: Turistlerin geldikleri ülkelere göre, destinasyona dair itibar algıları arasında anlamlı farklılıklar vardır" hipotezi ise nispeten daha düşük oranda da olsa kabul edilmiştir.

Bu sonuçlar, İstanbul'un bir turizm destinasyonu olarak algılanma biçimlerinin, değişik ülkelerde farklı manalar ifade ettiğini göstermesi bakımından önemlidir. Dolayısıyla destinasyon algısını güçlendirerek turist girişini artırabilmek için, ülkelere göre algıların daha net verilerle tespit edilmesi ve hangi ülkelerde ne tür algılar üzerinde çalışmalar yapılması gerektiği, yöneticiler ve bu konuda yeni çalışmalar yapmayı düşünen araştırmacılar için sunulabilecek önemli bir öneri olarak değerlendirilebilir.

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