

ISSN 1304 - 0057

**İSTANBUL ÜNİVERSİTESİ - EDEBİYAT FAKÜLTESİ
BATI DİLLERİ VE EDEBİYATLARI DERGİSİ**

LITERA

CİLT 24 – SAYI 1 (2011)

VOLUME 24 – NUMBER 1 (2011)

**İSTANBUL
2014**

Litera : İstanbul Üniversitesi Edebiyat Fakültesi Batı Dilleri ve Edebiyatları
dergisi.--İstanbul : İstanbul Üniversitesi Edebiyat Fakültesi, 1954-

c.; 24 cm.

Yılda 2 sayı

ISSN 1304-0057

Elektronik ortamda da yayınlanmaktadır:

<http://www.journals.istanbul.edu.tr/iulitera/index>

1. EDEBİYAT – SÜRELİ YAYINLAR. 2. YABANCI DİLLER. 3. YABANCI
DİL ÖĞRETİMİ. 4. İNGİLİZ EDEBİYATI.

Baskı:

İlbey Matbaa

www.ilbeymatbaa.com.tr

Sertifika No: 17845

İstanbul Üniversitesi Rektörlüğü Sağlık Kültür ve Spor Daire Başkanlığı
tarafından bastırılmıştır.

Yayın Kurulu / Editorial Board

Prof. Dr. Mahmut Karakuş
(*Dergi Sorumlusu*)

Prof. Dr. Nedret Öztokat
Prof. Dr. Sakine Eruz
Prof. Dr. Esra Melikođlu
Prof. Dr. Alev Bulut
Prof. Dr. Özden Sözalan
Prof. Dr. Arzu Kunt

Editör / Editor

Yrd. Doç. Dr. İrfan Cenk Yay

E-Dergi Sorumlusu / E-Journal Director

Araş. Gör. Aşkın Çelikkol

Adres / Address

İstanbul Üniversitesi Edebiyat Fakültesi
34459, Beyazıt / İstanbul

Telefon / Phones

(0212) 455 57 00
(0212) 511 43 71

HAKEM KURULU / ADVISORY COMMITTEE

Prof. Dr. Sibel Irzık	<i>(Boğaziçi Üniversitesi)</i>
Prof. Dr. Hürriyet Özden Sözalan	<i>(İstanbul Üniversitesi)</i>
Prof. Dr. Ayşe Erborla	<i>(Okan Üniversitesi)</i>
Prof. Dr. Nurcan Delen Karaağaç	<i>(İstanbul Üniversitesi)</i>
Doç. Dr. Hasine Şen Karadeniz	<i>(İstanbul Üniversitesi)</i>
Doç. Dr. Ayşe Nihal Akbulut	<i>(Doğuş Üniversitesi)</i>
Yrd. Doç. Dr. Özlem Gülgün Güner Ceylan	<i>(İstanbul Kültür Üniversitesi)</i>
Yrd. Doç. Dr. İnci Bilgin Tekin	<i>(Boğaziçi Üniversitesi)</i>
Yrd. Doç. Dr. Kudret Nezir Yunusoğlu	<i>(İstanbul Üniversitesi)</i>
Yrd. Doç. Dr. Çiler Özbayrak	<i>(Haliç Üniversitesi)</i>

İÇİNDEKİLER / CONTENTS

- Archaic Structures as Imaginative Counter-Discourse** 1
Funda Civelekođlu
- Misinterpretation, Misjudgement, Mismatching & Emma’s Epiphanies in Jane Austen’s *Emma*** 13
Özlem Karadađ
- The Encounter with the Uncanny: (De)territorializations of Home and Self in Ođuz Atay’s “Korkuyu Beklerken” (“Waiting for Fear”)** 37
Hülya Güler Yađcıođlu
- Dilbilimsel ve Anlambilimsel Açıdan Metafor: Pierre Loti’nin *Aziyadé* adlı Romanının Metaforik Anlamı Üzerine Bir İnceleme** 53
İlhami Sıđırcı
- Les Identités Blessées: Onomastique, Mal-Être Et Quête De Soi Dans La Littérature D’expression Française** 65
Hamid Hocine, Brigitte Marin
- Kaynakça ve Dipnot Düzenleme Rehberi** 85
LITERA Yayın Kurulu

ARCHAIC STRUCTURES AS IMAGINATIVE COUNTER-DISCOURSE

Funda CİVELEKOĞLU*

ABSTRACT

In Chuck Palahniuk's *Rant: An Oral Biography of Buster Casey*, a picaresque eccentric Buster "Rant" Casey appears in the spotlight in the "stories" mythologically told in a postmodern manner. Rant reminds of Patrick Süskind's antihero, Jean-Baptiste Grenouille flamboyantly, attributable to his fantastic features. Within the scope of "literature as cultural ecology," transgressive Rant becomes the flesh and blood form of "mythical" dialectics of enlightenment, which is reinforced through his connoting archaic structures. His intrusion to the "healthy" American society appears as a reminiscent of Dionysus' entrance to Pentheus' city, Theben, in Euripides' *The Bacchae*. Comparing the biographies of Rant and Jean-Baptiste Grenouille, this article attempts to demonstrate how the archaic and prerational "mythemes" in both novels become the very representation of the imaginative counter-discourse in Hubert Zapf's triadic function model.

Keywords: Transgression, Hubert Zapf, cultural ecology, imaginative counter-discourse, *Rant: An Oral Biography of Buster Casey*, *Perfume: The Story of a Murderer*.

ÖZET

Chuck Palahniuk'in *Çarpışma Partisi* olarak Türkçe'ye çevrilmiş olan *Rant: An Oral Biography of Buster Casey* adlı romanındaki postmodern üslupla mitolojik olarak anlatılmış olan hikayelerde pikaresk eksantrik kahraman Buster Rant Casey baş rolde yer almaktadır. Rant, fantastik özellikleri açısından Patrick Süskind'in *Koku* başlıklı romanındaki anti-kahraman Jean-Baptiste Grenouille'i çarpıcı bir şekilde yansıtmaktadır. "Kültürel Ekoloji Olarak Edebiyat" kuramının çerçevesi içerisinde transgresif bir karakter olan Rant, arkaik yapıları okuyucunun zihnine çağırması itibarıyla aydınlanmanın mitik diyalektiğinin "etten kemikten" bir biçimi olarak karşımıza çıkmakta. Rant'ın "sağlıklı" Amerikan toplumuna tecavüz ederek girmesi, Euripides'in *Bakhalar*'ında Dionysos'un Pentheus'a

* Ege Üniversitesi, Edebiyat Fakültesi, İngiliz Dili ve Edebiyatı Bölümü'nde Yrd. Doç. Dr.

ait Tebai kentine gelişini hatırlatır. Bu makale, Rant ve Jean-Baptiste Grenouille'in biyografilerini karşılaştırarak arkaik ve rasyonalite öncesi mitlerin Hubert Zapf'ın üçlü işlev modelindeki kurmaca karşıt söylemi nasıl yansıttığını göstermeyi amaçlamaktadır.

Anahtar Kelimeler: Transgresyon, Hubert Zapf, Kültürel Ekoloji, kurmaca karşıt söylem, Çarpışma Partisi, *Koku*.

The reason why the theory of “literature as cultural ecology” coined by Hubert Zapf is placed at the very beginning of the 21st century is actually neither a matter of coincidence, nor an inevitable outcome of its creator’s scholarly biography.¹ “Literature as cultural ecology” basically taking its roots from the dichotomy of nature / culture, attempts to ponder the function of literature within cultural history. Hubert Zapf’s standpoint in borrowing the terminology of ecocriticism lies in the very fact that an ecological perspective not only provides the possible grounds for a thorough interpretation of culture while assuming that culture and consciousness – thus cultural memory – cannot ever come into existence independently from one another, but also enhances an interdisciplinary outlook towards literature. In this respect, Zapf claims that “literature acts like an ecological force within the larger cultural system,” where he steers clear of reducing literature to a medium demonstrating the ecological issues such as the recent environmental crisis from an anthropocentric outlook (Zapf 85). Instead, he intends to take literature as a means to recommunicate nature/culture dichotomy in order to abolish the common principle that handles nature and culture as mere binary oppositions: literature forms a sphere where this essentialism is overcome. In this article my object is to explain Hubert Zapf’s theory of “literature as cultural ecology” with a special emphasis on the demonstration of the “imaginative counter-discourse” in Chuck Palahniuk’s *Rant: An Oral Biography of Buster Casey* in relation with Patrick Süskind’s *Perfume: The Story of a Murderer*.

Zapf’s explication of literature’s function as cultural ecology comprises a triadic function model displaying three main procedures. According to this

¹ This article is an extended and revised version of my presentation in the conference entitled *Transcultural Spaces: Challenges of Urbanity, Ecology, and the Environment in the New Millennium* organised by John F. Kennedy Institute for North American Studies, Freie Universität in Berlin, Germany, in 2008.

model, literature internalises a cultural-critical metadiscourse representing the description of the deficits and controversies of the prevailing civilisatory powers, which highlights the single-dimensional aspect of culture; an imaginative counter-discourse positing a critical stance towards the repressive aspects of culture while reverberating the neglected, marginalised or the “other” of culture; a reintegrative inter-discourse that forms a relationship between the repressed and systemic realities, through which the harmonisation of nature and culture is provided so as to preserve the dynamism of culture (Zapf 93). Through the function of cultural-critical metadiscourse and imaginative counter-discourse, literature, in fact, demonstrates the dichotomic alternatives in life which cannot exist without the other. Though Zapf never explicitly mentions three major works of Western cultural history are embedded in the theory of “literature as cultural ecology”: Nietzsche’s *The Birth of Tragedy*, Adorno and Horkheimer’s *The Dialectic of Enlightenment* and Mikhail Bakhtin’s *Rabelais and His World*. Within the framework of this article, these three texts not only form the theoretical basis of “literature as cultural ecology” but also accentuate the creative potential of transgression that is inherent in imaginative literature.

The triadic function model of “literature as cultural ecology,” neatly circumscribes the attributes of transgressional fiction, a label under which almost all of Chuck Palahniuk’s novels can be subsumed. However, rather than contemplating on the devices of transgressional fiction, I will focus on how the character(s)’ experiences of transgression contribute to the emergence of an imaginative counter-discourse through the enunciation of archaic structures in Chuck Palahniuk’s, *Rant: An Oral Biography of Buster Casey* with respect to Patrick Süskind’s *Perfume: The Story of a Murderer*. In almost all the novels of Palahniuk, antiheroes dominate the literary scenery; in *Rant*, for instance, picaresque, eccentric Buster “Rant” Casey appears in the spotlight of “stories” told mythologically but in a postmodern manner.

Transgression can simply be explained as “the exceeding of due bounds or limits”²; however, in the literary sense, it refers to the transformation of a character following a certain process. Jurij Lotman explains the term in the following terms:

² “transgression.” *The American Heritage® Dictionary of the English Language, Fourth Edition*. Houghton Mifflin Company, 2004. 24 Oct. 2008. <Dictionary.com <http://dictionary.reference.com/browse/transgression>>.

Once the agent has crossed a border, he enters another semantic field, an 'anti-field' vis-a-vis the initial one, if movement is to cease, he has to merge with the field, to be transformed from a mobile into an immobile persona. (Lotman 241)

What is significant about transgression is that it denotes a phase where it is impossible to attain the previous state, which points to a kind of "rite of passage" in Arnold Van Gennep's terms (Van Gennep 66). Transgression, as a motif, already appears in the Bible, the fall of Adam and Eve, directing humankind towards a completely different fate. Likewise, the case of the Tower of Babel marks a transgression in the sense that human beings have experienced the ultimate confusion through the creation of different languages (Booker 1-3).

Friedrich Nietzsche, in *The Birth of Tragedy* meditates on transgression through comparing Sophocles' tragic hero Oedipus with Aeschylus' Prometheus, in his terms, "the glory of passivity with the glory of activity" (Nietzsche 31). Oedipus remains passive in the sense that he does not commit "sin" deliberately, whereas Prometheus has the courage to steal fire from the gods so that man will have the opportunity to control his own destiny. Nietzsche associates the functions of the Prometheus myth for Aryan people with the Fall for the Semitics and considers the two myths "as brother and sister" (32). Prometheus' ability to control fire is the reflection of man's eternal endeavour to control nature, as Nietzsche considers as "robbery of the divine nature" (32). Nietzsche tends to sublimate this "active sin" and calls it a Promethean virtue, which can be interpreted as the moment of transgression experienced by the "sinner." That is to say, once the individual gains awareness through knowledge he crosses the line and does not belong to his/her previous sphere anymore, which can be recapitulated as transgression. To put it differently, Nietzsche's definition of transgression points to the separate spheres of Apollo and Dionysus: while Apollo is drawing borders and cultivate the earth, Dionysus constantly attempts to get beyond the borders and forms the imaginative counter-discourse in Zapfian terms.

Just as transgression implies a process of change, the end of the 20th century and the beginning of the 21st century marks a point of intersection in the sense that it is a period of not only rise, but also decline. Traditional values are subject to radical and rather rapid alterations, the "old" and the "new" have become interchangeable notions, which is essentially summed up in Adorno and Horkheimer's *Dialectic of Enlightenment* where they reiterate this two-fold facade of the Enlightenment. One of the central issues they focus on is the 'mythi-

cal' nature of the Enlightenment, which actually forms a potential for "archaic structures" to come into existence in a (post)modern world. Man's attempts to eradicate myths results in his failure to recognize the fact that enlightenment is a myth itself. In other words, the more man endeavours to flee from myths through his reason and the apparatuses of "culture", the more intensely he falls back into it. In this sense, the Enlightenment appears as both a benefit and a threat to the Western world. As Adorno and Horkheimer claim:

[Enlightenment] still recognizes itself even in myths. Whatever myths the resistance may appeal to, by virtue of the very fact that they become arguments in the process of opposition, they acknowledge the principle of dissolvent rationality for which they reproach the Enlightenment. Enlightenment is totalitarian. (Adorno & Horkheimer 6)

The sublimation of the enlightenment project provides the possible grounds for almost a mythical reception of anthropomorphism, which inevitably causes man to ignore the discrepancies of the enlightenment movement. However, no matter how the Enlightenment project endeavours to promote rationality while eliminating irrationality, the result turns out to be that society is very naturally and indeed inevitably dragged into a "new" form of irrationality out of regression. This state of irrationality becomes the articulation of transgression in the sense that so-called process of enlightenment suggests a crossing of the boundaries; the enlightened individual has "achieved" an awareness that makes it impossible to return to his/her previous state, and thus causes a state of frenzy as far as culture is concerned. In other words, irrationality has only worn a different outfit, but the essence is even more repressive than before, a problem which is also discussed in *Rant: An Oral Biography of Buster Casey* by Phoebe Truffeau, the epidemiologist: "Our greatest civilizations have always been destroyed by epidemic disease," beginning in ancient Egypt and Greece (Palahniuk 186). Phoebe Truffeau's statement can also be considered as a reminiscence of Professor Van Helsing's lecture on blood diseases in Francis Ford Coppola's film *Bram Stoker's Dracula* where he states

"Venereal diseases [the diseases of Venus, F.C.] imputes to them divine origin. They involve the sex problem about which ethics and ideals of Christianity are concerned. Civilisation and 'syphilisation' have advanced together." (DVD *Bram Stoker's Dracula*).

Palahniuk's novel is an illustration of the defeat, or transformation of the so-called "healthy" American society by rabies spread by the protagonist,

Rant. In other words, a society in which the constituents of enlightenment rule can very easily come under the authority of epidemic disease, an indication of primitiveness, and remain defenceless.

Mikhail Bakhtin in his *Rabelais and His World* also deals with transgression with regard to his differentiation between the official and unofficial speeches. His elaboration of the official speech corresponds to the restrictions of the ideological and systemic realities. On the other hand, the unofficial speech, predominantly foregrounded in the concept of carnival, in which the scenes of the grotesque play the utmost role, functions as a means to communicate the issues that are marginalised and left implicit. Bakhtin's carnival appears as a social event that involves rituals, means of entertainment, laughter and excess, which forms an alternative and yet free space for man to express himself differently as opposing his appearance within the borders of official space. In other words, carnival, embodying the devices of the unofficial speech, becomes the enunciation of Dionysian intrusion into the Apollonian world order. In this sense, in accordance with cultural ecology, the state of carnival can be regarded as merging several clashing incidents including the cycles of death and birth, regeneration, and the indefinite aspects of the cosmos in the unity of the "indissoluble grotesque whole," and thus represents constant transgression (Bakhtin 223).

In *Rant*, the protagonist not only experiences transgression himself, but also drags the society he lives in to another stage of existence. The novel depicts the story of the eccentric Buster "Rant" Casey, the "superspreader," the leader of Party Crashers, and the legendary "nighttimer," whose primary devices of transgression are epidemic disease and time. Rant is an expert in rabies and poisonous animals and he finds "rest" in night-time car accidents performed in a ritual. Through his behaviour towards epidemic disease, he gives others a new dimension of existence, and with the Party Crashers he challenges time, the primary instrument of culture. In this sense, Rant's transgression very much evokes the one that Count Dracula experiences; as the intruder coming from a small town, he almost colonizes the city and thus reiterates man's regression from culture to nature. Palahniuk also reconstructs the archaic figure of Dionysus' epidemic intrusion to Pentheus' city Thebes. Rant has a literary kinship with Euripides' Dionysus in that he is the stranger coming from a small town and conquering the city, like Dionysus coming from the east and wanting his religion to be introduced and cults to be performed. Furthermore, in the course of the novel, the reader witnesses the process of Rant's discovering his "true nature," the fact that Chester Casey is not his real father. As Chet points out, "Soon as you discover your true nature, (...) you hightail it back to Middleton,"

which is an indication that what Rant experiences in the city corresponds to his self-quest as well (Palahniuk 112).

The elements of regression are evident in Rant even in terms of its narration. The novel is written in the form of an oral history; that is, it comprises the testimonies of different people after the death of the protagonist Buster “Rant” Casey, which invites the reader into a non-linear, and from time to time inconsistent, timeline. This inconsistent timeline in fact, not only signifies a path away from logocentrism, but also perfectly accords with the multiple identities Rant possesses and can be observed on three levels throughout the novel. Firstly, in terms of narration: the reader gets to know him merely through other people’s accounts. Secondly, he has different names within his nuclear family: his mother calls him Buddy, his father calls him Buster. And thirdly, he has almost innumerable identities in his outside life. As the car salesman, Wallace Boyer reports:

My dilemma is: Do I ask for his autograph? Slowing my breath, pacing my chest to his, I ask: Is he related to that guy . . . Rant Casey? “Werewolf Casey” – the worst Patient Zero in the history of disease? The “superspreader” who’s infected half the country? America’s “Kissing Killer”? Rant “Mad Dog” Casey? (5)

Or he is the “Tooth Fairy” for the kids in Middletown, and arranges the most interesting Halloween party that turns into a bloodbath to which Rant owes his name. Buster “Rant” Casey himself becomes a myth through the characters he breathes life into and preserves his vitality (tooth) and immortality within the society in which he lives. As Rant’s story is composed from interviews made with his acquaintances, it can be argued that Rant’s character is also formed by them. That is to say, Rant is first himself – the mythical figure, then almost a potpourri of all the people talking about him, as well as the blend of these in the eyes of the reader. One of the Party Crashers, Shot Dunnyun, accounts, “It’s comforting to know, after all the Party Crash I’ve survived, that, the day I finally meet Death, the two of us will be old, long lost friends. Me and Death, separated at birth.” Here Dunnyun, in fact, is giving voice to Rant, restating his vitality (198).

Rant corresponds to the character of the freak in the sense that he is in search of diverse tastes in life: he is fond of getting bitten by rabid animals and poisonous snakes and spiders, his sense of smell is so strong that he can distinguish between the secretion of people – especially women – and garbage waste, which reminds one of the antihero Jean-Baptiste Grenouille in Patrick Süskind’s *Perfume: The Story of a Murderer*. Grenouille, having an extraordinary sense of smell, but lacking a personal scent – the primary attribute of identity – creates perfumes out of the pheromones of young virgin girls, for which he kills them

without spilling a drop of their blood. Rant, just like Jean-Baptiste Grenouille, becomes not only a manipulator, but also a serial killer in using his talent. The sense of smell and the nose as an organ are indeed significant here in the sense that they evoke the Dionysian phenomena with the grotesquery they suggest, and therefore they belong to the sphere where the imaginative counter-discourse comes into existence – especially when compared with the eye and seeing. Hence, both novels, in a way, depict postmodern versions of Dionysian orgy and ecstasy. Jean-Baptiste Grenouille is born into eighteenth-century Paris where

The streets stank of manure, the courtyards of urine, the stairwells stank of moldering wood and rat droppings, the kitchens of spoiled cabbage and mutton fat; the unaired parlors stank of stale dust, the bedrooms of greasy sheets, damp featherbeds, and the pungently sweet aroma of chamber pots. (...) People stank of sweat and unwashed clothes; from their mouths came the stench of rotting teeth, from their bellies that of onions, and from their bodies, if they were no longer very young, came the stench of rancid cheese and sour milk and tumorous disease. (...) The peasant stank as did the priest, the apprentice as did his master's wife, the whole of the aristocracy stank, even the king himself stank, stank like a rank lion, and the queen like an old goat, summer and winter. (Süskind 3-4)

Eighteenth-century Paris as the urban setting of Süskind's novel is particularly significant in that it represents the age of Enlightenment. Süskind juxtaposes the era's excessive preoccupation with rationality with the genius of his protagonist which overrides the mechanisms of the Enlightenment. To be precise, the consequences of Jean-Baptiste Grenouille's innate talent for experimenting with scents appear as a metaphorical predestination of the potential deconstruction of Enlightenment ideals. Nevzat Kaya, in his book *Der Gott des Grotesken. Eine literaturanthropologische Studie* (The God of the Grotesque. A Literary-Anthropological Study) builds a correlation between the Enlightenment-Age-France and Jean-Baptiste Grenouille's counter-position with his extraordinary nose and faculty of smell as follows:

The nose, "most primitive organ of smelling," implies in Grenouille's case his grotesque declaration of autonomy from the "rest" of his body: Jean-Baptiste is a nose and exists only through his nose; he represents his age, as Pater Terrier comments; therefore he, unable to smell, is a "non-individual." However, the nose, which also stands for the phallus, represents the material creative power of the "toad": if Jean-Baptiste is "only" nose, he is at the same time "nothing but" phallus. The grotesque acquires a hyperbolic nuance if we assume, in this logic, that Grenouille is basically nothing but a phallus in the shape of a human! That is also why he lacks an individual smell: after all, he embodies the phallic principle; he is not anybody's phallus, he is only phallus.

He lacks the location of ratio: the brain, which is the prerequisite for any kind of individuation. He appears as an “anachronism”: the Apollonian age of the Eye does not even perceive him, the phallus of the Dionysian cult, anymore. It is significant that the Apollonian eye-people of the eighteenth century (the age of *Enlightenment*) are not only unable to smell him but also, and for this very reason, to perceive him at all—they do not see him either. (Kaya 68)³

Under these circumstances, Grenouille becomes the flesh and blood form of the imaginative counter-discourse in the sense that he survives in the Age of Enlightenment only through his congeni(t)al gift. Towards the end of the novel, he creates a scent that mesmerises everyone, regardless of their social status, wealth, belief, or age; consequently, they are dragged into a massive orgy, the point where not only the borders are transcended by Dionysian ecstasy, but also nature triumphs over culture:

They all regarded the man in the blue frock coat as the most handsome, attractive, and perfect creature they could imagine: to the nuns he appeared to be the Savior in person, to the satanists as the shining Lord of Darkness, to those who were citizens of the Enlightenment as the Highest Principle, to young maidens as a fairy-tale prince, to men as their ideal image of themselves. And they all felt as if he had seen through them at their most vulnerable point, grasped them, touched their erotic core. It was as if the man had ten thousand invisible hands and had laid a hand on the genitals of the ten thousand people surrounding him and fondled them in just the way that each of them, whether man or woman, desired in his or her most secret fantasies. (276-277)

Rant’s intrusion into “healthy” American society, starting in the town and gaining impetus in the city, can be likened to Jean-Baptiste Grenouille’s appearance in eighteenth century France. At the outset, Palahniuk’s oral history develops into a representation of a dystopian society with Rant’s arrival in the city and participation with the “nighttimers.” In the city, society is divided into daytimers and nighttimers: people living during the day and those living during the night. Moreover, Rant becomes the leader of a group called Party Crashers. Nighttimes and daytimers stand for the Nature / Culture dichotomy in terms of the representation of archaic structures. While, daytimers are the civilised and normative face of city life, nighttimers symbolise the breaking of the rules, oppression and the point where the portrayal of a dystopian future comes into sight. The cultural-critical metadiscourse and the imaginative counter-discourse of Hubert Zapf’s triadic function model manifest themselves in the daytimers

³ Translated by Assist. Prof. Timo Müller from Augsburg University, Department of American Studies.

and the nighttimers as well. In this sense, Rant, through his eccentricity, forms the imaginative counter-discourse himself. Furthermore, from the ethnological perspective, in the light of Klaus E. Müller's remarks in his work *Die bessere und die schlechtere Hälfte. Die Ethnologie des Geschlechterkonflikts*, Buster "Rant" Casey depicts the transgressive intrusion of exosphere into endosphere; that is, "daytimers" live in the endosphere in Apollonian Thebes, and "nighttimers" are the inhabitants of the exosphere in Dionysus' post-Pentheus Thebes. Endosphere and exosphere indicate a spatial difference from an ethnological perspective and become a temporal duality in Palahniuk's novel. However, according to Müller, this temporal duality builds a gender-related duality in the sense that exosphere corresponds to the area pertaining to men; to be precise, it is beyond the ecumenical and in the centre there is the "home village." Men, transgressively, tend to annihilate the anonymity of this area through their rational minds. Exosphere, at the mythological level, matches up with not only the realm of the unknown and the "mythical," but also that of the feminine. Therefore, exosphere remains closer to the mythical space of Dionysus. In addition, Dionysus is referred to as the god of women; as Johann Jacob Bachofen points out, "Dionysos ist vorzugsweise der Frauen Gott. Alle Seiten der weiblichen Natur finden in ihm ihre Befriedigung" (Bachofen 585).⁴ The genderizing of the topography stems from these relationships; the time-related duality finds expression in this a topographical duality which can be explicated with the fact that in the night the city transforms into an exospherical and thus irrational scenery (Müller 141-154).

The image of Euripides' *Bacchae* is repeated in the context of Süskind's *Perfume*, as well. Dionysus' entrance to Thebes undoubtedly resembles Grenouille's getting free from the sentence of death through the smell of Laure he wears, paving the way for a massive orgy in the town. However, at the end, both characters are ruined after performing their task of dragging people into a state of overwhelming ecstasy reminiscent of the primary drives of a human being. To put it differently, the incidents become an articulation of the fact that it is impossible for a human being to get rid of his primitive side, which is closer to nature.

Within the context of "literature as cultural ecology," Rant and Jean-Baptiste Grenouille, having experienced transgression in a most vigorous manner, become not only the flesh and blood form of "mythical" dialectics of enlightenment reinforced through the archaic structures they connote, but also the point where the

⁴ Dionysus is far and foremost the god of women. Nature of women finds its fulfilment in him.

mythical dialectics of enlightenment intersect with the carnivalesque. Having a literary kinship with Jean-Baptiste Grenouille's, Rant's "biography," entwined with archaic and prerational "mythemes," becomes the representation of the imaginative counter-discourse as described in Zapf's triadic function model.

WORKS CITED:

Adorno, Theodor W. & Max Horkheimer. *Dialectic of Enlightenment*. Translated by John Cumming. London, New York: Verso, 1997.

Bachofen, Johann Jakob. *Das Mutterrecht. Eine Untersuchung über die Gynaiokratie der alten Welt nach ihrer Religiösen und rechtlichen Natur*. Basel: Benno Schwabe & Co., 1948.

Bakhtin, Mikhail. *Rabelais and His World*. Translated by Hélène Iswolsky. Bloomington: Indiana UP, 1984.

Booker, M. Keith. "Introduction: Is Literary Transgression Stupid Stuff." *Techniques of Subversion in Modern Literature. Transgression, Abjection and the Carnavalesque*. Florida: U of Florida P, 1991.

Coppola, Francis Ford, dir. *Bram Stoker's Dracula*. Perfs. Gary Oldman, Winona Ryder, Anthony Hopkins, Keanu Reeves, Richard E. Grant. Sony Pictures, 1997.

Lotman, Jurij. *The Structure of the Artistic Text*. Michigan: The U of Michigan P, 1977.

Nietzsche, Friedrich. *The Birth of Tragedy*. Translated by Clifton P. Fadi-man. New York: Dover Publications, 1995.

Kaya, Nevzat. *Der Gott des Grotesken. Eine literaturanthropologische Studie*. Izmir: Ege Üniversitesi Basımevi, 2000.

Müller, Klaus E. *Die bessere und die schlechtere Hälfte. Die Ethnologie des Geschlechterkonflikts*. Frankfurt/Main: Campus Verlag, 1984.

Palahniuk, Chuck. *Rant: An Oral Biography of Buster Casey*. London: Jonathan Cape, 2007.

Süskind, Patrick. *Perfume: The Story of a Murderer*. Translated by John E. Woods. London: Penguin Books, 2006.

Van Gennep, Arnold. *The Rites of Passage*. Chicago: The U of Chicago P, 1960.

Zapf, Hubert. "Literature as Cultural Ecology: Notes Towards a Functional Theory of Imaginative Texts With Examples from American Literature", in *LiteraryHistory/Cultural History: Force-Fields and Tensions*. Ed. Herbert Grabes. REAL 17 (Research in Englisch and American Literature), Tübingen: Narr 2001, 85-99.

**MISINTERPRETATION, MISJUDGEMENT,
MISMATCHING
&
EMMA'S EPIPHANIES IN JANE AUSTEN'S *EMMA***

Özlem KARADAĞ*

ABSTRACT

This article aims to focus on *Emma* to investigate the themes of personal prejudice and misinterpretations and the chaos that is led by them and the reestablishment of order after a general introduction to Jane Austen's novels, her use of characters, social order, plot patterns and her both criticized and praised preferences in her works. Following the prejudices, fictions and mistakes caused by them, enlightenments and formations of formerly and specifically the main character Emma and of other characters in *Emma*, which can also be considered as a bildungsroman, it will be interpreted how the social order, class distinctions and the institution of marriage are taken up by Austen.

Keywords: Jane Austen, *Emma*, Austen's novels and style, social order, prejudice, early nineteenth century literature

ÖZET

Bu makalenin amacı Jane Austen'in romanlarına ve romanlarında kullandığı karakter, toplumsal yapı, tekrar eden konular ve hem eleştirilmesine hem de övülmesine neden olan seçimlerine bakarak genel bir giriş yaptıktan sonra *Emma* romanına odaklanarak, bireysel önyargı ve yanlış yorumlamalar ve bunların sonucu olarak ortaya çıkan kaos ve dolayısıyla düzenin sağlanması temalarını incelemektir. Bir bildungsroman olarak da okunabilecek olan *Emma*'da, öncelikle ve özellikle başkarakter Emma'nın ve diğer karakterlerin önyargıları, kurguları ve bu nedenlerle yaptıkları hatalar, aydınlanmaları ve değişimlerini takip ederek romandaki toplumsal yapı, sınıf farkları ve evlilik kurumu gibi konuların nasıl ele alındığı çözümlenecektir.

Anahtar Kelimeler: Jane Austen, *Emma*, Jane Austen romanları ve tekniği, toplumsal düzen, önyargı, erken on-dokuzuncu yüzyıl edebiyatı

* İstanbul Üniversitesi, Edebiyat Fakültesi, Batı Dilleri ve Edebiyatları Bölümü, İngiliz Dili ve Edebiyatı Anabilim Dalı'nda Araş. Gör. Dr.

Austen's works were generally criticised negatively for lacking political and historical background of her time in their plots and lacking picturesqueness and passion as well, yet she is able to depict the daily life of a town and its people. Thus, she is criticised harshly by some of the readers of her works including Charlotte Brontë who prefers the gothic elements and romantic tradition of her time to Austen's cultivated sceneries and characters. She criticises Austen for being "only shrewd and observant":

An accurate daguerretyped portrait of a commonplace face; a carefully fenced, highly cultivated garden, with neat borders and delicate flowers; but no glance of a bright, vivid physiognomy, no open country, no fresh air, no blue hill, no bonny beck. I should hardly like to live with her ladies and gentlemen, in their elegant but confined houses. (139)

Jane Austen's novels, as Brontë suggests, seem to lack steep hills, open country and passionate characters yet Austen's desire to set her novels in cultivated gardens and carefully fenced societies is a sign of her avoiding wild nature and passions deliberately. She shows the destructiveness of crowded city life, the decomposition and deterioration in cities like Bath and London and whenever she introduces the reader with a scene in nature or a scene that includes a natural event she shows that it brings disaster or future problems for the characters. In *Sense and Sensibility*, she introduces the reader with nature around her characters and makes them leave their fenced, cultivated gardens:

The whole country about them abounded in beautiful walks. The high downs which invited them from almost every window of the cottage to seek the exquisite enjoyment of air on their summits, were an happy alternative when the dirt of the valleys beneath shut up their superior beauties; and towards one of these hills did Marianne and Margaret one memorable morning direct their steps, attracted by the partial sunshine of a showery sky, and unable longer to bear the confinement which the settled rain of the two preceding days had occasioned. (*S&S* 49)

Although the weather seems perfect and hills inviting, the occasion ends with an accident and with the introduction of an inevitable intruder because of the pouring rain:

They set off. Marianne had at first the advantage, but a false step brought her suddenly to the ground, and Margaret, unable to stop herself to assist her, was involuntarily hurried along, and reached the bottom in safety.

A gentleman carrying a gun, with two pointers playing round him, was passing up the hill and within a few yards of Marianne, when her accident

happened. He put down his gun and ran to her assistance. She had raised herself from the ground, but her foot had been twisted in the fall, and she was scarcely able to stand. The gentleman offered his services, and perceiving that her modesty declined what her situation rendered necessary, took her up in his arms without farther delay, and carried her down the hill. (S&S 50)

The gentleman, Willoughby, a man that enchants people with his physical beauty, is actually a beau who seduces women, and as a consequence seduces Marianne, makes her fall in love with him but in fact betrays her and causes her illness: "Poor Marianne, languid and low from the nature of her malady, and feeling herself universally ill, could no longer hope that to-morrow would find her recovered [...]"(S&S, 348) And as we see in *Emma*, on Christmas Eve, when all parties visit Westons, the intrusion of nature into their daily life disturbs the characters. Snow and strong wind makes a safe return home impossible and force them to separate into groups and furthermore, this occasion leads to Mr Elton's passionate confession of love to Emma when they are alone in the carriage and it displeases both.

Austen's tendency to create such scenes or choice of leaving wild nature or passionate characters out or drawing these characters as cunning ones can be read as her choosing reason and cultivation over passion and wildness. One can put forward the idea that Austen knows the fairy tale tradition well and employs the same pattern in her scenes of nature; young girls, who leave their company, also leave the civilization, culture, cultivation and reason behind and a wolf in disguise is ready to intrude all the time. Whenever nature and passion enter the scene, Austen tries to show that the characters become unable to act according to reason and are forced to meddle with disasters or undesirable outcomes at the end. As Richard Simpson points out in a review in *Memoir, North British Review*, Austen has her own hierarchies of literary elements she uses:

[N]othing is to be said for her, except that she had tried the love at first sight, and found it a failure. In this we see clearly enough her habitual exaltation of judgment over passion, of the critical over the poetical and imaginative faculties. And this is perhaps even more perceptible in the manifest irony of her whole mass of compositions. (246)¹

When it comes to her works' lack of historical and political background, it can be said that it is faulty to criticise her in that area, too. Austen is very

¹ Patricia Menon also in *Austen, Eliot, Charlotte Brontë and the Mentor Lover* quotes the same paragraph.

aware of her age's concerns and so successful in including these concerns, but in the limits of importance of these events to the community she depicts. When Jane Fairfax, in *Emma*, talks about being a governess as the trade of the human intellect, Mrs. Elton is shocked to hear her:

"[...] There are places in town, offices, where inquiry would soon produce something—Offices for the sale—not quite of human flesh—but of human intellect."

"Oh! my dear, human flesh! You quite shock me; if you mean a fling at the slave-trade, I assure you Mr. Suckling was always rather a friend to the abolition."

"I did not mean, I was not thinking of the slave-trade," replied Jane; "governess-trade, I assure you, was all that I had in view; widely different certainly as to the guilt of those who carry it on; but as to the greater misery of the victims, I do not know where it lies.[...]" (*E* 301)

The characters of *Emma* are aware of the fact that slave-trade exists, which is also a fact about England, and they criticise it, yet their own community does not include the same trade and what is left to them is to just talk about the subject as a far away but wicked reality. Yet, the same conversation also reveals Jane Fairfax's realization of employment as a governess; she sees it as the trade of both human flesh and human intellect which readily comments upon the way the leisure class sees those working for them. In *Mansfield Park*, too, Austen gives hints about colonization; Sir Thomas Bertram has estates in Antigua in the West Indies and has to leave Mansfield for twelve months for a business concerning his plantation (MP 25). The reader sees that how Britain holds a colonizing power and how important these colonies for the income of those families who have plantations in the colonies. She is very successful in feeding these important realities of the outer world into the daily lives of the families in her novels yet she uses these elements to a certain degree. However she puts so much importance on class distinctions, social im/mobility, depicts the problems of inheritance, need for profession, and the situation of the women who are without inheritance, annual payments and in need of a father/brother/husband who will give them title, economic power and a social standing. Thus, with an ironic tone she both criticises her characters and deconstructs the system they live in.

When we go back to her depiction of the daily life of the people of a town, she has her supporters as well; G. H. Lewes applauds her ability to depict scenes from daily life:

What we most heattily enjoy and applaud, is truth in the delineation of life and character: incidents however wonderful, adventures however perilous, are almost as naught when compared with the deep and lasting interest excited by any thing like a correct representation of life. That, indeed, seems to us to be Art, and the only Art we care to applaud. (137)

Austen's art is not only applauded by Lewes but also seen as being directed to cultivated minds which leads him to criticise Charlotte Brontë's ideas on Austen's fiction:

The absence of breadth, picturesqueness, and passion, will also limit the appreciating audience of Miss Austen to the small circle of cultivated minds; and even these minds are not always capable of greatly relishing her works. We have known very remarkable people who cared little for her pictures of every-day life; and indeed it may be anticipated that those who have little sense of humour, or whose passionate and insurgent activities demand in art a reflection of their own emotions and struggles, will find little pleasure in such homely comedies. Currer Bell may be taken as a type of these. She was utterly without a sense of humour, and was by nature fervid and impetuous.² (TGA 173)

Sir Walter Scott also praises Jane Austen for her artistic capability in depicting ordinary life:

We, therefore, bestow no mean compliment upon the author of *Emma*, when we say that, keeping close to common incidents, and to such characters as occupy the ordinary walks of life, she has produced sketches of such spirit and originality, that we never miss the excitation which depends upon a narrative of uncommon events, arising from the consideration of minds, manners, and sentiments, greatly above our own. In this class she stands almost alone [...] the author of *Emma* confines herself chiefly to the middling classes of society; her most distinguished characters do not rise greatly above well-bred country gentlemen and ladies; and those which are sketched with most originality and precision, belong to a class rather below that standard. (67-8)

Thus, although she is criticised harshly and thought to be in need of spirit in her novels on one hand, on the other Austen is actually being praised for her ability to create such scenes and scenarios in the closed community of her fictions which generally livens up with the introduction of new characters or with a turn in the story.

Emma is a distinguished novel in which Austen's ironic tone as narrator reaches its peak. She combines every material that was at work in her other

² Charlotte Brontë is referred to as Currer Bell.

novels like prejudgements/prejudice, misconceptions, misrepresentations, fancy, jealousy, rivalry or the need for knowing oneself. *Emma* is her only novel that takes its name from the novel's heroine and it is considered by some critics as the perfection of her art. It is one of her humorous novels which also include criticism of society and the individual, because the main basis of the story is the prejudgements and gossips that lead to misinterpretations of the characters and events. The novel employs and comments upon the ideas of misjudgement, mismatching and the need for reasoning in thoughts, the importance of taking the thoughts and/or feelings of others into consideration while acting, and most importantly the necessity of learning self and self-criticism.

In *Emma*, too, Jane Austen depicts the daily life, this time in Highbury. We see what happens in Donwell Abbey, Hartfield, Randalls or in Bates' house, we witness their gatherings, their charity visits, marriage ceremonies and dinner parties. She also furnishes us with characters that the nineteenth century reader was accustomed to, as Walter Scott points out Austen's characters like Miss Bates and Mr. Woodhouse are existent in real society:

Characters of folly or simplicity, such as those of old Woodhouse and Miss Bates, are ridiculous when first presented, but if too often brought forward or too long dwelt upon, their prosing is apt to become as tiresome in fiction as in real society. (71)

Miss Bates, an unmarried woman whose position fell from good to bad, is depicted as a nuisance with her never ending, hard to follow and hard to understand speeches, while old and doddering, valetudinarian, Mr Woodhouse, is depicted as a gentleman who is hard to satisfy. Both of them begin to disturb the reader after a while with the repetition of the same speeches they make. Yet, at the same time, Austen turns these characters into Shakespearean fools, who with their simplicity and folly add up to the plot. On this point we should again quote Lewes and Macaulay who see Jane Austen as the contemporary Shakespeare of their time. Macaulay places her near Shakespeare:

Shakespeare has had neither equal nor second. But among the writers who, in the point which we have noticed, have approached nearest to the manner of the great master, we have no hesitation in placing Jane Austen, a woman of whom England is justly proud. (136)

Lewes takes this praise further and explains her art, sees her as Shakespeare's equal:

She makes her people speak and act as they speak and act in every day

life; and she is the only artist who has done this with success and pleasant effect. Macaulay styled her a Prose Shakespeare. We cannot, for our parts, conceive Shakespeare under prosaic conditions, poetry being so essentially involved in the whole structure of his works; but if we divest him, in thought, of his winged attributes— if we set aside his passion, imagination, fancy, and rhythm, there will remain a central power of dramatic creation, the power of constructing and animating character, which may truly be said to find a younger sister in Miss Austen. Observe, however, that in place of his poetry we must put her daring prose—daring from its humble truthfulness. (“Jane Austen as a ‘Prose Shakespeare’” 145)

Austen’s web of events and “dramatis personae” in her novels prove them to be right. When we consider the events in *Emma*, we can consider the novel as a Shakespearean comedy, in which misrepresentations and misjudgements lead to misunderstandings and everything comes out well at the end as in *The Twelfth Night* or *The Comedy of Errors*. Patricia McKee summarizes the plot of *Emma* in *Public and Private: Gender, Class, and the British Novel (1764-1878)* as follows:

To Emma’s confusion of self and other Austen adds many mistaken identities, leading to a situation resembling Shakespearean comedy, as Emma recognizes (...) Mr. Elton thinks he’s courting Emma, who thinks he’s courting Harriet. Emma thinks Harriet is fond of Frank Churchill because of a kindness he did her, when in fact Harriet is fond of Mr. Knightley because of a kindness *he* did her. Mr. Knightley and the Westons think Emma is fond of Frank, who has seemed to be courting her; but it is really Jane Fairfax whom Frank loves, and Emma cares not for Frank but for Mr. Knightley. This means that characters often seem to be in the place of someone else and subject to extraordinary exchangeability. (62)

Thus, Austen gives the reader a humorous and colourful story, to put it in another way as J. F. Kirk suggests “the plot of *Emma* is equal to that of any of Ben Jonson’s comedies.” (158)

One of the important themes in *Emma* is the class distinctions in a closed community. The Knightleys in Donwell Abbey are the top of the hierarchy in Highbury with their aristocratic background; Mr Knightley gets his income from his lands. Thus, from the very beginning the reader has an image of Mr. Knightley in his/her mind, and as the narrator’s and Emma’s comments add up, it becomes clear that Mr. Knightley is a distinguished person in his environment, and that we can trust upon his judgements for he is the only person who sees the people of Highbury from a distance above in his house, Donwell Abbey. As

Emma feels important to mention, Woodhouses are in no way inferior to Donwell Abbey's owner. Woodhouses, second in rank, also belong to aristocracy, they are long been established in Hartfield, theirs is a respectable and a rich family. Thus, Emma, unaware of her awareness of her state, in a way reclaims her superiority over others, she is the most distinguished and well-off female in Highbury, and she lets the readers meet with her arrogant self, too. While Mr Elton is the vicar of the vicarage of Donwell Abbey, who is most probably have aristocratic ties but no inheritance, he is in need of a wife as long as she has a good dowry. Mr Weston is a middle class man, who was once Captain Weston and married to Miss Churchill who was an aristocrat, yet after his wife's death and sending his son Frank away to his uncle's, Captain Weston quits the army and engages in trade and becomes Mr Weston, makes his fortune and begins to lead a comfortable life at Randalls:

Some scruples and some reluctance the widower-father may be supposed to have felt; but as they were overcome by other considerations, the child was given up to the care and the wealth of the Churchills, and he had only his own comfort to seek and his own situation to improve as he could.

A complete change of life became desirable. He quitted the militia and engaged in trade, having brothers already established in a good way in London, which afforded him a favourable opening. It was a concern which brought just employment enough. He had still a small house in Highbury, where most of his leisure days were spent; and between useful occupation and the pleasures of society, the next eighteen or twenty years of his life passed cheerfully away. (14-5)

Thus, Austen depicts the rise of bourgeoisie; a middle class man is able to raise his fortune by trade. His second wife and Emma's late governess Mrs Weston (Miss Taylor) can be considered as an in-between character, she works as Isabelle and Emma's governess for sixteen years, and she also becomes a member of the family. As for her class, it can be said that she belongs to lower gentry, who without an income has to choose being a governess, and her marriage enables her to establish a bond with the middle class. The same in-betweenedness is existent for Mr. Weston's son, too. Although Mr. Weston makes his fortune, he never takes his son back, thus, his son Frank is middle class by birth, yet by carrying his mother's family name Churchill and being the only inheritor of Churchills' fortune, he is a member of the gentry. This ambiguity also leads to an ambiguity in his character; one cannot label him as good or bad because he requires a study of his aims and actions from the reader. Mrs and Miss Bates follow Westons, who fell from a better state, Mrs Bates being the wife of a

teacher, knowing Mr Woodhouse from long before, stands as a respected yet the poor family of Highbury. Martins on the other hand continue an old habit; they are a farmer family, who live on the land they rented from Mr Knightley, and work upon it, yet at the same time, as Knightley says, Robert Martin is a respectable, fine man who is above Harriet. Harriet, “being the natural daughter of somebody” (22) is educated by Mrs Goddard to a degree and is employed as “a parlour border.” (22) In the community of Highbury she is without family, status and economic power, thus she lacks a certain identity which will be readily created by Emma herself.

In this colourful comedy, though we are intertwined with many lively characters, and introduced to the various characters from different backgrounds, as the novel’s title also suggests, our focal point is Emma and what she goes through in the novel. Emma is the only heroine among Austen’s heroines who is “handsome, clever, and rich, with a comfortable home and happy disposition seemed to unite some of the best blessings of existence; and *she* had lived nearly twenty-one years in the world with very little to distress or vex her.”³ (3) She is the second daughter of Mr Woodhouse, and loved by him and all the other characters around her, yet at the same time she has her faults too, though most of them are unseen by her friends: she is selfish, depends upon her own judgements believing that she has the ability to read the feelings and thoughts of everyone around her, and she does not question herself. Mr Knightley is “one of the few people who could see faults in Emma Woodhouse, and the only one who ever told her of them.” (9) Others do not see or do not have the courage to see and tell Emma’s faults because of her superiority to everyone else around her except Mr. Knightley. What gives Mr. Knightley the power to be the only one who tells Emma of her faults is his unshakable superiority both as the patriarch and as a gentleman in Highbury. He talks of her faults and the reason of all those while he is speaking to Mrs. Taylor:

She will never submit to any thing requiring industry and patience, and a subjection of the fancy to the understanding. [...] You never could persuade her to read half so much as you wished.—You know you could not.” [...]

“[...] Emma is spoiled by being the cleverest of her family. At ten years old, she had the misfortune of being able to answer questions which puzzled her sister at seventeen. She was always quick and assured: Isabella slow and diffident. And ever since she was twelve, Emma has been mistress of the house and of you all. In her mother she lost the only person able to cope with her. She inherits her mother’s talents, and must have been under subjection to her.” (36-7)

³ Italics added.

For being the only superior of her, and a true friend, Mr. Knightley is the only one who warns her, and shows Emma her mistakes while the others look upon her as the picture of perfection. Mr. Knightley warns her in two occasions, yet with her inability to question herself Emma is doomed to fail in matchmaking for Harriet. Another fault he finds with Emma is her inability to read the books that she is entitled to read. It is clear that Austen puts so much emphasis on reading, she sees it as a way of establishing a world view and gaining and ability to rightly judge the people around and the society. Emma chooses to read not books but her society, and on its own it is not enough to develop an improved and objective way of looking at her own society. If Emma had chosen to read her books, too, she could very well give up trying to read people around her in a wrong way. Yet her mind is so much occupied with fancy and matchmaking that she is not able to see her own faults. The reader, identifying with Emma, falls to the same traps as Emma do, it is not only Emma's failure but also reader's who has to learn through the novel not to be prejudiced and preconditioned, Austen proves that together with her characters, her reader also misreads and misinterprets. As Murat Seçkin also suggests in his *Reading Texts in Jane Austen: Northanger Abbey, Pride and Prejudice, and Persuasion*, reader has to go through a change as the character does:

Characters in Austen's novels go through this inward journey in society by reading or interpreting that society and its individuals and we follow this reading process and try to interpret her characters' interpretations so that we can change as they do. Her characters go through a change that can be termed as becoming a mature member of that society; their maturation processes also make them people who understand the problems of that society so that they can become more ethical human beings. Jane Austen seems to make a similar demand on us readers as well, because we read her depiction of her characters' reading others. (1)

The main subject of the novel and what causes Emma's misjudgements and mismatching is the institution of marriage. Austen, through Emma's character continues to make fun of "a truth universally acknowledged" (*P&P* 3). According to Mrs Bennet in *Pride and Prejudice*, this is a universal truth about marriage; men who are well-off are in need of wives. Although Emma's fanciful mind works itself to mismatch her friends, in *Emma* we are openly introduced with the picture of a man of good fortune who is not necessarily in need of a wife. On the contrary, some are happy to live alone and some other do not like the idea of marriage. Mr. Weston, whose marriage to Miss Taylor opens the novel, had long been living alone, has risen to a better state after his first wife's death, and Emma's speech about his near past, though she mocks those people who

did not believe that he will be married again, gives away how comfortable a life he was living:

Every body said that Mr. Weston would never marry again. Oh, dear, no! Mr. Weston, who had been a widower so long, and who seemed so perfectly comfortable without a wife, so constantly occupied either in his business in town or among his friends here, always acceptable wherever he went, always cheerful—Mr. Weston need not spend a single evening in the year alone if he did not like it. Oh, no! Mr. Weston certainly would never marry again. Some people even talked of a promise to his wife on her death-bed, and others of the son and the uncle not letting him. All manner of solemn nonsense was talked on the subject, but I believed none of it. (10)

It is not only Mr. Weston who “seemed so perfectly comfortable without a wife”, Emma’s father Mr Woodhouse also does not favour marriages, he thinks that marriages disturb families and asks his daughter to stop matchmaking: “Ah! my dear, I wish you would not make matches and foretell things, for whatever you say always comes to pass. Pray do not make any more matches.” (10) All these men, having experienced marriage once in their lives, do not seem to be in favour of marriage. One reason for this is their experience about what marriage brings to their liberty, status, and lives in general. Robert P. Irvine in *Jane Austen* comments that the female characters of the novel, those who are well off, are the powerful characters so the controlling ones in marriage too:

On Johnson’s view, *Emma* appears as something of a female utopia, in which (Knightley aside) women are in charge: not only Emma, but also Mrs Elton and Mrs Churchill, are the characters who take the decisions that matter in this novel. Clearly, these women are able to do this because they are, themselves, well-off members of the propertied classes. ‘*Emma* is a world apart from conservative fiction in accepting a hierarchical social structure not because it is a sacred dictate of patriarchy—*Mansfield Park* had spoiled this—but rather because within its parameters class can actually supersede sex’ (Johnson 1988: 127). (146)

Then the older generation of men’s being comfortable without marriage shows the desire to be far away from being controlled by these women who are in charge. However, in Mr. Woodhouse’s case, the early death of his wife adds up to his fear of marriage, it can be thought that he does not want to go through the same experience again by losing another partner and desires to save as many friends from this experience as he could.

Another important problem in these men’s marriages is what becomes of them as fathers at the end. Austen depicts all these father figures as lacking characters

full of inabilities. Mr. Weston gives his child away and does not take him back when he becomes rich; Mr. Woodhouse is immobile and so full of himself that he is not able to see his daughter's faults; Harriet's father comes on the scene only at the end of the novel. In all Austen's novels the father figures are either dead or impotent, and in *Emma*, too, it is easy to see that these father figures are not proper males; they constitute improper examples for their children by not fulfilling their duties as a father. The lack of guidance from the father figure leads the sons and daughters to problematic events, because the voice of reason and social norms, which is chronically the voice of the father in Austen's age, is unheard by these characters.

Although Emma is so much concerned about the marriages of the others, she herself does not consider marriage. There she is unable to read through herself, too. However, Emma's misreading and misinterpretations begin when she meets Harriet via Mrs. Goddard:

(Harriet is) [a] very pretty girl, and her beauty happened to be of sort which Emma particularly admired. She was short, plump, and fair, with a fine bloom, blue eyes, light hair, regular features, and a look of great sweetness; and before the end of the evening, Emma was as much pleased with her manners as her person [...] (22)

These are the only reasons for her befriending Harriet, but she later understands that Harriet's speech is intellectually not satisfying, she is dependent upon Emma on every subject and Harriet's simple nature highlights Emma's own abilities and enables her to use Harriet both as her disciple and her mirror:

She is attracted to Harriet both because of Harriet's qualities and because of the qualities in herself that Harriet brings out [...] Harriet is the object of Emma's interest and kindness, yet it is clear that Harriet is more interesting as she reflects Emma. Increasingly, as the passage proceeds, Emma the subject becomes also the object of her "undertaking," as if she were considering not so much Harriet but herself in the mirror Harriet provides. (McKee 61-2)

She takes pleasure in forming a new Harriet in her own model. Through making Harriet a loveable creature with her manners and style, she tries to make men and other people around her love a person in her (Emma's) liking. They will be complimenting her creation, her success in transforming a girl like Harriet. Although she befriends Harriet and very decided to find her a better match from gentility, Emma herself is very class conscious and ruled by her class prejudices, which will prove itself later on. However, when the subject is "Harriet in Emma's liking", she does not care about the class boundaries, Mr

Elton is a very suitable suitor for Harriet, she misreads and misjudges every act and word of Mr Elton. The only thing that she literally reads all through the novel, Mr. Elton's riddle, is also misinterpreted by her and she makes Harriet believe in her misreading, too. She writes her own fiction around Mr Elton and Harriet which leads to a mismatch that will end in disappointment; as Patricia McKee also suggests, "Emma is, in her imaginative matchmaking, a creator of fictions." (62) Yet, at the same time, when Robert Martin proposes to Harriet, she finds him below Harriet's standing and makes her refuse the proposal. And she is also shocked to find out that Mr Elton was in love with her, that is when she shows her self-indulged, class conscious character:

Perhaps it was not fair to expect him to feel how very much he was her inferior in talent, and all the elegancies of mind. The very want of such equality might prevent his perception of it; but he must know that in fortune and consequence she was greatly his superior. He must know that the Woodhouses had been settled for several generations at Hartfield, the younger branch of a very ancient family—and that the Eltons were nobody. The landed property of Hartfield certainly was inconsiderable, being but a sort of notch in the Donwell Abbey estate, to which all the rest of Highbury belonged; but their fortune, from other sources, was such as to make them scarcely secondary to Donwell Abbey itself, in every other kind of consequence; and the Woodhouses had long held a high place in the consideration of the neighbourhood which Mr. Elton had first entered not two years ago, to make his way as he could, without any alliances but in trade, or any thing to recommend him to notice but his situation and his civility (137).

Mr. Elton's confession leads to her first epiphany, although she realizes her misinterpretation of Mr. Elton's actions, she does not fully acknowledge her failure in reading people's minds, she cannot even realize that she is also class conscious yet tries to blind both herself and Harriet to this reality. She makes Harriet believe in the possibility of breaking these class boundaries, she encourages her to aim high, have self confidence and belief in her superior talents, yet when she learns that Harriet is in love with Mr. Knightley and believes that he cares for her too, Emma betrays herself, she admits herself that she does not think Harriet is worthy of him, because she herself is and wishes that she has never met her. Because while Harriet as her mirror begins to reflect undesired visions, Harriet as her disciple suddenly begins to take her place in Mr Knightley's and through him in all her other friends' hearts.

Indeed, at the very beginning of their friendship, Knightley first warns Mrs Weston, then Emma about the impropriety of the relationship, one may think that it is because of his class conscious mind that he disapproves this friendship,

or just because he does not believe in class mobility:

"[...]But Harriet Smith—I have not half done about Harriet Smith. I think her the very worst sort of companion that Emma could possibly have. She knows nothing herself, and looks upon Emma as knowing every thing. She is a flatterer in all her ways; and so much the worse, because undesigned. Her ignorance is hourly flattery. How can Emma imagine she has any thing to learn herself, while Harriet is presenting such a delightful inferiority? And as for Harriet, I will venture to say that *she* cannot gain by the acquaintance. Hartfield will only put her out of conceit with all the other places she belongs to. She will grow just refined enough to be uncomfortable with those among whom birth and circumstances have placed her home. I am much mistaken if Emma's doctrines give any strength of mind, or tend at all to make a girl adapt herself rationally to the varieties of her situation in life.—They only give a little polish." (37-8)

(*To Emma*)

"I have always thought it a very foolish intimacy," said Mr. Knightley presently, "though I have kept my thoughts to myself; but I now perceive that it will be a very unfortunate one for Harriet. You will puff her up with such ideas of her own beauty, and of what she has a claim to, that, in a little while, nobody within her reach will be good enough for her. Vanity working on a weak head, produces every sort of mischief. Nothing so easy as for a young lady to raise her expectations too high. Miss Harriet Smith may not find offers of marriage flow in so fast, though she is a very pretty girl. Men of sense, whatever you may chuse to say, do not want silly wives. Men of family would not be very fond of connecting themselves with a girl of such obscurity—and most prudent men would be afraid of the inconvenience and disgrace they might be involved in, when the mystery of her parentage came to be revealed. [...]" (64)

What he tries to make them see is that it is not only Harriet's being a bad friend for Emma with her low situation in life, but it is also Emma's impropriety for Harriet. As being the only one who finds and tells the faults of Emma, Mr. Knightley openly criticises her for thinking that she has anything to teach Harriet while she is herself in need of learning and experiencing more. He also criticises Emma for her wrongly directed charity, she does not try to be charitable for the sake of it, and she just takes pleasure in having a toy friend who she can control. Emma is like a female Pygmalion⁴ tries to creates a Galatea from Harriet but whatever the outcome is she is forcing her to be someone she

⁴ J. S. Lawry also draws attention to the similarity between Emma and Pygmalion in "'Decided and Open: Structure in *Emma*" in *Nineteenth Century Fiction*, Vol 24. No. 1 (Jun., 1969), pp. 1-15.

is not, and by giving her encouragement about being a lady from gentility, she raises her expectations though the society she aims for will never accept her more than as an acquaintance.

What Emma has to learn is self criticism, consideration of her acts, yet she is not able to see her mistakes until they come out as disasters. Although she is been warned about Mr Elton, she is decided to see things in her way, and when Elton confesses his love for her, she reconsiders all the events, finds her faults, yet her resolution to not to meddle with these matchmaking business anymore lasts only a short time, and she repeats her mistakes. As Sarah Emsley suggests in *Jane Austen's Philosophy of the Virtues*;

Emma is about the process of learning to respect other people, to tolerate differences, and to be charitable to others, and it is about the role of misery in the process of education. Although Emma Woodhouse never suffers severe physical pain or loss, in the course of the novel she is required to undergo suffering that contributes to her education, and the kind of pain she endures is the torment of coming to consciousness of her own errors.

Emma acts confidently but has to learn to think about the consequences of her actions; she thus resembles Elizabeth Bennet. The novel describes how a young woman who appears to have everything comes to realize that she does not quite have it all, and, moreover, that she definitely does not know everything. (129)

Although she does not know everything, she thinks that she has all the secrets of other people, she fails not only in Harriet's two (one-sided) love relationships, but also in Frank Churchill and Jane Fairfax's situation. In Frank's case though she is tend to misinterpret him, she is not the one to blame, Frank himself leads the way to be misinterpreted, or as Patricia McKee suggests he misrepresents himself:

In Frank's case, then, what is the situation? Frank's situation is not known. As it later becomes known, however, the situation is much more complex than Emma suggests, to a degree that would probably alter both Emma's and Mr. Knightley's opinions about it. Frank, secretly engaged to Jane Fairfax, has misrepresented the situation, blaming on the Churchills what is in fact his own unwillingness to come to Highbury before Jane arrives. Arguing that his circumstances justify his conduct, Emma has nevertheless misjudged Frank, because he has misrepresented himself and his circumstances. (55)

Emma comes clean out of Frank's case; yet she is still in debt for creating fictions about other people with her fancy at work which is in fact an inferior

talent according to Coleridge:

FANCY, on the contrary, has no other counters to play with, but fixities and definites. The fancy is indeed no other than a mode of memory emancipated from the order of time and space; while it is blended with, and modified by that empirical phaenomenon of the will, which we express by the word Choice. But equally with the ordinary memory the Fancy must receive all its materials ready made from the law of association.

What Emma thinks she knows and believes as the exact reality is only what she is preconditioned to think and as Coleridge's explanation makes clear, all her fiction that she creates for those around her comes from her fancy. She knows that Frank Churchill is seen as a match for her by Mr and Mrs. Weston, thus she comes to believe that Frank is in love with her as she thinks she is in love with him too. When Jane Fairfax is the object of her fiction, the same idea is recurrent; she has a predetermination to dislike Jane, she does not like to hear about Jane Fairfax, she wishes her well yet she is bored to death listening how nice a young girl she is, and when she returns to Highbury, she cannot disengage her fancy making up stories about her and telling them to Frank Churchill without hesitation. Jane is her peer, and a respected nice young woman, very good at music and manners although she is poor and destined to be a governess; she is educated by her dead father's friend Captain Campbell and his family. Only in one point she is inferior to Emma, and that is why Emma cannot bear to hear about her and readily criticizes her manners and says that she is unable to love Jane. Jane is so nice a girl thus a rival to Emma, she openly is jealous of her but cannot admit it, she rather creates a fiction for her about her friend's husband Mr Dixon's being in love actually with Jane and chooses to believe in it herself and tries to make Frank believe in it foolishly. Jane can also be seen as a foil to her, through Jane's silences or short speeches, her resolution and manners Emma's faults are highlighted, while Jane's silence makes her a powerful character who demurs society withholding information about herself, Emma's gossiping around paves the way for her failures. Along with a rival, Emma also has two possible doubles for herself, Miss Bates and Mrs. Elton. As a woman who does not consider marriage and desires to look after her father and have one of her nieces with her at Hartfield, she gives the hints of being a possible but a better-off Miss Bates for being rich:

"[...] Fortune I do not want; employment I do not want; consequence I do not want: I believe few married women are half as much mistress of their husband's house, as I am of Hartfield; and never, never could I expect to be so truly beloved and important; so always first and always right in any man's

eyes as I am in my father's."

"But then, to be an old maid at last, like Miss Bates!"

"That is as formidable an image as you could present, Harriet; and if I thought I should ever be like Miss Bates! so silly—so satisfied—so smiling—so prosing—so undistinguishing and unfastidious—and so apt to tell every thing relative to every body about me, I would marry to-morrow. But between us, I am convinced there never can be any likeness, except in being unmarried."

"But still, you will be an old maid! and that's so dreadful!"

"Never mind, Harriet, I shall not be a poor old maid; and it is poverty only which makes celibacy contemptible to a generous public! A single woman, with a very narrow income, must be a ridiculous, disagreeable, old maid! [...]" (86)

The above quotation highlights Emma's self-confidence which depends on her independence, an independence that is cared for by her father who gives her a title, fortune and all-in-one duty/role as the daughter, the wife, the mother, and the mistress of the house. She shows her class consciousness and her awareness of what her social standing presents her. The same speech also makes a reference to the idea of marriage again, Emma is afraid of marriage as the male characters are. Her life in Hartfield provides her with everything she needs, as suggested above she is the mistress of the house even though she is not married. Although we see that woman characters are much more powerful in marriages like Mrs. Churchill, Emma's fear can be read as the anxiety of losing everything she has, especially her control over others. However, all around her there are powerful 'wife' figures, Mrs. Elton, who is not aware of societal rules and exaggerates herself, is one of those women. She is another foil for Emma; she takes upon the mission of being a patron to Jane, which reminds us Emma's being a patron to Harriet. Emma just cannot understand how this woman sees herself as capable of giving/teaching anything to Jane or how Jane is able to bear her treatment and why she obeys Mrs Elton silently (301) but she is not aware of the fact that all these instances reflect her relationship with Harriet; she also decides what Harriet should do to the extent of her reply to a proposal. These very reasons are also the reasons for her not liking these characters; Austen creates two sharp edges for Emma that she can turn into. While Miss Bates is a future possibility, the other gives light to her present behaviour:

When Emma tells Harriet that she will never marry, for example, Harriet responds by imagining her "to be an old maid at last, like Miss Bates!" At this Emma makes what is for her an easy distinction between rich and poor old maids, but when she forecasts, "I shall often have a niece with me," Har-

riety repeats the association Emma has rejected: "Do you know Miss Bates's niece?" (58, 59). Mr. Knightley presents Emma with yet another likeness she would rather deny: Jane Fairfax, as "the really accomplished young woman, which she wanted to be thought herself" (in). Mrs. Elton presents still another reflection of Emma. Her patronage of Jane Fairfax echoes Emma's patronage of Harriet and realizes the least attractive qualities of the heroine unambiguously. (McKee 63)

However, nothing is enough for Emma to change herself, although she is openly warned by Knightley for many times and sees examples of her character she does not question herself, when her misjudgements and mismatched couples turn into disasters she stops for a moment and considers her actions:

Marilyn Butler argues that it is not until Emma learns that Frank Churchill and Jane Fairfax are engaged that she finally judges herself clearly. But Emma is forced to criticize her own mind well before the climax of the novel. After Mr. Elton has proposed to her—"actually making violent love to her" (*E* 129)—in the carriage on the way home after the Westons' Christmas Eve party, she is obliged to acknowledge her blindness regarding the object of her charitable matchmaking scheme. She does not yet know how blind she has been to Harriet's feelings in the whole affair with Robert Martin, or how reprehensible it is that she has directed Harriet to love Mr. Elton, but she does see how wrong she has been about interpreting Mr. Elton's behavior, and how her encouragement of his attentions could have been misinterpreted as welcoming his affection for her. (Emsley 133)

These can be seen as her progress yet not her total formation because when she understands that she does not love Frank Churchill she wants to match him with Harriet. The moment she questions her feelings about Frank can be seen as her second epiphany, she at least begins to question herself but not her actions and not her misreading the others yet. When she learns that she was wrong about everything that concerns Frank, she has her third epiphany, upon learning Frank's engagement she continues her faulty judgements. It is when she learns that Harriet is not in love with Frank but with Mr Knightley, she begins to know herself. She realizes that her only love is Mr Knightley and she also realizes that she made a mistake from the very beginning by trying to turn Harriet into someone she is not supposed to be. However, it can also be considered as her desperate need for 'a Harriet' to know herself, to be able to aware of her misjudgements and misinterpretations. It is Harriet's confession about Mr. Knightley that enables her last epiphany:

Her own conduct, as well as her own heart, was before her in the same few minutes. She saw it all with a clearness which had never blessed her before. How improperly had she been acting by Harriet! How inconsiderate, how indelicate, how irrational, how unfeeling had been her conduct! What blindness, what madness, had let her on! It struck her with dreadful force, and she was ready to give it every bad name in the world. (410)

However, she is not the only one who has prejudices or jealousy. Although, Mr Knightley is seemed to be the perfect hero, he has his fallacies too. On many points, his judgements are right and his comments are remarkable, yet he has prejudices about no one but Frank who continually delays his visit to Randalls or acts like a dandy when he is in town. Roger Sales in his book *Jane Austen and Representations of Regency England* sees his dislike of Frank as the dislike of French culture and way of life:

Mr Knightley believes that Frank's lifestyle is that of a French aristocrat rather than one appropriate for an English gentleman: No, Emma, your amiable young man can be amiable only in French, not in English. He may be very 'aimable', have very good manners, and be very agreeable; but he can have no English delicacy towards the feelings of other people: nothing really amiable about him. (E, p. 166) [...] Knightley displays his own Francophobia before Frank arrives in Highbury. It is Francophobia in a double sense: dislike of the country as well as jealousy of a man called Frank. The detective has scrutinised the evidence, such as Frank's letters, and has made his own deductions. They turn out to be remarkably perceptive ones, which makes his ultimate failure to expose the crime all the more surprising. (146)

As a gentleman who lives in Donwell Abbey, which is "a sweet view – sweet to the eye and the mind. English verdure, English culture, English comfort, seen under a bright sun, without being oppressive." (361), his reaction to coxcomb like behaviour of Frank can be explained as his Francophobia. However, it is also, as we later learn, his love for Emma that makes him jealous and predetermined about him. Frank is also a foil for Knightley, his dandyism, escaping to London to have his hair cut although he cannot find the time to visit his father show a contrasting character he constitutes for Knightley. While Frank does every action to hide something about his relationship with Jane, his choice of secrecy and misrepresentation of his situation is another difference between the two characters. Mr Knightley is a complete gentleman and as Emma says never shows anything that he is not intended for while Frank requires so much to be a complete gentleman. Thus, Knightley cannot help disliking him, his misreading and misjudgement lies there but with a cause, he believes that Emma is in love with Frank, and even when she confesses that she seemed to be so but she

is not in love with him, he is not ready to comprehend the truth. Austen in a way shows how the power of thinking and judgement are dismantled when one has passionate feelings for another, Knightley himself refers to this idea when Mrs. Taylor does not want to understand why he criticizes Emma, he says that she has too much affection and good opinion for Emma that she cannot see her faults or the reality as it is. As seen in Emma's and Knightley's cases, the good opinion for someone disables one to judge correctly and see faults with the person, while the bad opinion leads to finding faults whenever possible. Mr Knightley helps Emma to get away from this kind of judgements, yet he is only able to be successful in the end. Emma always needs someone to confront her and prove her that what she is doing is a mistake. While the first confrontation comes from Mr Elton, another confrontation comes from Mr Knightley again who scolds her for her behaviour at Box-Hill:

The reason he reprimands her is that he knows she will not learn by reading. She does learn by thinking things through, but it took Mr. Elton's outburst to provide the occasion for her to reconsider that situation, and there is no way that Miss Bates would ever confront Emma. There needs to be something that instigates Emma's thinking about her conduct. Mr. Knightley's speech here parallels Mr. Elton's declaration of love in that it prompts Emma to think. Mr. Knightley has chided her only for the one public remark, but Emma's conscience tells her that she has been thinking scornfully of Miss Bates all along, even while sending her pork and paying her visits. And she has spoken of her ungraciously to Harriet. In fact, Emma's own conscience is more severe in judging her thought and action than Mr. Knightley is. The realization that she has not loved her neighbor as herself is Emma's second moment of revelation, and it is far more painful than the earlier revelation that she has misjudged the situation with Mr. Elton. (Emsley 142-3)

Yet it is still open to argument whether she realizes her defects and improves them or becomes as Mr Knightley wishes without changing at all. It seems that she goes through a progress, learns through her actions and their outcomes. Sarah Emsley indicates that,

Some have suggested that the process she has to go through to arrive at that realization is education by humiliation, and that she is required to submit to the better knowledge of her moral superior, her friend/ brother/ father-surrogate, whose testing of her moral worth is rewarded by her hand in marriage. A number of critics have objected to the idea that Emma must be disciplined by Mr. Knightley in order to be worthy of becoming his bride. In contrast, I read Emma as primarily responsible for her own moral education, an education into charitable thought. Her education is dependent on her choosing

to change, not on her submitting to Mr. Knightley's wishes. I see Emma as independent, even in her education in recognizing her own errors, and there is evidence that Mr. Knightley himself sees her as capable of recognizing her own errors. (Emsley 129-130)

Emma chooses to change yet Austen also shows that misjudgements and mismatching are not limited to Emma or Knightley, Mr and Mrs Weston also thinks that Emma loves Frank; Mrs Weston thinks there is affection between Jane and Mr Knightley, Harriet thinks that Mr Knightley also has feelings for her. Austen in a way shows us the inability to disable our pre-conditioned ideas and our tendency to misread and misinterpret people around us and depending upon our prejudices and preconditioned knowledge our tendency to etiquette people around us.

In contrast to her other novels, in *Emma*, the marriages do not come as a surprise at the last page, she prepares the reader for possible marriages because the novel opens with a marriage and is about matchmaking itself. However, we cannot infer that if these marriages will turn out as happy ones because each requires the devotion and understanding of one partner. Marriage of Frank and Jane is based upon the forgiving nature and devotedness of Jane who bears with all the silly actions of Frank, he openly flirts with Emma though he depends upon his own consideration of Emma's seeing her as a brother, rather than keeping a distance from unmarried women, just to secure his secret he causes pain and hurts Jane's feelings. While the marriage of Knightley and Emma requires one to be a true friend to his wife and show her her fallacies, while Emma should learn to trust in his considerations. Her characters in *Emma*, specifically Emma herself, do not stop learning and should continue improving their defects. As Sarah Emsley indicates,

Even Austen's most virtuous heroines are not always perfect. Elaine Bander makes the distinction that "Perfection, for Austen, is not being but becoming." Through their contemplation of what it means to live a good life, Austen's heroines work toward practicing, exercising, or becoming virtuous (...) Their life together, therefore, promises to be, like Emma, "faultless in spite of all [its] faults" (E 433). The virtuous life is not a perfect life, but in attempting to learn, exercise, and practice the virtues, Austen suggests, one may achieve something like perfect happiness, not happiness as an end result, but as a process open to revision. (141)

Austen balances these relationships by choosing characters that complete each other. Frank's childish nature is balanced with Jane's strong character while Emma who needs guidance is matched with Mr. Knightley who is in need of

more feelings, but Austen also escapes from anything abrupt; she both balances the relationships and roots them in the solid ground of the past:

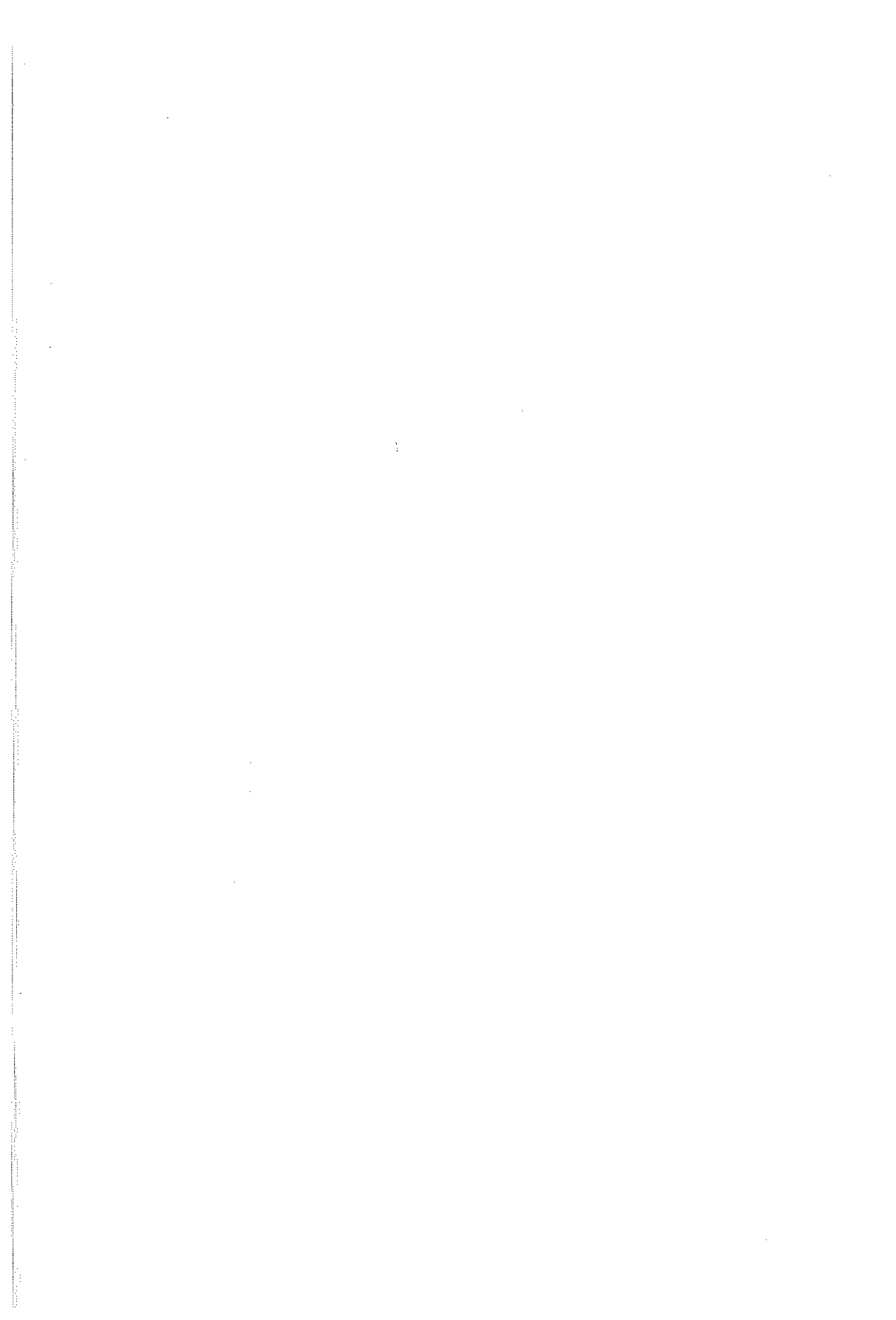
Austen achieves three ends in their jousting: she demonstrates Emma's desire to challenge Mr Knightley's moral superiority, she exonerates him from any conscious desire to play Pygmalion, and she also begins to chip away at the problem that his paternal relationship to Emma may colour their developing sexual relationship. The last is achieved by engineering a time-lag between the reader's early perception that Mr Knightley is in love and his own later recognition (resulting from Frank Churchill's arrival, 432) that a different relationship is possible, an effect Austen reinforces by introducing Emma to the reader when she is already a self-confident young woman. Though we are told a good deal about their father-daughter past, what we see are two socially (and potentially sexually) compatible adults. Mr Knightley's "Brother and sister! no, indeed" later, at the ball (331), marks his recognition of his completed passage from father to lover, but this discovery has been long anticipated by the reader. (Menon 37)

Through misreading and misjudgements of Emma and the others around her, Austen shows that faults are a part of everybody's character, she also makes us the readers see our own misreading through these characters. Emma has to know her mind and realize that she misreads and misinterprets, the reader also has to see that he/she is misreading like Emma. As she goes through a change the reader has to change, too, learning from her experience. By employing a highly ironic tone, Austen achieves to criticise every character she creates and brings us to an understanding that nothing is faultless. This is what makes her art and characters timeless; they represent our own selves to us.

BIBLIOGRAPHY

- Austen, Jane. *Emma*. Ed. by Cynthia Brantley Johnson. New York: Pocket Books, 2005.
- *Mansfield Park*. Kent: Wordsworth, 2000.
- *Pride and Prejudice*. Ed. by Pat Rogers. Cambridge: Cambridge University Press, 2006.
- *Sense and Sensibility*. Ed. by Edward Copeland. Cambridge: Cambridge University Press, 2006.

- Brontë, Charlotte. "Charlotte Brontë on Jane Austen". *Jane Austen: The Critical Heritage Volume I, 1811-1870*. Ed. by B. C. Southam. London: Routledge, 1996. pp. 139-142.
- Emsley, Sarah. *Jane Austen's Philosophy of the Virtues*. Hampshire: Macmillan, 2005.
- Irvine, Robert P. *Jane Austen*. Oxon: Routledge, 2005.
- Kirk, J. F. "Jane Austen in America". *Jane Austen: The Critical Heritage Volume I, 1811-1870*. Ed. by B. C. Southam. London: Routledge, 1996. pp. 157-8.
- Lewes, G. H. "G. H. Lewes on Jane Austen". *Jane Austen: The Critical Heritage Volume I, 1811-1870*. Ed. by B. C. Southam. London: Routledge, 1996. pp. 137-8.
- "The Great Appraisal". *Jane Austen: The Critical Heritage Volume I, 1811-1870*. Ed. by B. C. Southam. London: Routledge, 1996. pp. 163-178.
- "Lewes: Jane Austen as a 'Prose Shakespeare'". *Jane Austen: The Critical Heritage Volume I, 1811-1870*. Ed. by B. C. Southam. London: Routledge, 1996. p. 145.
- Macaulay, Thomas B. "Macaulay on Jane Austen". *Jane Austen: The Critical Heritage Volume I, 1811-1870*. Ed. by B. C. Southam. London: Routledge, 1996. pp. 135-6.
- Menon, Patricia. *Austen, Eliot, Charlotte Brontë and the Mentor-Lover*. Hampshire: Macmillan, 2003.
- McKee, Patricia. *Public and Private: Gender, Class, and the British Novel (1764-1878)*. Minneapolis: University of Minnesota Press, 1997.
- Sales, Roger. *Jane Austen and the Representations of Regency England*. London: Taylor and Francis, 2002.
- Scott, Walter. "Walter Scott, An Unsigned Review of Emma, Quarterly Review". *Jane Austen: The Critical Heritage Volume I, 1811-1870*. Ed. by B. C. Southam. London: Routledge, 1996. pp. 63-72.
- Seçkin, Murat. *Reading Texts in Jane Austen: Northanger Abbey, Pride and Prejudice, and Persuasion*. Istanbul: İ. Ü. Edebiyat Fakültesi, 2002.
- Simpson, Richard. "Richard Simpson on Jane Austen". *Jane Austen: The Critical Heritage Volume I, 1811-1870*. Ed. by B. C. Southam. London: Routledge, 1996. pp. 243-264.



THE ENCOUNTER WITH THE UNCANNY: (DE) TERRITORIALIZATIONS OF HOME AND SELF IN OĞUZ ATAY'S "KORKUYU BEKLERKEN" ("WAITING FOR FEAR")

Hüyla Güler YAĞCIOĞLU*

ABSTRACT

Oğuz Atay's "Korkuyu Beklerken" is a highly Kafkaesque short story that problematizes the position of an individual within spatial and individual boundaries. Alarmed by an "uncanny" letter, the protagonist quits his job so that he can seclude himself in his house, which gradually evolves from a familiar home space into an unfamiliar space of unbelonging. The "uncanny" functions as a catalyst for the protagonist, leading him to an inner quest in terms of identity and space. The notions of home and selfhood are highly intertwined in the story; that is, identity is not only a part of space, but it is also inseparable from it. Atay's configuration of home ultimately determines the protagonist's behavior, for his reconstruction of spatial boundaries parallels the protagonist's attempt to define and configure himself. While his exile in his house/burrow seems to be the only realm to find "a line of escape," it equally imprisons him, with a gradual effacement of meanings to render him totally homeless. Theoretically based on Freud's seminal essay "Unheimlich" and Todorov's notion of "the fantastic" and Deleuze and Guattari's *Kafka: Toward a Minor Literature*, the paper will proceed with some intertextual references to Camus' "The Artist at Work," Melville's "Bartleby the Scrivener," and Mahfouz's "The Time and the Place" in terms of their contextualization of space and identity. In this paper, the relationship between home/space and identity will be examined to claim that (de)construction of home is a metaphor for (de)construction of identity. I am mainly going to argue that the protagonist's quest for selfhood, which starts with an encounter with the uncanny ultimately results in defeat, a reterritorialization, or rather as a tragic end that opens up the issue of homelessness. The protagonist's search for self-authenticity and individual emancipation is thus doomed to be lost in a quest degraded by the uncanniness of existence. He fails to find an authentic "home" within the space that is his house, and a true

* Boğaziçi Üniversitesi, Sosyal Bilimler Enstitüsü, İngiliz Edebiyatı Bölümü'nde Doktora Öğrencisi.

selfhood within the restrictions of his constructed identity. In Lukácsian sense, “home” is coming to terms with one’s identity, as in a quest of a modern novel hero “every road leads to the essence – leads home – for to the soul its selfhood is its home”. Yet, our character finds himself more and more in a sort of “homelessness,” obscuring the boundaries between the self and home. Just like Kafka’s “Gregor’s deterritorialization through the becoming-animal fails” with a re-Oedipalization in the end, there are no flights of escape in “Korkuyu Beklerken” as even the only glimpse of a way out –home as the cosmos of his identity – collapses and so is his quest into selfhood.

Keywords: Oğuz Atay, “Waiting for Fear”, (De)construction of identity, Uncanny, Home/Exile

ÖZET

Oğuz Atay’ın “Korkuyu Beklerken” adlı öyküsü bireyin mekansal ve bireysel sınırlar içerisindeki durumunu sorunsallaştıran son derece Kafkaesk bir öyküdür. “Tekinsiz” bir mektupla harekete geçen kahraman işini bırakıp, tanıdık bir aidiyet alanından giderek yabancı bir aidiyetsizlik alanına dönüşen evine sığınır. Bu “tekinsiz” tecrübe, kahramanın kimlik ve mekan bakımından içsel bir arayışa yönelmesini sağlar. Ev ve kendilik kavramları öyküde iç içe geçmiş durumdadır; öyle ki, kimlik sadece mekanın bir parçası değildir, aynı zamanda mekandan ayrılamaz durumdadır. Atay’ın ev konfigürasyonu kahramanın davranışlarını belirler, zira Atay’ın mekansal sınırları kurgulamasıyla kahramanın kendini tanımlaması ve kurgulaması paralellikler gösterir. Evindeki / barınağındaki bu sürgün kahramanın kaçış yolu bulabileceği tek alan olarak gözükse de, sonunda onu yersiz yurtsuz bırakacak şekilde yavaş yavaş tüm anlamların silinmesiyle, evi de onu aynı şekilde hapsedecektir. Teorik olarak Freud’un ufuk açıcı makalesi “Unheimlich” (Tekinsiz), Todorov’un “fantastik” kavramı ve Deleuze ve Guattari’nin *Kafka: Minör bir Edebiyata Doğru* (*Kafka: Toward a Minor Literature*) adlı eserine dayanan bu makalede, mekan ve kimliği kavramsallaştırmaları bakımından Albert Camus’nün “The Artist at Work,” Herman Melville’in “Bartleby the Scrivener,” ve Naguib Mahfouz’un “The Time and the Place” adlı öykülerine bazı metinlerarası göndermeler mevcuttur. Bu makalede, ev / mekan ile kimlik arasındaki ilişki evin yersiz yurtsuzluğunun kimliğin de yersiz yurtsuzluğunu olduğu iddiasıyla incelenecektir. Kahramanın, tekinsiz olanla karşılaşması ile başlayan kendini arayışının bir yenilgiyle, bir yersiz yurtsuzlukla, ya da evsizlik tecrübesini açan trajik bir sonla bittiği savunulacaktır. Böylece, kahramanın hakiki kimlik ve bireysel özgürlük arayışı, varoluşun tekinsizliğiyle değersizleşen bir arayışta son bulmaya mahkumdur. Kahraman

ne evinin mekansal sınırları içinde hakiki bir “yuva” ne de kurgulanmış kimliğinin sınırları içerisinde gerçek bir kimlik bulabilir. Lukács’cı anlamda, “ev” insanın kimliğiyle uzlaşmasıdır, zira modern bir roman kahramanının “arayışı”nda “her yol öze doğrudur – eve doğrudur – çünkü ruh için asıl evi / yuvası kendiliğidir”. Ama karakterimiz kimlik ve ev arasındaki sınırları muğlaklaştırarak kendini gitgide daha çok bir evsizlik durumunda bulur. Tıpkı Kafka’nın Gregor’ının hayvan olarak yersiz yurtsuzlaşması, sonunda tekrar Oedipalleşerek başarısızlığa uğraması gibi, “Korkuyu Beklerken”de de bir kaçış yolu yoktur, zira kahramanın kimlik arayışı da tek muhtemel kaçış yolu – kimliğinin evreni olarak evi- gibi yıkılmaya mahkumdur.

Anahtar Kelimeler: Oğuz Atay, “Korkuyu Beklerken”, Kimlik, Tekinsizlik, Ev/Sürgün

The Encounter with the Uncanny:

The story narrates the “weird” self quest of the protagonist whose life is completely changed by a letter he finds in his house. Trying in vain to find out the origin and purpose of the surprising letter, the protagonist can find no rational explanations: “I was afraid. Because I was at a point when I could not say ‘that is why’ ... I wish I could say ‘that is why’ once again” (37).¹ As the expression “that is why” evidently refers to the world of cause and effects, to the world of rationality, his mental position has to do with a sort of absurdity. The letter is in a “weird” foreign language; “it is as if it does not belong to any language at all”² with unintelligible signifiers³ (39). It may be said that the letter seems to come from somewhere outside the symbolic order to open up an uncanny realm of existence for the protagonist. So, frightened by the contents of this unexpected, unaddressed, unstamped letter, which turns out to warn him against leaving his house, the protagonist obsessively takes refuge at home: “Hell with all dogs and strangers. I have come here [home], to hide my fears”⁴ (40). Interestingly, his home evolves into a dualistic place: both a safe haven guarded against fear and also an uncanny realm to wait for fear. “Heimlich” home, which means

¹ “Korktum. Çünkü ‘demek ki’ diyemeyeceğim bir yerlere gelmişim...Ne olurdu bir ‘demek ki’ daha diyebilseydim.”

² “sanki hiçbir dilden değil...”

³ “Morde ratesden, Esur tında serg! Teslarom portog tis ugor anleter, ferto tagan ugotahenc metoy-doscent zist. Norgunk! Ubor-Metenga”

⁴ “Bütün köpeklerin ve yabancıların canı cehenneme! Ben buraya, korkularımı gizlemeye geldim.”

“belonging to the house, not strange, familiar, tame, intimate and friendly” is suddenly transformed into an “unheimlich” space (Freud 345). This sudden transformation is only one facet of various displacements and ruptures that occur throughout the story. Not only is the totality of the house disturbed, but the protagonist’s security is also exposed to some outside dangers. This threat to the totality of his identity causes him to become paranoid, even agoraphobic, completely secluding himself in his home.

An uncanny atmosphere dominates the whole story with the transformation of the house into a mysterious realm. According to Freud, an uncanny effect is produced by a writer who creates “a kind of uncertainty in us in the beginning by not letting us know, no doubt purposely, whether he is taking us into the real world or into a purely fantastic one of his own creation” (351). Atay creates such an effect as the reader cannot be totally sure whether the letter has actually been sent by a secret society, the protagonist believes, or if it is just a figment of the protagonist’s disturbed mind. The first person narration further complicates things. As various hyper-real events occur, such as the protagonist’s winning the lottery and the collapse of his home, the story seems to take place in an unreal dimension obscuring the distinction between reality and illusion. Freud argues that “an uncanny effect is often and easily produced when the distinction between imagination and reality is effaced, as when something that we have hitherto regarded as imaginary appears before us in reality, or when a symbol takes over the full functions of the thing it symbolizes” (375).

The reality of the letter, however, is confirmed when a friend of the protagonist translates the letter into Turkish, and sends it back to him as stamped and addressed. Sibel Irzik argues that the stamped and sealed letter comes back to the protagonist as a boomerang, whose presence and ownership is “concretely and disturbingly documented” (184). At one point, the protagonist attempts to burn both the letter and its translation. However, a permanent stain which he cannot get rid of remains on the kitchen floor: “I was ready to kill everyone, to destroy the entire world in order to wipe this stain, or speck or shade out of the floor”⁵ (52). The shadow of the *unheimlich*, thus, has already marked its stain both on the house and on the consciousness of the protagonist. This shadow is like a glimpse of the Real from a crack in the symbolic order in the Lacanian sense, it cannot be experienced in and through language. It also brings to mind Jung’s shadow that everyone carries, “and the less it is embodied in the individual’s conscious life, the blacker and denser it is” (Jung 131). One might

⁵ “Bu lekeyi ya da dalgayı ya da gölgeyi taşım üzerinden silebilmek uğruna herkesi öldürmeğe, bütün dünyayı yok etmeye hazırdım.”

argue that the protagonist's problematic encounter with the letter / the fear leads him to face with his own shadow, his unconscious dark self. Thus, the entire story can be read as a painful compromise with the shadow, the trace of which is marked in the house. Such a painful reconciliation also opens up the possibility of creativity and authenticity in his quest for selfhood.

In terms of the configuration of familiar home as an uncanny realm of existence, "Korkuyu Beklerken" parallels Mahfouz's story "The Time and the Place." Mahfouz narrates the story of a young man whose old house is transformed into a fantastic place with a sudden emergence of a fantastic courtyard, a well and a lofty palm tree in the middle of the room. Urged by a "call," he starts digging up the floor of his house to find a letter, which reads "leave not your house," as it is a "safe refuge" (33). The young man ironically gets some sort of pleasure out of this anonymous command, readily making it his *raison d'être*. This is not unlike the protagonist in Atay's story, who is both troubled by and takes delight in acting upon the command of a so-called secret society.

It was ordering me not to leave the old house so that I might act on some ancient command, the time for whose implementation had not yet arrived. Despite the fact that the whole situation was garbed in a wrapping woven of dreams, and wholly at odds with reason, it nonetheless took control of me with a despotic force. My heart became filled with the delights and pains of living in expectation. That whole night I did not sleep a single moment, as my imagination went roaming through the vastness of time that comprised past, present, and future together, drunk with the intoxication that total freedom brings. (Mahfouz 31)

Before that, the young man in "The Time and the Place" also questions whether this uncanny scene is real or "a figment of [his] imagination" like our protagonist (30): "A feeling told me I was witnessing a scene I had never viewed before, and another that told me that there was nothing strange about it, that I had both seen it and was remembering it" (29). This statement is directly in line with Freud's description of the uncanny – *unheimlich* – as the class of frightening things that leads us back to what is known and familiar (340). According to Schelling, on the other hand, "*unheimlich* is the name for everything that ought to have remained ... secret and hidden but has come to light" (qtd in Freud 345). The transformation of the house, then, can be considered in terms of a change on the level of identity. Actually, in Mahfouz's story, the protagonist's literal excavation of the house is like an attempt to disclose what is supposed to be "secret and hidden." In this sense, it seems like a journey into the depths of memory and into the unconscious, as the limits of time and space

are transgressed. It is no surprise that the more he digs, the more he “smell[s] the nostalgia of bygone days” (32). Also, while digging, he “feels that [he is] drawing near to the truth... “[he is] being presented with a truth in a concrete form that was undeniable, an embodied miracle, a victory scored against time” (32-33, italics mine). The idea of the *truth* may symbolize art and creativity, or an authenticity of selfhood, which uncannily lies deep inside the unconscious and that can only be taken out by going into deeper heights.⁶ The protagonist in “Korkuyu Beklerken” likewise lets his home become a totally uncanny place in order to attain the truth out of the crisis of seclusion.

Deterritorializations of Spatial and Individual Boundaries:

The transformation of the house into an uncanny realm of existence, on the other hand, goes hand in hand with the deterritorialization of his identity and familiar meanings regarding his old life. The word “deterritorialization” is defined by Caren Kaplan as “a term for displacement of identities, persons, and meanings that is endemic to the postmodern world system” (358): Kaplan states that Deleuze and Guattari use this term “to locate this moment of alienation and exile in language and literature. In one sense, it describes the effects of radical distancing between signifier and signified, [as] meaning and utterances become estranged” (358). In “Korkuyu Beklerken,” one aspect of such a deterritorialization may be the effacement of the distinction between subject and object, as the house becomes an area in which the subject and object cannot be compromised: “I was spending my entire life with objects. And I suppose I did not like objects anyway. As a matter of fact, I was equating objects with human beings, and with both, I had some issues only I know and cannot tell anyone else”⁷(64). Sibel Irzik articulates this relationship regarding “Korkuyu Beklerken” as follows:

[The house is] a furnished area which creates the illusion that alienation is overcome, or rather which is created to overcome this illusion. It is an area in which we exist like / as everyone else. Everyday life becomes an area to wait for fear rather than a safety zone when the impossibility of such a negotiation

⁶ In Orhan Pamuk’s *The Black Book*, the protagonist Galip’s ultimate moment of creativity – his attainment of an authentic self as well as his self as an author – coincides with his discovery of the darkness within himself, the moment when he simultaneously looks at the darkness of a well, to the depths of that dream-like abyss of dust, and garbage among the apartment blocks.

⁷ “Ömrümü eşya ile geçiriyordum. Eşyayı da sevmiyordum galiba. Daha doğrusu eşyayla insanı bir tutuyordum, ikisiyle de aramda, yalnız benim bildiğim ve başkalarına açıklayamadığım meseleler vardı” (64).

is sensed. When we, even unconsciously, feel that we cannot touch objects, when we cannot relate to them in our own identities, when we cannot use them as supports to help us overcome the void between the world and ourselves, objects gain strength, they become alive, they are even personified.”⁸ (178)

The protagonist’s famous remark of “what if objects go mad one day?”⁹ refers to this sort of concern. Similarly, throughout the story the protagonist’s position as a subject of his experiences, as a real actor with a control over the events, is highly debatable. For instance, one might well claim that he initially becomes the object of the uncanny letter, which manipulates his actions. Blurring the distinctions between object and subject, becoming one with the object, has to do with the fantastic or uncanny aspect of “Korkuyu Beklerken.” Todorov regards effacement of the limits between subject and object as an attribute of the literature of the fantastic: “The rational schema represents the human being as a subject entering into relations with other persons or with things that remain external to him, and which have the status of objects. The literature of the fantastic disturbs this abrupt separation. We hear music, but there is no longer an instrument external to the hearer and producing sounds” (116).

Another aspect of the transposition of identities in the story is probably the doubling of identities. When the protagonist gradually goes mad, he seems to create a Doppelgänger¹⁰: “What is happening to us? I did not know what I meant by ‘us.’ Probably, I said ‘us’ because I felt so lonely”¹¹ (92). In his essay “The Uncanny,” Freud asserts that “the ‘double’ was originally an insurance against the destruction of the ego, an ‘energetic denial of the power of death,’ as Rank says; and probably the ‘immortal’ soul was the first ‘double’ of the body” (363). The doubling of his self towards the end of the story juxtaposes with the protagonist’s earlier wish for death, suggesting a dominance of Eros – life instinct – over Thanatos – death drive – as the story progresses. Actually, the protagonist of “The Time and the Place” goes through a similar proliferation of identities

⁸ “Yabancılaşmanın aşıldığı yanılmasını yaratan, bu yanılmasını yaratmak üzere döşenmiş, möbleli bir alan. Herkes gibi olarak kendimiz olduğumuz bir alan. Böyle bir uzlaşmanın gerçekte imkânsız olduğu hissedildiğinde, bir korunma alanı olmaktan çıkıp korkunun beklenildiği yer olur gündelik yaşam. Nesnelere *gerçekten* dokunamadığımızı bilinçsizce de olsa hissettiğimizde, onları kendi benliğimize eklemeyemediğimizde, kendimizle dünya arasındaki boşluğun üzerinden atlamamıza yarayacak protezler olarak kullanamadığımızda, güçlenir, canlanır, hatta kişileşir eşyalar.”

⁹ “ya eşya bir gün delirirse?”

¹⁰ The idea of doubling of identities, as in the protagonist’s use of “us” instead of “me” in the story directly refers to Selim’s famous Doppelgänger “Olrıc” in *Tutunamayanlar*.

¹¹ “Nedir bu başımıza gelenler? dedim. Biz sözüyle ne demek istediğimi bilmiyordum. Herhalde, çok yalnız hissettiğim için ‘biz’ dedim.”

with the mysterious appearance of two men in his house, one who “was nothing but [him]self” and the other “who was dressed similarly to [himself]” (30). Both stories are in line with Todorov’s notion of the fantastic, in which “a character will be readily multiplied...The multiplication of personality, taken literally, is an immediate consequence of the possible transition between matter and mind: we are several persons mentally, we become so physically” (116).

Not only identities, but meanings are also deterritorialized, and the problematization of language as a system for communication is yet one feature of the displacement of meanings. Besides the unintelligible letter that is outside any discourse of meaning, the protagonist is also seriously engaged in learning languages, especially their grammar, throughout the story. As languages are systems of prohibitions¹², of belonging and territorialization, his endeavor might be read as an attempt to fit into the order. His study of Latin primarily – a dead language –, however, suggests his aim is not to master a system of communication, but to engage with language in a different sense. It may even be asserted that in his quest for selfhood, he sees the system of languages as a way of understanding how the unconscious works. Also, although the protagonist immediately gets the letter translated, he is highly disillusioned with the fact that the letter can be translated. Irzik argues the protagonist wants the letter not to be deciphered, because once deciphered the letter is domesticated, by losing its attribute of interiority (183). The letter also gives way to a possibility of language solely used by its own subject (Irzik 182). It is also to be pointed out that he eventually starts writing the same letters of threat, so there is a good chance that he has written the letter himself in the first place, which suggests his search for a possibility of another language belonging solely to himself. Likewise, at one point, he laments that if only he had words of his own, “if only there were a sentence, or a thought that belonged to [him]. If only at least one word out of the millions of words that have been articulated for thousands of years encompasses [him]”¹³ (67).

There are transpositions of the relations between the individual and society, which are manifest in the protagonist’s obsessive withdrawal. The idea of seclusion is not only a personal act in “Korkuyu Beklerken”; it is closely related to an individual’s position within society. One might claim that as a writer, Atay

¹² According to Lacan, language is acquired as a result of some prohibition systems, with the metaphorical prohibitive function of the father, with *le nom du père* (the name of the father) and *le non du père* (the no of the father).

¹³ “Ne olurdu benim de kelimelerim olsaydı; bana ait bir cümle, bir düşünce olsaydı. Binlerce yıldır söylenen milyonlarca sözden hiç olmazsa biri, beni içine alsaydı!”

has been a writer of social concerns rather than an individualistic one. The protagonist in the story mostly deems his isolation as an act against society, as “a revenge on society.”

I went on drinking, ruining myself. I watched me fade away with smoky eyes. I was going to disturb all orders; I was going to show them up. I was neither going to lock the doors nor throw the keys into the vase; I was going to put on my coat without wearing my shoes, I was going to be a good for nothing. Because I could not make up to anyone, I was going to give up all my principles; I was not going to wash the dishes after breakfast. This was the most important of all: I was going to continue existing; I was not going to forget to speak and think. I was going to work hard.¹⁴ (80-1)

The protagonist regards these obsessive routines as necessary for the continuation of order, and the abandonment of them refers to an individual disturbance of that so-called order. In his seclusion, even his telephone –his only remaining means of communication – is suddenly cut off, which leaves him totally alone. His non-conformist seclusion parallels that of Melville’s *Bartleby*, who is likewise insistently confined within the boundaries of his office. In this sense, both the protagonist’s and *Bartleby*’s stances become a sort of “individual” resistance to society: “Either they or I were being defeated. It was not clear who was losing it. The battle was obscure,” says the protagonist in Atay’s story, suggesting an unconscious struggle of an individual against society (59).

The idea of emerging as victor out of this struggle is hinted at as the protagonist likens himself to Noah in the midst of a storm: “I was caught in a big storm. Yes, I was left alone in the midst of an immense sea full with strangers, full with the ones I was estranged”¹⁵ (56). It may be argued that he wishes to escape from the tempest of a society of strangers to a sheltered, safe boat, which is his home. Only in the so-called security of his house is he able to survive. The allusion to Noah’s Arc becomes more evident afterwards when he comes up with the idea of cooking “aşure” (Noah’s pudding) with the ingredients left at home. So, it seems that like Noah, the protagonist is depicted as the only survivor of humanity. Survival can only be achieved by attaining an authentic

¹⁴ “Devam ettim içmeye, kendimi mahvetmeye. Dumanlı gözlerle, eriyip gidişimi seyrettim. Bütün düzenleri yıkacaktım, onlara gösterecektim. Artık ne kapıları kilitleyecek, ne de anahtarları vazonun içine atacaktım; ayakkabılarımı giymeden paltomu giyecektim, serserinin biri olacaktım. Kimseye yaranamadığıma göre, ilkelerimden vazgeçecektim; kahvaltıdan sonra bulaşıkları yıkamayacaktım. En önemlisi şuydu: Varlığımı sürdürecektim; konuşmayı, düşünmeyi unutmuyacaktım, çok çalışacaktım.”

¹⁵ “Büyük bir fırtınaya tutulmuştum. Evet, yabancılarla dolu, bana yabancı olanlarla dolu, uçsuz bucaksız bir denizin ortasında yalnız başıma kalmıştım” (56).

self, which requires a refusal to conform to society.¹⁶

Such distance between the outside and inside, which results from the problematization of individual and social boundaries, is necessary for the individual to come to terms with himself, to create a world of possibilities out of the experience of this exilic position. A similar idea of the spatial and social limits of man and his place in society is narrated in Albert Camus's short story "The Artist at Work." The artist Jonas suffers from the problem of needing private space to be able to survive: "The problem of living-space was, however, by far the greatest of [his] problems, for time and space shrank simultaneously around [him]" (Camus 88). When asked whether he exists, Jonas responds, "No, I'm not sure of existing. But some day I'll exist, I'm sure" (Camus 103). Only when he configures a personal space that entirely belongs to him – a small dark loft within his house –, is he able to exist. The story problematizes home and identity, and seclusion and solidarity of the artist Jonas, and his uncanny position is crystallized in his final work on a canvas: a painted word which can be read as either "solitary" (*solitaire*) or "solidary" (*solidaire*): In "the canvas, completely blank, in the centre of which Jonas had merely written in very small letters a word that could be made out, but without any certainty as to whether it should be read solitary or solidary" (115). So, in the "unstable balance the genius will build his kingdom on the centre of his exile... Only silence can protect him from the constant clamor outside him and within, and prevent his taking over the rhythm of the others, thus losing his own" (Minor and Brackenridge 79). Jonas requires such a seclusion, "a room of one's own" both to exist and to create like the protagonist in "Korkuyu Beklerken." As there are actually few characters in Atay's novels and stories other than intellectuals, or writer-characters¹⁷, (Parla 215), the character here may well be read as a figure of an artist in becoming, who requires the crisis of a willful exile in order to obtain artistic inspiration. Equally trapped between the mundane and the artistic, both Atay's protagonist and Jonas attempt to construct an authentic artist-self. Only by problematizing the experience of identity and territory, obscuring the boundaries between inside and outside, can they achieve inspiration out of this crisis. This may directly

¹⁶ Both in *Tutunamayanlar* and *Tehlikeli Oyunlar*, Atay seems to examine the question of the possibility of attaining an authentic identity, the question of coming up as a victor out of a self-quest. It may be interesting to note that the allusion to Noah as the figure of victory in "Korkuyu Beklerken" juxtapose with many references to Jesus Christ as the ultimate symbol of the victimized, and dispossessed in *Tutunamayanlar*.

¹⁷ In *Oğuz Atay'da Aydın Olgusu*, Yıldız Ecevit maintains that the word "intellectual" (*aydın*) refers to someone who struggles to attain self - authenticity. These people, she argues, lead an intellectual life, as they think and criticize. They want to get the essence of the things. Their world views are shaped outside the dominant values of society (vii).

refer to the myth of Orpheus, as “one cannot create a work unless the enormous experience of the depths ... is not pursued for its own sake” (Blanchot 99).

In his seclusion, the protagonist in Atay’s story also experiences a different experience of the passage of time: “While I was drowsing in my rocking chair, I was thinking about what to do with all the time I had. The issue of time was the one of the most important problems I had,”¹⁸ says the protagonist (57). He also delights in sleeping which helps him pass a quarter of his day without having to count the minutes. His failure to understand the passage of time, the asynchrony between his perception of time and the objective time, is a melancholic aspect of his withdrawal. The limits of the house juxtaposed with the limitlessness of present time condemn him to an Oblomov-like existence, like Melville’s *Bartleby*. Yet, as opposed to *Bartleby*’s case, boredom does not lead the protagonist to inertia but to a busy projection of things to do and words to say. Thus, he is preoccupied with various tasks ranging from learning foreign languages to drawing the boundaries of his house.

His preoccupation with the house throughout the story is a main aspect of his self-quest, as the protagonist starts to define and construct spatial boundaries in an attempt to define and configure himself. In this sense, he is obsessively engaged with drawing the plan of the house, with specifying the exact boundaries of it: “I thought about the entire house. I had to inspect everywhere. Starting from one corner, step by step ... I had to draw a plan of the house. I looked around. (I could draw the plan by heart. I knew each and every inch well enough)” (58).¹⁹ If the concepts of home and selfhood constantly overlap, then his reconstruction of spatial boundaries may refer to his endeavor to define the boundaries of his identity. The protagonist is also concerned about the totality of the house, since he seriously interrogates whether his garden can be considered within the borders of the house: “Doctor, I have tried all the possibilities, all the boundaries of these walls (I mean, the garden walls); beyond the walls can only be contemplated, imagined, you know,”²⁰ says the protagonist, bringing to mind the limits implied by all borders (89). The literal walls establishing his spatial boundaries actually stand for the symbolic walls of his identity, separating him from “the others.” The protagonist’s paranoid authority over his own

¹⁸ “Sallanan koştüğümde uyuklarken bir yandan da elimdeki zamanla ne yapacağımı düşündüm. En önemli dertlerimden biriydi zaman meselesi...”

¹⁹ “Bütün evi düşündüm: Her tarafı gözden geçirmeliydim. Bir köşeden başlayarak yavaş yavaş... Bir planımı çizmeliydim evin. Çevreme baktım. (Gözü kapalı çizebilirdim planı. Her tarafı o kadar iyi biliyordum ki).

²⁰ “Doktor bey, bu duvarların (bahçe duvarları, demek istiyorum) bütün imkânlarını, sınırlarını denedim; biliyorsunuz, duvarların ötesi ancak düşünülebilir, hayal edilebilir” (89).

territory is, then, just an illusion of securing a private and authentic sphere for himself. It is an illusion, mainly because it is rather ambiguous as to whether these symbolic walls protect him from the world or whether they in fact create a prisonlike quarantine. Melville's "Bartleby the Scrivener" also problematizes the idea of walls and boundaries; that is, Bartleby who "would prefer not to do anything" constantly looks at a wall just like our protagonist who dreams of "beyond the walls." Springer argues that "Bartleby the Scrivener" is also "a matter of the erection of barriers, seen and unseen, man-made and natural," and "walled off from others," Bartleby is himself "a kind of wall without reason, incomprehensible and blank" (415). So, there is a displacement of meaning with regard to the walls, which come to serve as constant reminders of the experience of the limits of time and space, rather than as guards to secure protection.

The last aspect of the deterritorialization of identities in "Korkuyu Beklerken" is a constant alienation from existence. Just like being a sort of stranger within one's own language – an aspect of minor literature for Deleuze and Guattari –, what Atay, as a true minor author, does in "Korkuyu Beklerken" is to create a character that is not only estranged from language, but also from his identity and home. The story narrates the position of the protagonist who gradually deconstructs "the familiar" through an endeavor to find "a line of escape." He comes to the verge of madness due to an obsessive preoccupation with languages and house errands in his imprisonment. For instance, after running out of food supplies at home, he insistently fasts²¹. So, in search of a true identity in solitude, he escapes from all materiality –work, money, food– eventually becoming a sort of animal. In a similar way, the protagonist talks about some frequent encounters with a unique insect in his dark and uninhabited guest room: "Because my mum always keeps the door of this room closed and because she does not let random visitors in there, this room has been isolated enough to let a strange insect reach there. Yes, this is a different kind of insect: if all insects like it are green, this would be yellow"²² (63). As this encounter seems to be a direct allusion to Kafka's *Metamorphosis*, we can read the protagonist as becoming a sort of animal like Gregor Samsa in his search for emancipation, or rather for a way out. "To become an animal is to participate in movement, to stake out the path of escape in all its positivity, to cross a threshold, to reach continuum

²¹ According to Deleuze and Guattari, fasting is a constant theme in Kafka's writing: "His writings are a long history of fasts ... To speak, and above all to write, is to fast" (20).

²² "Annem bu odayı hep kapalı tuttuğu için, olur olmaz misafirleri buraya almadığı için, demek ki bu karanlık ve soğuk oda, garip bir böceğin, oraya ulaşmasına yetecek kadar insansız kalıyordu. Evet, başka türlü bir böcekti bu: Kendisine benzeyen böcekler, mesela genellikle yeşil olursa bu sarı olurdu."

of intensities that are valuable only in themselves,” say Deleuze and Guattari (13). Becoming animal seems to be the only way for the protagonist to be authentic, or to be totally exempt from the constraints of the pre-determined ways of being, acting and feeling in the Foucaultian sense. Then, his seclusion in a burrow is “to find a world of pure intensities where all forms come undone, as do all the significations, signifiers, and signifieds, to the benefit of an unformed matter of deterritorialized flux, of nonsignifying signs” (Deleuze and Guattari 13). “Korkuyu Beklerken” is a story of such a deterritorialized flux in which the notions of home and identity are de-contextualized and deconstructed.

When the protagonist is finally able to leave his burrow / home for a couple of days, to our surprise, he finds his house totally collapsed. “It was broken down. My house was broken down... I want to go into the house, I said. I want to go in... There was a stranger pile of debris lying on my bed”²³ (95). If his identity always refers to his home, then the physical decay of the house seems to be a symbol of his psychological defeat. “The order of the absolute isolation did me no good, either. The solitude I’d been missing for years was destroyed. So, the order in my mind depends on objects,”²⁴ says the protagonist (96). At first, this catastrophe might be regarded as a final victory of “solidarity” over “solitude.” There seems to be a triumph of the emancipation of a self which has fulfilled himself, now that he has taken advantage of the house as a catalyst for attaining authenticity. I would argue, however, that the last pages of the story after the catastrophe mark a typical “re-oedipalization” since he decides to get married, and then to write the same letters of threat to some happy couples to disturb them. So, just like “Gregor’s deterritorialization through his becoming-animal finds itself blocked,” the protagonist cannot escape from the exposure of his self to the “diabolical forces” outside, actually by becoming one of them (14). Therefore, the ending of the story suggests that there is an ultimate defeat – a tragic end that opens up the total experience of homelessness and uprootedness.

His search for self authenticity and individual emancipation is thus doomed to be lost in a quest degraded by the uncanniness of existence. He fails to find an authentic “home” within the space that is his house, and a true selfhood within the restrictions of his constructed identity. In Lukácsian sense, “home” is coming to terms with one’s identity, as in a quest of a modern novel hero “every road leads to the essence – leads home – for to the soul its selfhood is its home” (Lukács

²³ “Yıkılmıştı. Evim yıkılmıştı... Eve girmek istiyorum, dedim. İçeri girmek istiyorum... Yatağında tanımadığım bir betonuğlakireç yığını yatıyordu.”

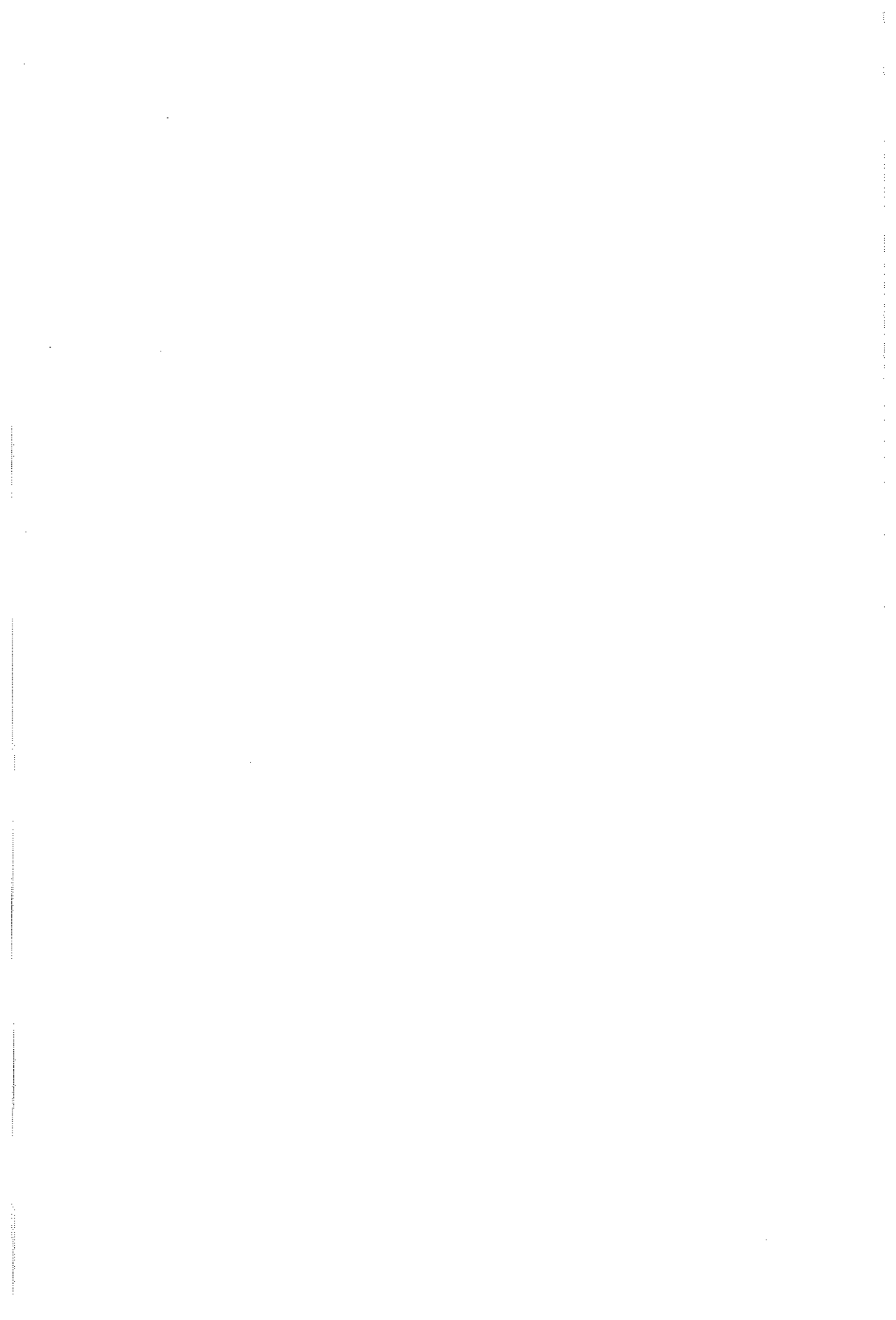
²⁴ “Mutlak yalnızlığın düzeni de yaramadı bana. Yıllardır özlediğim sessizlik de yıkıldı gitti... Kafamdaki düzen de eşyaya bağlanmış meğer.”

87). Yet, our character finds himself more and more in a sort of “homelessness,” obscuring the boundaries between the self and home. Just like “Gregor’s deterritorialization through the becoming-animal fails” with a re-Oedipalization in the end, there are no flights of escape in “Korkuyu Beklerken” as even the only glimpse of a way out – home as the cosmos of his identity – collapses and so is his quest into selfhood.

BIBLIOGRAPHY

- Atay, Oğuz. “Korkuyu Beklerken.” (Waiting for Fear) *Korkuyu Beklerken*. İstanbul: İletişim, 2007. 24th ed. pp: 35-100.
- . *Tutunamayanlar*. İstanbul: İletişim (37th ed.), 2006.
- Blanchot, Maurice. “The Gaze of Orpheus.” *The Gaze of Orpheus and Other Literary Essays*. Ed. P. Adams Sitney. Trans. Lydia Davis. Station Hill Press, Barrytown. NY: 1981.
- Deleuze, Gilles and Félix Guattari. *Kafka: Toward a Minor Literature*. Trans. Dana Polan. Theory and History of Literature, Volume 30. Minneapolis: University of Minnesota Press, 1986. pp.3-42.
- Ecevit, Yıldız. *Oğuz Atay’da Aydın Olgusu*. İstanbul: Ara Yayıncılık, 1989.
- Freud, Sigmund. “The Uncanny” (1919) *Sigmund Freud: Art and Literature*. Trans. James Strachey. Ed. Albert Dickson. London: Penguin, 1990. pp: 335-376.
- Irzik, Sibel. “Korkuyu Beklerken: ‘Ya Eşya Bir Gün Delirirse?’” *Oğuz Atay İçin Bir Sempozyum*. Eds. Handan İnci & Elif Türker. İstanbul: İletişim, 2009. pp: 177-87.
- Jung, Carl Gustav. *Psychology and Religion*. New Haven: Yale Univ. Press, 1992.
- Kaplan, Caren. “Deterritorializations: The Rewriting of Home and Exile in Western Feminist Discourse.” *The Nature and Content of Minority Discourse*. Abdul R. JanMohamed and David Lloyd, eds. Oxford: Oxford UP, 1990. pp: 357-368.
- Lukács, Georg. *The Theory of the Novel*. Trans. Anna Bostock. London: Merlin Press, 1971.
- Mahfouz, Naguib. “The Time and the Place.” *The Time and the Place and Other Stories*. Trans. Denys Johnson-Davies. New York: Doubleday; 1992. pp: 28-37.

- McGregor, Rob Roy. "Camus's 'Jonas ou L'Artiste au travail': A Statement of the Absurd Human Condition." *South Atlantic Review*, Vol. 60, No. 4 (Nov., 1995). pp. 53-68.
- Melville, Herman. *Bartleby and Benito Cereno*. New York: Dover Publications, 1990.
- Minor, Anne and Barbara Brackenridge. "The Short Stories of Albert Camus." *Yale French Studies*, no:25, Albert Camus (1960). pp: 75-80.
- Pamuk, Orhan. *The Black Book*. Trans. Maureen Freely. New York : Knopf, 2006.
- Parla, Jale. "Mektuplar ve Dilekçeler." *Oğuz Atay İçin Bir Sempozyum*. Eds. Handan İnci and Elif Türker. İstanbul: İletişim,2009. pp: 215-231.
- Springer, Norman. "Bartleby and the Terror of Limitation." *PMLA*, vol. 80, No. 4 (Sep., 1965), pp. 410-418.
- Todorov, Tzvetan. *The Fantastic: A Structural Approach to a Literary Genre*. Trans. Richard Howard. Ithaca, N.Y. : Cornell University Press, 1975.



**DİLBİLİMSEL VE ANLAMBİLİMSEL AÇIDAN
METAFOR:
PIERRE LOTI'NİN AZİYADÉ ADLI ROMANININ
METAFORİK ANLAMI ÜZERİNE BİR İNCELEME**

İlhami SİĞİRCİ*

ABSTRACT

In this work entitled “The metaphor from linguistic and semantic point of view : an analysis on the metaphoric meaning of The Aziyadé de Pierre Loti”, we wanted to try to study the metaphor in Turkish of the linguistic point of view. Starting with the definition of this concept, we analyzed the functions that he can assume in a discursive interaction and so, we discussed the notion of metaphor. To realize this work, we took Pierre Loti’s Aziyadé as corpus.

Keywords: Metaphor, functions of the metaphor, analysis of metaphor, dicourse and metaphor.

ÖZET

“Dilbilimsel ve Anlambilimsel Açından Metafor: Pierre Loti’nin *Aziyadé* Adlı Romanının Metaforik Anlamı Üzerine bir İnceleme” başlıklı bu çalışmamızda, metafor/eğretileme’nin Türkçe’deki karşılığı üzerinden Dilbilimsel bir bakış açısı ile incelemek için yola çıktık. Bu terimin ne anlama geldiği ortaya konulduktan sonra, Pierre Loti’nin *Aziyadé* romanındaki metafor kullanımının işlevini “söylemsel etkileşim” çerçevesinde ele aldık

Anahtar Kelimeler:: Eğretileme/Metafor, Eğretilemenin işlevleri, Eğretileme analizi, Söylem ve Eğretileme.

* Kırıkkale Üniversitesi, Fen-Edebiyat Fakültesi, Batı Dilleri ve Edebiyatları Bölümü, Fransızca-Mütercim-Tercümanlık Anabilim Dalı’nda Prof. Dr.

Giriş

Bu incelemenin, Pierre Loti'nin “Aziyadé” adlı romanının metaforik anlamı üzerine yapılan ilk araştırma olduğunu belirtmek yerinde olur kanısındayız. Çalışmamız iki alt ana bölümden oluşmaktadır. Birinci bölümde Pierre Loti'nin “Aziyadé” adlı romanını yazınsal ve stilistik açıdan genel hatlarıyla inceleyeceğiz. Pierre Loti'nin dünyanın önemli büyük gezginlerinden biri olduğu bilinir. Zira tanınmış şehirlerin hemen hemen hepsinin kapılarını çalmıştır. Yapıtlarında gezindiği yerler, bütün Asya, Afrika, Amerika diyarları, Fas, Cezayir, Mısır, Afganistan, Sahra, İran, Hindistan, Çin, Japonya, Türkiye, vb. Bu çalışmada bütüncü olarak aldığımız “Aziyadé” adlı romanda da Selanik'ten İstanbul'a uzanan bir yolculuk, daha sonra da İstanbul'da uzun süre kalma söz konusudur. Burada sadece romanın kahramanı tarafından gezip görülen yerlerin betimlenmesi olduğunu söylemek son derece yanlış olur. Gerçekte, iki egzotik bakış açısı vardır. Bunlardan birincisi imgesel bakış açısı, ikincisi ise romansal bakış açısıdır. Bu ikisi zaman zaman birbiriyle iç içe girer, âdeta birbirini tamamlar. Bu romanda birbirinden ayrılmayan iki aşk söz konusudur : Aziyadé adlı bir kadına olan aşk, diğeri ise bir şehre (İstanbul) duyulan aşktır. Burada özgün olan olgu, roman kahramanının bu iki aşk arasında parçalanmamasıdır. Aksine bu iki aşkın, bütün roman boyunca birbirini sağlamlaştırmasıdır.

1. Genel Gözlemler:

Türk egzotizmi Pierre Loti'yle doruk noktasına çıkar. Yaklaşımının özgün bir biçimi vardır. Türkiye'ye bir emir üzerine gelir. Edebi bir ilham kaynağı aramak için değil. Şarkın yollarına ondan önce düşenler turistlerdi ya da tanınan yazarlardı. Asıl adı Julien Viaud olan Pierre Loti ise mesleği gereği bir seyyahtı. İstanbul'da yaşanan hayatın özgünlüğü, İslam dünyasının keşfi onun için sürekli bir büyüleyicilikti.

Pierre Loti Türkiye'yle ilgili bütün yapıtlarında dönemin izlenimlerini dikkatli bir biçimde sergiler. Aziyadé' de İstanbul'un kuru bir tasvirinden ziyade Türklerin yaşantısının genel bir tablosunu verir. Loti gerçek, görülen ve yaşanan bir gerçekliği anlattığı için 19. yüzyılın gerçekçi akımında yer alır. İlk yapıtı olan Aziyadé'de de birinci tekil şahsı kullanır. Aziyadé'nin yapısı klasik romanın yapısına benzemez. Kaldı ki Aziyadé'nin girişinde Loti bunun bir roman olmadığını söyler: “*Ce livre n'est pas un roman*”. (Bu yapıt bir roman değildir). Böylelikle bu yapıtın oluşum özelliğini dile getirir. Temelde bu yapıt bir günlüktür ve dolayısıyla da Loti gördüğü şeylerin direk olarak etkisinde kalır

ve buda anlatımına yansır. Çoğu zaman bir bölümden başka bölüme geçişler yoktur. Bölümler arasındaki tek bağlantı önemli kahramanların varlığının roman boyunca sürekli olmasıdır. Bu yapıtta, özel günlük metodu dışında mektup yöntemi de kullanılır. Zaman zaman birinden diğerine geçer. Okuyucu zamanda ve olay örgüsünde her hangi bir şeye hazırlanmadan, aniden başka bir konuya ya da zamana geçilir.

İster insanlar, isterse din, ya da yerel renkler olsun, yazar okuyucuyu minarelerin ve kubbelerin hakim olduğu büyüleyici başkentini keşfine ortak eder. İstanbul'daki gezinti Loti için sadece mevsimlerin ve saatlerin değiştirdiği bir manzara yığını değildir. Aslında, bu romanda betimlenen öğeler, Loti'nin egzotik aşkının dekorunu oluşturur. Yazarın hareket noktası bir düşünce üzerinde yoğunlaşır: Eski Türkiye'nin geleneklerini temsil eden ve bu topluma ait olan genç bir kadının imajıyla İstanbul'u kişiselleştirmektir.

Aziyadé, doğunun batı dünyasında uyandırdığı en önemli gizemlerden biri olan ve merak kaynağı olan harem de yaşar. Loti'de haremde bir takım sırlarını bu kadın aracılığıyla çözmeye ve kavramaya çalışır. Bu yapıtta, Aziyadé eski Türk kadını temsil eder. Loti Türkler gibi yaşamının bütün olanaklarını kendine sunar. Türkçe öğrenir, Türkler gibi giyinir Avrupalılaştırmanın dışında kalmış, yerel renklerini hala koruyan bir mahallede oturur.

Yazar giysiye önemli bir görev yükler ve iki açıdan bu giysiyi sever. Anlatıda Arif Efendi ismini kullanması da tekdüzeliği kırmak içindir. Loti Türk olmayı ister. Ancak, yavaş yavaş Türkleşir. Aradığı mutluluğu İstanbul'da bulur. Halktan biri gibi yaşar. İstanbul sokaklarında tespah elinde gezinir, kahvehanelerde yaşlılarla uzun saatler geçirir. İstanbul ve şarktaki huzurun neyi temsil ettiğini anlar. Avrupa medeniyetinin karmaşasından uzak Türkiye'nin ona sunmuş olduğu izlenim bu ülkeye bağlılığının temelinde vardır. Türkiye için değişmez sevgisi onu bir Türk dostu olmasında önemli bir etken olacaktır.

İstanbul'a yerleştikten sonra, bu şehre hayran kalır. Loti ilk zamanlar kendisine çok ilginç gelen Türk yaşamına dalar. Tek başına dolaşır. Gerçek İstanbul'un eski İstanbul olduğunu anlar. Eski İstanbul'da Eyüp mahallesinin huzurlu ortamı orada kalmasını sağlar. O dönemde yabancıların bu mahalleye girmeleri oldukça zordu. Bu mahallede hiç kimsenin onu aramaya gelmeyeceğini hissediyordu. Eski İstanbul'da Aziyadé ile oturma kararı aldıktan sonra, Aziyadé, kubbeler ve minareler arasında gizemli bir aşk oluşur. İstanbul'un manzarasının çekiciliği, minarelerin ve camilerin gri görüntüleri her şeyden daha fazla İstanbul'un

Müslüman atmosferi güçlü bir şekilde yazarın hayal gücü üzerinde etkili olur. Türkiye'den her ayrılıştta tekrar geri dönememekten korkar. 1880'de *Journal intime*'de oraya asla dönüp dönemeyeceğini soruyordu. 1887'de *Aziyadé*'nin anısı onu yeniden İstanbul'a getirir. Bu geliş de sevgilisinin ölüp ölmediğini kesin olarak doğrulamak içindir.

Her defasında bu gezgin yazar, bu şehirde ışığın durumuna göre değişen yeni bir izlenim hisseder. Roman boyunca, okuyucu her zaman uyanık tutulur. Yazarın Türkiye sevdasını ve geçirilen günleri sadece *Aziyadé*'nin varlığına bağlamak doğru değil. Loti sadece genç bir kadının bakışlarıyla büyülenmiş değil, 19. yüzyıl son çeyreğinde doğunun gizeminin Avrupa'yı oldukça ilgilendirdiğini unutmamak gerekir. Türkiye o zaman sadece bir doğu ülkesi olarak görülür. Loti bu Türkiye'yi çok sever. Mutluluğu, ona Türk yaşantısını derinliğine tanınmasına sağlayan genç müslüman kadınla daha da büyür. Loti, *Aziyadé* yle müslüman yaşantısını sürdürmek için büyük bir arzu hisseder.

Aziyadé'yi genel olarak değerlendirdikten sonra, şimdide bu yapıttaki metaforların incelenmesine geçebiliriz. Ama öncelikle, daha öncede belirttiğimiz gibi metafor nedir sorusuna bir yanıt bulmaya çalışalım.

2. Metafor (Eğretileme) Nedir?

Türkçe sözlükte (1988:721), metafor sözcüğünü bulamıyoruz, bunun yerine Arapça kökenli "istiare" sözcüğü kullanılmaktadır. Bu sözcüğün de anlamı da şu biçimde verilmektedir : "Ödünç, borç, ya da eğreti alma, bir şeyi anlatmak için ona benzetilen başka bir şeyin adını eğreti olarak kullanma, eğretileme. Bu adam hayatının son baharında sözcesinde sonbahar sözcüğü yaşlılığı anlatan bir istiaredir".

Berke Vardar'ın *Açıklamalı Dilbilim Terimleri Sözlüğü*'nde (1998: 93) metafor sözcüğü yerine *eğretileme* sözcüğünün kullanıldığını saptıyoruz. Eğretilemenin tanımını da aşağıdaki gibi yapılır: "Düz değişmeceye karşıt olarak, dizesel bağıntılar düzleminde, ortak anlam birimcikler kapsadıklarından aralarında eşdeğerlik ilişkisi kurulan anlamlı öğelerden birini öbürü yerine ve karşılaştırma yapılmasını sağlayan sözcükleri (örn. gibi) kaldırarak kullanma sonucu oluşan değişmedir." Örneğin *Yaşamın ilkbaharı* sözünde, gençlik çağını belirten *ilkbahar* eğretileme ürünüdür.

Metafor en önemli söylem figürlerinden biridir. Aristo'nun Poetikasında farklı adlandırma geçişlerini belirtiyordu. Metafor yunanca tanslatio'(transfer),

dan transfero (transfer etmek) gelir. Sadece düşüncede yapılan karşılaştırma gereğince, bir isimin özel anlamına uygun olan başka bir anlama taşınmasıdır. Metafor o halde sözdizimsel ve anlamsal bir dil olgusudur. Metafor olarak kullanılan bir sözcük, kendi anlamını yitirir. Sadece kendisiyle karşılaştırılan sözcüğün asıl anlamı arasında yapılan karşılaştırmayla ortaya çıkan yeni bir anlamdır. Dolayısıyla metafor, kendisiyle benzerlik ilişkisi olan bir şeyi belirtir. Benzerlik ilişkisi olan başka bir şeyin ismiyle belirtir. Kısaca, metafor'un kısaltılmış bir karşılaştırma olduğunu kolaylıkla söyleyebiliriz. Bu karşılaştırmada “*gibi*”nin yerini “*dır*” alır. Aşağıdaki örneklerle bu durumu açıklayabiliriz:

Aziyadé bir gül gibi güzel

Aziyadé bir güldür

Aziyadé buz gibidir

Bu üç sözcede de bir karşılaştırmaların olduğu açıktır. Fakat bu farklı bir karşılaştırmadır. Zira, örneğin son sözcede *Aziyadé* buzlaşacak türden bir şey değildir. Metaforun temelinde olan benzerlik ne ortak ölçüsü ne de ortak maddesi olan terimleri ilgilendirir. Zira, gerçekte *Aziyadé* ne buz, ne de buz gibidir. O halde metaforu nasıl anlarız? Tabii ki farklı terimler arasındaki ilişkiler benzerliğiyle anlarız. Eğer metafordaki *gibi*'yi kaldırırsak çok özgün bir sapağa elde ederiz. Benzerlik farklı terimler arasındaki bir karşılaştırmadır: *Bu kız bülbül gibi şarkı söylüyor*. Bu cümle *Bu kız tam bir bülbüldür* biçiminde kısaltılabilir. Benzeyen, ondan meydana gelen metafor gibi şiirin kaynağıdır. Zira, benzerliğini fark etmediğimiz varlıkları yakınlaştırır ve kesinliği daha sonra ortaya çıkacak olan bir şey yaratır. Eğer bu benzerlik, çok beklenmedik bir şeyse o zaman da alıcı verici arasında komik bir durum meydana gelir. Dolayısıyla da konuşan özne aktarmak istediği anlamı tam olarak iletemez. Kaldı ki alıcı tarafından konuşan öznenin iletisi de yanlış çözümlenebilir. Örneğin, *Afet gibi güzel bir kadın* denmez. Buna karşın, *Bu kadın tam bir afet* denilebilir. Zira, önceki sözcede, öncesel olarak *kadın/afet* anlambirimleri arasında anlamsal ve mantıksal bir ilişkiler yumağı kurulamamaktadır.

Bu kadın tam bir afet, sözcesinde *afet* sözcüğüyle anlatılmak istenen sapağa (*fr. figure*) şudur: Erkeğin aklını başından alan, hatta erkekte, depresyon, yıldırım ve şimşek gibi etkiler yaratan, kısaca erkeği hem zihnen hem de bedenen altüst eden güzelliğin açık ve öz bir biçimde dışa vurulmasıdır.

Aziyadé'den örnek vermek gerekirse:

(...) on tenait sa main dans l'eau froide en comprimant les lèvres de cette plaie; rien n'arrêtait ce sang, et Aziyadé, blanche comme une jeune fille morte,

s''était affaïssée en fermant les yeux. Il fallut ensuite congédier tous ces hommes et coucher l'enfant malade. Elle était pour l'instant froide **comme une statue de marbre**. (Aziyadé, ss. 179-180)

(Yaranın kenarlarını tutarak elini soğuk suya sokuyorduk, ama hiç bir şey bu kanı durdurmuyordu. Ve ölmüş bir genç kız gibi bembeyaz olan Aziyadé gözlerini kapatarak yığılıp kalmıştı. Daha sonra adamları göndermek ve hasta çocuğu yatırmak gerekti. Aziyadé o an bir mermer heykel gibi soğuktu.)

Burada **Bir mermer heykeli gibi soğuktu** sözcesinde cansız olan bir şey "**mermer**"canlı olan bir şeyle "**kadınla**" karşılaştırılıyor. İkisi arasında ortak bir benzerlik kuruluyor. Mermeri oluşturan amlambirimciklerden sadece iki tanesi (/soğukluk/ ve /katılık/) bu sözcenin öznesine yükleniyor. Aziyadé'den bu duruma ilişkin başka bir örnek daha verebiliriz :

j'ai perdu mon frère, je suis prévenu-affaire de temps, de quelques mois peut-être (...) Et tout s'effondre, et tout se brise. Le voilà, l'enfant chéri qui plonge **dans un abyme sans fond**,-l'abime des abymes! Il souffre il souffre, l'air lui manque, (...), mais il est sans force; ses yeux restent attachés au fond, à ses pieds, il ne relève plus sa tête, il ne peut plus. **Le prince des ténébres** le lui défend. (Aziyadé, ss. 69-70)

(Kardeşimi kaybettim, birkaç ay önceki bir olaydı. Ve her şey yok olur kırılır. İşte dipsiz bir uçuruma –uçurumların uçurumu-düşen en çok sevilen çocuk. Acılar içinde kıvranır,(...) nefesi kesilir, artık gücü kalmaz, gözleri tavana ve ayaklarının ucuna kilitlemiş bir biçimde artık kafasını kaldırmaz, hiç mecali yok. Karanlıklar prensi onu savunur.)

Yukarıdaki alıntıda ise, iki tane metaforik kullanım olduğunu saptıyoruz. Bunlardan birincisi, ölümün **dipsiz uçurumla** "**abyme sans fond**" ifade edilmesidir. Türkçe'de de öldü yerine, "Hakkın rahmetine kavuştu", "Dünyasını değiştirdi", "Hakka intikal etti" gibi ifadeler kullanılır, ama bunlar metaforik anlatım değildir, daha ziyade **öfemizmdir**. (**Öfemiz**: çok ağır ve şaşırtıcı bir şeyi yumuşatarak alıcı durumundaki özneyi şaşırtmayacak biçimdeki bir anlatım biçimidir.) İkinci metafor ise, şeytan yerine, karanlıklar prensi "Le prince des ténébres" denilmesidir.

Metaforun çeşitli araştırmacılara göre farklı biçimlerde ele alındığını ve tanımlandığını saptıyoruz. Örneğin metafor kısaltılmış bir benzerlik (brevior similitudo) olarak tanımlanır. Metafor, ifade edilmek istenen şeyle bir karşılaştırma sunacağından dolayı bu benzerlikten ayrılır. Oysaki metaforda bizzat söylenmek istenen şeyin kendisi yerine söylenir. Bu adam aslanlar gibi dövüştü dediğimiz zaman burada bir karşılaştırma söz konusudur. Bu adam bir aslandır dediğimizde

ise, şüphesiz bir metafor söz konusudur. İki tür metafor vardır: Görünürde olan metafor, öteki ise görünürde olmayan, yani görünmeyen metafordur.

Örneğin, *Bu adam şeytanın biridir*. Bu sözcüde *şeytan*, görünürde olan bir metafordur. Görünmeyen metafor ise şu biçimde oluşturulabilir: *Bu şeytan*. Bu sözcüde *şeytan/adam* arasında gizli bir karşılaştırma söz konusudur. Şeytan anlam birimini oluşturan anlambirimciklerden bir tanesi ya da bir kaç *adam*'ın gönderenine yüklenir.

Dolayısıyla da metafor bir düşünceyi başka bir düşüncenin göstergesiyle daha çarpıcı bir biçimde sunmaktır. Bu tanımda, birinci düşünce, ikinci düşünceyle herhangi bir benzerlik ya da uygunluk dışında, başka bir bağla bağlı olmadığını belirtmek gerekir. Buradaki benzerlik, az ya da çok kesin ve nesnel bir benzerliğe dayanır. Kısaca, daha önceden oluşturulmuş ilişkilere dayanır. Bu tür bir tanımlama metaforun klasik görüşe göre yapılan tanımıyla büyük bir benzerlik içerir. Şu örneği verebiliriz: *Bu adam tam bir tilkidir*. Bu sözcüde *bir tilkidir* predikasıyla dile getirilen düşünce adamın gönderenine atfedilmektedir. Burada konuşan öznenin *adam*'ın gönderenine atfettiği anlam birimcik *kurnazlıktır*.

Anlambilimci Robert Martin ise, klasik olarak metaforu, ilgili iki anlam arasındaki benzerliğin varlığıyla tanımlar. Başka bir deyişle, iki anlam birimi arasındaki anlamsal iç içe (fr: *intersection sémantique*) geçmedir. Aşağıdaki örnekleri verebiliriz:

İnsan bir kamıştır. Doğanın en zayıf kamışı, ama düşünen bir kamıştır.
(Pascal)

İnsanoğlu aslında korkunç ve vahşi bir hayvandır. Biz onu sadece toplumsallaşmış ve uysallaşmış olarak biliriz, zira bunu da medeniyet olarak adlandırırız. (Arthur Schopenhauer)

Bir gül ağacının gülleri taşıdığı gibi, insanda düşünceleri taşıyan bir bitkidir. (Fabre d'Olivet)

O halde metafor ortak bir anlam birimciğin ortaya çıkartılması değildir. Ama ortak anlam birimlerin bulunması olanağıdır. Başka bir deyişle, metafor anlamsal öğeler bulmaya ve buldurmaya yarar. Örneğin konuşan özne, *Aziyadé bir güldür* dediği zaman predikayla özneyi ilişkilendirir. Anlam düzeyinde predika (*bir güldür*) tarafından dile getirilen düşüncenin özneye yüklenmesidir. Oysaki

Bir güldür, predikası “Aziyadé” sözcüğüyle belirtilen öznenin göndergesiyle hiç de uyuşmayan bir anlamsal içeriğe sahiptir. Zira, *Aziyadé* doğada yetişen bir bitki değildir. Alıcı bu sözceyi saçma bir sözce olarak değerlendirebilir. Ancak, belirginlik kuralına göre, her türlü açık iletişim eylemi kendisinin en yüksek doğruluğunun sanısını ilettiğinden dolayı, alıcı optimal olarak doğru olan bu sözceyi az çok kavrar ve kendisine göre tatmin edici bir yorumlama bağlamı oluşturur. Böylece konuşan öznenin alıcısı, “*Aziyadé*” öznesinin gönderenine anlamsal olarak uygun düşebilecek bir yorum arayışına girer. Bu yorum sözcesel bağlama göre, değişiklik gösterir, *güzellik, zarıflık, incelik* özelliklerinden biri olabilir.

Bütün bunlar şu anlama gelir, bir sözcüğün belirli bir sözdizimsel yapıda dayandığı metaforik anlam, bu sözcüğün içinde yer aldığı dilbilgisel bağlamı tarafından dayatılan söz dizimsel bağlamın anlamı ve kendi anlam biriminden hareketle oluşturulan bir anlamdan başka bir şey değildir. O halde metaforik anlam, belirli bir sözcesel duruma bağlanan ve belli bir sözdizimsel bağlamda yer alan, en az iki sözcük birimden oluşan bir sentez anlamıdır diyebiliriz.

3. Metaforun işleyiş biçimi

Geleneksel retorik, metaforu bir değişmece (trope) olarak tanımlıyor. Bahsedilen bir şeye benzer bir şeyden eğreti alınan yabancı bir ismin özel bir ismin yerine konmasıdır. Örneğin *Pierre Loti tam bir cambazdır*. Bu durumda metafor bir sözcüğün başka bir sözcüğün yerini alması olarak görülür. Buda daha çok kısaltılmış bir karşılaştırmayla yapılır. Çağdaş anlambilimcilere göre bu değişmece iki açıdan ele alınabilir :

a. Metaforun söylemsel çerçevesi farklı anlamsal alanların iç içe girmesidir. Bu durumda, metafor içinde yer aldığı metnin izotopisine (hem içerik hem de anlatım düzleminde dil öğelerinin yinelenmesiyle oluşan uyum) aykırı olarak ortaya çıkar. Dolayısıyla metafor metonomiyle (burada her hangi bir benzetme söz konusu değildir, bütün kente oturanlar yerine, bütün kent, bir kadeh dolusu içmek yerine, bir kadeh içmek birer metonomidir) karşı karşıya gelir.

b. Metaforun değişme süreci, birbirine bağlı farklı alanlar arasında bir benzerlik kesişimi kurmaktan ibarettir. Bu kesişim, metaforik terimin anlamsal içeriğinde bir değişimi de kapsar. Örneğin *Pierre Loti tam bir tilkidir*. Bu sözcede “*kurnazlık*”, “*Pierre Loti*” ve “*tilki*” arasındaki ortak öğelerden biridir.

R. Searle (1982) metafor dolaylı bir dil eylemidir diyerek metaforun işleyişini iletişimin tamamına yayar. Konuşan özne, “a”, “b” dir diyerek *Komşum*

tilkinin biridir, “a”nın “c” olduğunu *Komşum çok uyanık ve kurnaz biridir muhatabına* iletmek ister. Burada bir noktayı belirtmek gerekir : *tilki/adam* anlambirimleri arasındaki benzerlik sadece iletinin alıcısının konuşan öznenin niyetini anlamasıyla ortaya çıkar. Başka bir deyişle, sözceleme durumunda oluşan bilgisel ve psikolojik bağlamdan bu metaforun anlamı ortaya çıkar.

Metafor, bazı bağlamlarda, iletişimin maksimum randımanını en az masrafla sağlamayı hedef alarak, sözcüklerin belirsiz kullanımına bir durum oluşturur. Yani çok az sözcükle, oldukça zengin bir yorumlama olanağı sunabilir. Bu bakış açısına göre, *Komşum tilkinin biridir* sözcüsü, “*çok kurnazlığı*” konuşan öznenin, alıcısına aktarmak için kullanabileceği en kesin en açık ve en kestirme yollardan biridir. Bu tür bir sözce çarpıcı olduğundan dolayı alıcının belleğinde kalma olasılığı da yüksektir ve alıcıyı etkiler. Bu duruma *Aziyadé*’den bir örnek verebiliriz :

Singulier garçon, gai comme un oiseau, ne sait pas lire et passe sa vie à cheval. Le coeur ouvert comme la main: la moitié de son revenu est distribuée aux vieilles mendiants des rues. Deux chevaux qu’il loue au public composent tout son avoir. (*Aziyadé*, s. 83)

(Bir kuş gibi neşeli acayip çocuk okumayı bilmez ve yaşamını at üstünde geçirir. Kalbi eli gibi açıktır: gelirinin yarısını yaşlı sokak dilencilerine dağıtır. Bütün serveti de herkesten kiraladığı iki attan ibarettir)

Yukarıdaki alıntıda, Pierre Loti, *Kalbi de eli gibi* açıktı derken, romandaki kahramanın temiz yürekli olduğunu, içinde kötü düşünceler taşımadığını, özü ve sözü bir olduğunu, zengin biri olmamasına rağmen, (Bütün mal varlığı kiraladığı iki attan ibarettir) dilencilere yardım ettiğini, öte taraftan “*bir kuş kadar neşeli*” olduğunu söylemekle de kedersiz olduğunu, yaşamayı kendisine sorun etmediğini, yaşamın zorlukları karşısında hep neşeli kaldığını dile getirir. Yazar bu duruma benzer başka bir metaforu da bu romanın başında kullandığını saptıyoruz:

Tu cours tu vogues, tu changes, tu te poses... te voilà parti comme un petit oiseau sur lequel jamais on ne peut mettre la main. Pauvre cher petit oiseau, capricieux, blasé, battu des vents, joue des mirages, qui n’a pas vu encore où il fallait qu’il reposât sa tête fatiguée, son aile frémissante. (*Aziyadé*, s. 43)

(Koşuyorsun, su üzerinde dolaşıyorsun, değişiyorsun, konuyorsun, asla yakalayamadığımız bir kuş gibi işte çekip gittin. Karpisli, bıkkın, rüzgâra karşı kanat çırpın, boş kuruntularla oyalanan, başını ve titreyen kanadını nereden dinlendirmesi gerektiği yeri hala göremeyen zavallı küçük kuş)

Bu bölüm, Pierre Loti'nin kız kardeşinin kendisine yazdığı bir mektubun girişidir, burada kız kardeşi, Loti'yi çok gezdiği için bir kuşa benzetmektedir. Yorgun kafasını nerede dinlendirmesi gerektiğini hâlâ bilmeyen kaprisli, zavallı, bıkkın rüzgârda kanat çırpın bir küçük kuşa benzetmektedir. Dolayısıyla buradaki kuş sözcüğü bir eğretilemedir. Ama bu eğretilemenin açık bir eğretileme olduğunu söylemek gerekir.

4. Metafor söylemde ne gibi işlevler üstlenir ?

Metafor söylemde genel olarak üç işlev yüklenir:

- Metaforun estetik işlevi
- Metaforun bilisel işlevi
- Metaforun ikna edici işlevi

4.1. Metaforun estetik işlevi:

Geleneksel retoriğe ve birçok biçembilimciye göre metafor söylemin çok parlak bir süsleyicisidir. Metaforun estetikliği onun hayal gücünden ve ve somutlaştırma etkilerinden ortaya çıkar. Bu durumda metafor açıklanması son derece zor bir izlenime somut bir biçim kazandırır ve onu en açık bir biçimde sunma yada aktarma olanağı sağlar. Metaforun estetik özelliğinin özellikle şiir, roman, ve hikaye gibi yazınsal metinleri daha çok ilgilendirdiğini burada belirtmek yerinde olur kanısındayız.

Chère petite Aziyadé ! elle avait dépensé sa logique et ses larmes pour me retenir à İstanbul ; l'instant prévu de mon départ passait comme un nuage noir sur son bonheur. Tu es mon Dieu, mon frère, mon ami, mon amant ; et quand tu seras parti, ce sera fini Aziyadé, ses yeux seront fermés, Aziyadé sera morte. (Aziyadé, s. 85)

Burada Aziyadé sevdiği insana, yani Loti'ye karşı duyduğu sevgisini etkili bir biçimde dile getirmek istiyor ve bu sevgiyi "sen benim tanrısın" *Tu es mon Dieu* ifade ediyor. Bunu söylerken adêta ona tapıyor. Bu anlatılması zor bir duygudur. Bundan dolayı Pierre Loti, bu aşkı en iyi biçimde okuyucuya anlatmak için eğretilmeye başvuruyor. Pierre Loti'nin İstanbul'dan ayrılış anı Aziyadé'nin mutluluğu üzerine karabulut *un nuage noir* gibi çöküyor. Yazar buradaki kederi en iyi biçimde anlatabilmek için bu yola başvuruyor.

4.2. Metaforun bilisel işlevi:

Metafor, çok bilinmeyen bir alanı bilinen bir alanla örneksime yoluyla dile getirmeye, ya da açıklamaya olanak tanıdığından keşfettirici bir güce sahip olduğunu kolaylıkla söyleyebiliriz. Metaforun bu bilisel işlevi ilk defa Aristo tarafından ortaya konmuştur.

Şair yaşlılığı “*ömrün sonbaharı*” ya da gençliği *ilkbaharı* olarak adlandırdığı zaman, bizi bilgilendirir. Kaldığı metaforun kavramsal gücü, eğitimsel, felsefi ve bilimsel söylem tipinde, üstelik günlük konuşmalarda da ortaya çıkar. Bu son duruma *Vakit, nakittir. Çocuklar, bir çiçektir* tümcelerini örnek verebiliriz.

4.3. Metaforun ikna edici işlevi:

Siyaset, ahlak, yargı ve medyayla ilgili söylemlerde, düşünceleri ispatlamak maksızın, empoze etmek amacıyla çok miktarda metafor kullandığını saptarız. Metaforun ikna edici gücü yoğun bir benzerlik ve değer yargısı sağlamasına bağlıdır. Kabul ettirilecek düşünceyle ilgili örneksime yoluyla kesin bir değer aktararak aklın dikkatliliğini bastırır. Metafor ne kadar öncesel bir anlaşmaya dayanırsa, o kadar çok kendiliğinden oluşur ve yönlendirici etkileri o kadar etkili olur. Aziyadé’de bu duruma uygun düşen bir örnek saptamıyoruz. Buna karşın şu örneği verebiliriz : Ekomiyle ilgili bir bağlamda söylenmiş Vatandaş limon değildir sözcüğü çok anlamlıdır. Limon sözcüğüyle, vatandaş’tan daha fazla vergi toplayamazsınız, ondan daha fazla özveride bulunmasını isteyemezsiniz, onun gelirini azaltamazsınız, vb. anlamlar aktarılmak istenir.

5. Sonuç

Metafor hakkında ne düşünülürse düşünülün, anlambirimlerin özel kullanımına karşılık geldiğini kolaylıkla söyleyebiliriz. Bu kullanımlar yeni anlam öğelerinin oluşmasına ve anlatımın zenginleşmesine, anlatılması zor düşüncelerin anlatılmasına olanak verir. Ayrıca, herhangi bir anlambirimin anlamsal olanaklarının neredeyse sonsuz bir biçimde genişletilmesine de fırsat verir.

Öte yandan, metaforla ilgili incelemelerde, betimleme anlambirim kuramına dayanırsa, metafor anlam birim kuramını geçersiz kılacak bir anlam olmadığı ortaya çıkar. Burada önemli olan bir sonuç ise, metafor oluşturma biçiminin bir kültürden başka kültüre değişiklik göstereceğidir. Örneğin, Fransız kültüründe, bir kadının güzelliğini ve cazibesini anlatmak için “*caneau*” sözcüğü kullanılmaktadır. *Cette femme est un caneau.* (Bu kadın çok güzel) Oysaki böyle bir tümce Türkçe’de söylenmez. *Bu kadın bir afettir* tümcesi de sözcüğü sözcüğüne

Fransızca'ya çevrildiğinde, söylemek istediğimizin tam tersi bir anlama gelir, başka bir deyişle “*Bu kadın çok çirkin*” demektir. Dolayısıyla da metaforun bir dilden başka dile değişiklik göstereceği sonucuna varırız. Bir dilde yaptığımız eğretilmeyi başka bir dilde aynı biçimde yapamayız.

Aziyadé'de üzerine yaptığımız ayrıntılı araştırmalar sonucunda çok fazla metaforun kullanılmadığını, buna karşın, karşılaştırmaların fazla olduğunu saptıyoruz. Bu durumun yazarın yazınsal bir kişiliğinin bulunmamasından ve bu romanın ilk yapıtı olmasından kaynaklanabilir. Sonuç olarak, bu tür bir inceleme Pierre Loti'nin *Aziyadé* adlı romanı üzerine yapılan ilk incelemedir.

Kaynakça:

- BerkeVardar, (1998), *Açıklamalı dilbilim terimleri sözlüğü*, Abc, Ankara.
- Christian Touratier, (2000), *La sémantique*, Armand Colin, Paris.
- D. Maingueneau, (1991), *L'énonciation en linguistique française*, Hachette, Paris.
- Jean Dubois, (sous la direction de) (1994), *Dictionnaire de linguistique et des sciences du langage*, Larousse, Paris.
- Jean Louis Chiss ve diğ. (1992), *Linguistique Française*, Hachette, Paris.
- Olivier Reboul, (2001), *Introduction à la rhétorique, théorie et pratique*, Puf, Paris.
- Patrick Charadeau, Dominique Maingueneau, (2002), *Dictionnaire d'analyse du discours*, Seuil, Paris.
- Pierre Loti, (1998), *Aziyadé*, Multilingual, İstanbul.
- Zeynel Kıran, Ayşe (Eziler) Kıran, (2002), *Dilbilime Giriş*, Seçkin, Ankara.

LES IDENTITÉS BLESSÉES : ONOMASTIQUE, MAL-ÊTRE ET QUÊTE DE SOI DANS LA LITTÉRATURE D'EXPRESSION FRANÇAISE

Hamid HOCINE, Brigitte MARIN*

ABSTRACT

This article aims at showing the impact of being given names, or being renamed in populations concerned by slavery and colonialism. It explores the way literature can help writers from francophone background to rebuild their lost identity while using the other language.

Key words: colonialism, identity, literature, name, writing

ÖZET

Bu makale, kölelik ve sömürgecilik çerçevesinde adlandırılma ve yeniden adlandırılma partiğinin köleleştirilen ve sömürgeleştirilen halklar üstündeki etkilerinin bir sunumunu amaçlamaktadır. Makalede edebiyatın, bu halklar arasından çıkmış ve Fransızca ile yazan sanatçıların, kaybettikleri kimliklerini tekrardan inşa etme sürecindeki öncül rolünü irdelemektedir.

Anahtar Kelimeler: sömürgecilik, kimlik, edebiyat, adlandırılma, yazın

* Dr. Hamid Hocine, Université Tizi-Ouzou. Dr. Brigitte Marin, Universités de Paris-Est Créteil et de Paris 8-Vincennes-Saint-Denis.

Introduction

Dans le cadre de cet article, nous analyserons la thématique identitaire pour montrer à travers l'écriture novatrice, transgressive et testimoniale d'auteurs d'expression française l'empreinte de la blessure du nom infligée par l'esclavage et le colonialisme français. Pour ce faire, nous nous appuyerons essentiellement sur l'œuvre d'Édouard Glissant, et convoquerons, en marge et en complément de ses ouvrages emblématiques, quelques textes issus d'auteurs du Maghreb, dont ceux de Mouloud Feraoun et Kateb Yacine.

S'essayer aujourd'hui à reconstituer l'origine de la blessure du nom oblige à revenir à l'acte premier de toute pratique coloniale, qui consiste à nommer ou renommer pour s'approprier, clôturer la chose nommée et exercer un pouvoir sur elle. Il s'agit non pas de nommer pour que les espaces, les lieux, les choses, les êtres et les espèces adviennent à l'existence, mais de nommer ou re-nommer au mépris des appellations indigènes, comme si tout était jusqu'alors voué à l'inexistence. Comment n'y pas voir le signe d'un ethnocentrisme et d'une prétention à détenir l'origine ?

Après avoir présenté les enjeux et les possibles dérives de la dénomination dans un tel contexte, nous mettrons au jour la manière dont la blessure onomastique s'exprime par l'écriture dans la littérature francophone des Antilles et du Maghreb. Nous mettrons ainsi en évidence le rôle de la quête identitaire dans – et malgré – l'usage de la langue de l'Autre.

L'enjeu de la nomination

Donner des noms aux personnes et aux lieux fut au cœur de l'entreprise coloniale et impériale : donner un nom signifiait exercer son autorité, ou s'en donner l'illusion, illusion que les administrateurs coloniaux cherchèrent à rendre réelle.

« Tout commence par la nomination. Le mépris de l'autre (c'est-à-dire la méconnaissance ou l'incompréhension de l'autre non assortie d'un souci et d'un effort de connaissance ou de compréhension) se manifeste dès les premiers contacts pré-coloniaux dans l'entreprise taxonomique (...) Ce mépris des appellations autochtones relève d'un mépris plus vaste pour les peuples ; les territoires et les habitants n'existaient pas avant l'arrivée des colonisateurs (puisque'ils n'avaient pas de nom, ou du moins puisque'on se comporte comme s'ils n'avaient pas de nom), et l'on nomme les lieux et les peuples comme bon

nous semble.¹ »

En France, l'avènement de l'État jacobin, centralisateur et unificateur a emporté les minorités linguistiques dans son système, ce qui a souvent conduit à leur élimination. Le paradoxe pour les pays créoles de la Caraïbe et pour les pays du Maghreb est que cet État, à l'origine des patronymes et des toponymes les plus anciens et les plus importants, s'applique à les transformer dans une logique de simple communication administrative – souvent la règle élémentaire de l'ordre alphabétique – le plus souvent par assimilation à un précédent reconnu et codifié dans la métropole.

Peu après l'abolition de l'esclavage français, en 1848, les affranchis des Antilles ont dû acquérir un état civil : ils n'avaient, auparavant, aucune identité fixe du point de vue de l'État. Il fallut donner un nom aux familles nouvellement affranchies, tâche dont s'acquittèrent des commis. La République faisait ainsi de la masse des esclaves des hommes libres et des citoyens français. Mais comment nommer ? Quels noms peuvent revendiquer les esclaves et leurs descendants ? Ceux donnés par les maîtres ? Ceux qu'ils se sont approprié ? Ou les anciens noms, les noms mythiques, ceux de l'origine africaine ? Ces questions, qui peuvent nous paraître secondaires, revêtent une importance capitale dans une littérature militante où l'écrivain se donne pour mission de redonner une Histoire à son peuple.

« Pourra-t-on jamais imaginer ce qu'aura signifié pour chacun de ces hommes, qui plus est adossé à toute la symbolique religieuse, matricielle et lignagère africaine, l'arrachement à sa terre-mère, la castration de son nom originel, le retrait et l'interdiction de son patronyme donc de sa paternité affective ou potentielle, la rupture et la négation de toute structure familiale [...] la péjoration de sa peau, la perte progressive et irrémédiable de sa langue.² »

Plus que d'apporter des réponses, nous aimerions soulever un certain nombre de questions relatives au nom en illustrant notre propos par différents exemples dont la majeure partie sera tirée du terrain maghrébin et plus spécifiquement antillais. Nous voudrions engager une réflexion plus approfondie sur les motivations

¹ Louis-Jean Calvet, *Linguistique et colonialisme*. Payot, Paris, 1979, p. 56-57.

² Philippe Chanson, *La blessure du nom. Une anthropologie d'une séquelle de l'esclavage aux Antilles-Guyane*. Collection « Anthropologie prospective ». Bruylant-Académia s.a. Louvain-La-Neuve B-1348, 2008, p.11.

de la nomination, dans le prolongement de celle d'Andrée Tabouret-Keller³ :

« L'enjeu de la nomination », pourquoi donner des noms ? Qui nomme ? Pour qui ? À qui ? Que fait-on quand on donne un nom à une personne, une communauté, un territoire, par le truchement de la langue ? « Comment t'appelles-tu ? » n'est identique ni égal à « comment t'appelle-t-on ? » « C'est au niveau de cette faille que, peut-être, gît tout ce passé colonial si mal fermé qu'à la moindre incartade hors des codes, il réapparaît plus vif que jamais⁴ ».

Un pouvoir démiurgique

À la manière des « découvreurs » reprenant le geste démiurgique, les négriers et plus tard les colons affublaient en guise de renomination, leurs esclaves d'un simple prénom de substitution. De « têtes de nègres » anonymes, comptabilisées sur les registres des bateaux négriers, les captifs se voyaient en effet attribuer, dès leur vente, un prénom de baptême quasi matriculaire faisant office de nom. Un prénom-nom donc, ou « non-nom », emprunté le plus souvent aux listings bibliques ou au calendrier des Saints. La justification de la renomination « chrétienne » sous couvert d'une pratique rapide du baptême certes politiquement codifié⁵, a servi avant tout de caution morale et théologique à l'esclavage.

Cette nomination-renomination résulte d'une construction sociale, d'une volonté d'homogénéisation notamment pour deux catégories de « donneurs de noms » : les institutions (Église, État, Justice, etc.) et les linguistes, et par là-même la langue, alors même qu'elle est pratiquée de manière totalement hétérogène et variée par les locuteurs en fonction des situations. Le nom, porteur d'identité a été imposé, autoritairement, d'abord en Europe, puis arbitrairement pendant l'expansion coloniale, par cette même Europe dominatrice qui allait régenter l'univers colonisé à travers le prisme de sa « mission civilisatrice » en octroyant des noms aux « bons sauvages ».

³ Andrée Tabouret-Keller, *À l'inverse de la clarté, l'obscurité des langages. Le concept de clarté dans les langues et particulièrement en français*, *Revue de l'Institut de Sociologie* (Université Libre de Bruxelles), 1989, n°1-2, p. 19-29.

⁴ Francis Afférgan, *Anthropologie à la Martinique*, Paris, Presses de la fondation des sciences politiques, 1983, p.13.

⁵ Art. 2 du *Code noir* de 1685 édité sous Louis XIV et censé régir la vie des esclaves sur les plantations : « Tous les esclaves qui seront dans nos îles seront baptisés et instruits dans la Religion Catholique, Apostolique et Romaine. » In Philippe Chanson, *La blessure du nom. Une anthropologie d'une séquelle de l'esclavage aux Antilles-Guyane*. Collection « Anthropologie prospective ». Bruylant-Académia s.a. Louvain-La-Neuve B-1348, 2008, p.49.

De la disqualification à l'exercice du contrôle

En Europe les registres paroissiaux, qui donnèrent naissance à l'État civil, furent généralisés au XVI^e siècle, avant d'être remis en 1792 aux municipalités. Mais l'émergence de l'identité « ne résulte initialement de rien d'autre que d'un effort administratif pour réguler la nouvelle société », affirme Jean-Paul Kaufmann. L'État naissant veut connaître ses administrés, les mesurer, les compter. En fait, les premiers papiers d'identité furent donnés à ceux dont on voulait surveiller les mouvements, d'abord les miséreux ou les paysans en rupture et ensuite les ouvriers au XVIII^e siècle, puis les nomades, les Gitans et autres « Romanichels » en 1912. La carte d'identité pour tous – enfin presque – est née sous le régime de Vichy. Il s'agit de distinguer les « vrais Français », des Juifs, qui ont droit à un document spécial et à l'ignominie du port de l'étoile jaune à partir de 1941, synonyme de déportation et d'extermination dans les camps nazis. Jean-Paul Kaufmann souligne que :

« Un des paradoxes de l'identité et du pouvoir de nommer était déjà tout entier dans ces débuts : en trompant sur le réel, en filtrant de façon sélective sa propre vérité, elle devient un mensonge nécessaire, pour régenter une société au nom de l'idéologie dominante du moment⁶ ».

Comme pour toute autre catégorie, Amselle l'évoque pour les groupes et la notion d'ethnie : « nommer c'est construire le groupe⁷ ». Donner un nom résulte d'un processus constructiviste : c'est faire exister une réalité qui ne l'était pas auparavant, c'est homogénéiser, clôturer un ensemble de réseaux ou d'éléments à l'origine en relation les uns aux autres de manière hétérogène. C'est donc le rapport à l'Autre – ou à soi en fonction de l'Autre – qui est en jeu sous des formes imaginaires, fantasmées, idéologisées, etc. Mostefa Lacheraf décrit cette dénomination arbitraire du nom en Kabylie :

« Lors de l'établissement de l'État-civil en 1891, pour mieux surveiller les populations du Djurdjura, peser sur elles et sanctionner et réprimer quand il le fallait les délits et les actes de résistance en appliquant aussi la fameuse responsabilité collective dont toute l'Algérie algérienne a souffert impitoyablement sous le colonialisme, les autorités françaises instituèrent un système en vertu duquel tous les habitants de tel village devaient adopter des noms patronym-

⁶ Jean-Paul Kaufman, *L'invention de soi*, Armand Colin, Paris, 2004.

⁷ Jean-Loup Amselle, Préface à *Logiques métisses*, Payot, Paris, 1999.

iques commençant par la lettre A, ceux du village voisin ayant des noms pour initiale le B et ainsi de suite : C-D-E-FG-H-I, jusqu'à la lettre Z. Il suffisait à la gendarmerie ou à la commune mixte coloniale d'avoir un nom suspect commençant par l'une de ces lettres alphabétiques pour qu'aussitôt soit identifié le village de la personne arrêtée et que joue, selon le cas, la peine individuelle ou la terrible responsabilité collective concernant les « délits » forestiers, de pacage ou d'atteinte non prouvée aux biens des colons.

Cependant, les patronymes imposés à ces personnes n'étaient pas seulement bizarres, drôles comme tous les sobriquets paysans, mais odieux, obscènes, injurieux, marqués au coin de l'offense dépréciative et de l'humiliation. Quelques-uns de ces noms de famille que l'État-civil a ensuite accepté de changer à la demande de leurs malheureux titulaires sont très significatifs de ce mépris : Tahâne (péripatéticien(ne), Farkh (poussin), Khrà, Kharia, (mots de Cambronne), Lafrik (l'Afrique) Zoubia (dépotoir) Hmàr el Bayle (âne public), Ed-dàb (âne), Zellouf (sale faciès), Khanfouss (cancrelat), Spahi, Kebboul (bâtard), Satan, etc., qui sont de la même veine⁸ ».

S'y ajoute souvent la dimension de la dérision. Une partie des patronymes reçus sont jugés, alors et aujourd'hui, ridicules : Négrobar, Dément, Comestible, Trouabal, Labique, Zéro, Malcoussu, Leunuque, Crétinoir, Rebus, Betacorne, Dubrouillon⁹ ... L'entrée dans la citoyenneté devient ainsi le signe héréditaire de la servilité et de l'infâmie.

La connotation de ces termes est révélatrice de cette hiérarchisation perpétuelle entre les noms et les identités, inscrites dans la langue elle-même. L'écriture devient, dans les discours, un phénomène constitutif de la langue alors qu'elle ne résulte que d'une intervention humaine sur les noms, un constructivisme de plus. On assiste à une vision essentialiste de l'acte de nommer (un nom = une identité, un nom = un territoire, un nom = une nation, une nation = une communauté voire une « ethnie », arbitrairement nommés et soudés par une langue, outil linguistique de référence) alors même que les identités sont en perpétuelle négociation et que les pratiques ne cessent de varier et d'évoluer.

⁸ Mostefa Lacheraf, *Des noms et des lieux. Mémoires d'une Algérie oubliée*. Casbah Éditions, Alger, 1998, p. 170-171.

⁹ Philippe Chanson, *La blessure du nom. Une anthropologie d'une séquelle de l'esclavage aux Antilles-Guyane*. Collection « Anthropologie prospective ». Bruylant-Académia s.a. Louvain-La-Neuve B-1348, 2008, p. 29.

Le cri¹⁰ à travers l'écrit glissantien

Dans l'œuvre d'Édouard Glissant, l'écrit, relais du « cri », habite les Antilles dès les débuts de la colonisation. L'interrogation en langue créole, « *Ki non yo ka kriyé'w ?* », (Comment t'appelles-tu ?), est connotée de fortes réminiscences africaines puisqu'en fon (Bénin, Togo), comme en créole, on parle littéralement du « Cri du nom » lorsqu'on se nomme. *Kryé* est aussi le terme employé en terre créole pour annoncer le nom secret. De même en hébreu *qârâ' shêm* (appeler d'un nom, nommer), signifie littéralement « crier le nom ». En arabe dialectal, l'interrogation : (Comment t'appelles-tu ?) est rendue par l'expression *Kif se-mek Allah ?* (Comment Dieu T'a-t-Il prénommé ? Nommer a donc cette valeur mystico théologique pour que les êtres adviennent à l'existence.

Pour l'auteur antillais « tout mot est mot » : le mot écrit appartient à tous, il n'est ni sacré, ni propriété de celui qui tient le « Registre¹¹ ». L'esclave ou le colonisé peut en faire son bien comme le maître. Dès lors, l'écrivain peut s'inscrire dans la filiation de cet écrit qui justifiera sa propre position, légitimant une écriture et une onomastique qui ne sont pas seulement le propre des maîtres. Une telle stratégie ouvre un horizon de liberté créatrice pour l'écrivain.

Dans cette poétique, le bateau négrier fait figure de matrice. La *barque*¹² est un ventre à couleur de gouffre où se perd le désir d'un impossible avant. Dans la mythologie grecque, le passeur des Enfers est chargé de mener sur sa barque à travers l'Achéron les âmes des défunts [symbolisés par les esclaves] jusqu'au royaume d'Hadès [la plantation]. Le propriétaire de la plantation serait l'incarnation de Cerbère – chien monstrueux à trois têtes, gardien des Enfers –, qui en interdit l'entrée aux vivants, et empêche les morts d'en sortir. Cette absence de mémoire africaine serait le fait du Léthé, ce fleuve des Enfers, du monde chtonien, dont les eaux apportaient l'oubli aux âmes des morts. L'esclave ayant perdu tout lien avec la terre africaine va se reconstruire, faire preuve de résilience¹³ (Cyrulnik, 1999) en cohérence avec les personnages littéraires antillais qui ont su surmonter le trauma psychologique de la déportation et de la traite négrière.

Ce qui *fut*, avant l'embarquement à Gorée, avant qu'à l'horizon ne dis-

¹⁰ Édouard Glissant, *Traité du Tout-Monde*, Gallimard, Paris, 1997, p. 14.

¹¹ Allusion au carnet de bord des capitaines des bateaux négriers et au registre d'état-civil.

¹² Bateau du négrier qui peut être comparé à Charon.

¹³ Boris Cyrulnik, *Un merveilleux malheur*, Odile Jacob, Paris, 1999.

paraisse la côte africaine, est perdu pour tous, irrémédiablement. Ce qui manque aux peuples de la Caraïbe relève d'abord un substrat mythique, sur lequel les communautés antillaises, en quête d'elles-mêmes, pourraient asseoir – symboliquement – leur légitimité dans l'espace-temps du Nouveau monde. Le *fiat* de l'écrivain entre en jeu. Il sait combien manque aux Antillais la figure tutélaire d'un ancêtre fondateur. Il invente donc ce héros mythique, désigné, tour à tour, dans l'œuvre, par les patronymes de Longoué – le marron primordial du *Quatrième siècle* – d'Odonou ou d'Aha dans *La case du commandeur*, ou encore par l'expression « le Négateur » dans *Malemort*¹⁴.

Ce « marron de la première heure », qui sut se soustraire à l'autorité du Planteur dès son débarquement sur la terre nouvelle, est une incarnation de la figure rêvée du Patriarche : un fondateur de lignées qui a refusé l'imposition des sobriquets du Blanc. Il est celui qui aurait dû permettre à l'Antillais de retracer sa filiation identitaire, d'en récupérer la maîtrise, dont il a été spolié par le Planteur, le Blanc, institué à la période servile, seigneur et maître de toute descendance engendrée sur ses terres.

La blessure du nom est significative aussi bien chez Malcom X et Alex Haley qui rejettent cette imposition arbitraire du patronyme. Alex Haley dans *Roots*, récit romancé de l'histoire de sa famille depuis ses origines en Afrique jusqu'à nos jours, donne la parole à Kunta Kinté, le personnage principal. Mandingue, il a été capturé et transporté à Annapolis puis vendu à un planteur à Spotsylvania County en Virginie. Le roman de Haley commence à la naissance de Kunta, dans la Gambie de l'Ouest africain en 1750. Kunta est le premier de quatre enfants du guerrier mandingue Omoro. En 1767, le jeune guerrier, attaqué par deux Blancs et deux Noirs qui le cernent et le capturent, se retrouve bâillonné, ligoté et prisonnier des hommes blancs. Haley décrit la manière dont ils l'humilient et le marquent au fer rouge avant de l'embarquer dans un bateau négrier pour l'Amérique. Des 140 Africains, Kunta est l'un des 98 qui survécurent à la traversée. À son arrivée à Maryland il est vendu à un planteur qui le renomme « Toby ». La suite du roman décrit les souffrances de sa descendance en Amérique et ses espoirs de liberté déçus.

De l'imposition du nom à la béance identitaire

Malcolm X (19 mai 1925-21 février 1965), né Malcolm Little, également

¹⁴ Édouard Glissant, *Malemort*, Seuil, Paris, 1981.

connu sous le nom de El-Hajj Malek El-Shabazz (ال شهاباز مالاك), est un prêcheur afro-américain, orateur et militant des droits de l'homme. Aux yeux de ses admirateurs, il est un défenseur courageux des droits afro-américains ayant mis en accusation les États-Unis pour la ségrégation raciale envers la communauté noire. Il change son nom de famille pour « X ». Malcolm expliqua que ce nom représentait le rejet de son « nom d'esclave » en l'absence de son véritable nom d'origine africaine. Dans l'Amérique esclavagiste d'avant 1863, le maître imposait à ses esclaves un nom afin de les « marquer » comme ses choses. Le « X » représente également la marque appliquée sur le bras de certains esclaves et l'inconnue mathématique, qui symbolise l'inconnue du nom d'origine. Cette vision a conduit de nombreux membres de Nation of Islam à changer leur nom pour « X », comme sa future épouse, Betty X, ou à prendre des noms musulmans, supposés plus authentiques.

La littérature antillaise est aussi riche d'exemples de l'arbitraire de l'imposition du nom aux familles d'esclaves des plantations nouvellement affranchies. La république française faisait ainsi de la masse des esclaves des hommes libres et des citoyens français. Comme les commis ou les secrétaires de la république française, les écrivains de cette région du monde s'attachèrent, et s'attachent encore, avec le plus grand soin à nommer, à baptiser. C'est bien sûr, le travail de tous les écrivains. Mais nommer revêt aux Antilles une importance particulière. Des pans entiers de l'histoire des Noirs sont longtemps restés dans l'ombre parce que l'Histoire officielle qui fut longtemps celle des Blancs occulta la résistance des Noirs à l'esclavage.

L'importance du marronnage¹⁵, et du mulâtre¹⁶ est passée sous silence. Simultanément, l'Histoire officielle essaie de donner bonne conscience aux Blancs métropolitains en leur expliquant qu'ils firent aux populations asservies le cadeau de l'abolition. Nommer, pour les écrivains antillais, c'est d'abord faire exister, tirer de l'ombre ceux que la traite a humiliés. Si l'esclavage est l'une des formes les plus extrêmes, et les plus révélatrices de la relation de domination, le travail sur le nom qui s'y pratique a valeur exemplaire parce que le marquage par le nom en fut une pratique constitutive. Pour Édouard Glissant, à la différence

¹⁵ Mot des Antilles, de l'espagnol *cimarrón*. Se disait d'un esclave noir fugitif, dans l'Amérique coloniale.

¹⁶ Dans son *Histoire générale des Isles* (1654), le père Du Tertre, explique ainsi l'étymologie du mot mulâtre : « Ces pauvres enfants sont engendrés d'un blanc et d'une noire, comme le mulet est produit de deux animaux de différente espèce ». Cité par Liliane Chauleau, *Histoire antillaise*, Éditions Desormeaux, Pointe à Pitre, 1973, p. 100.

de Frantz Fanon « le Noir n'a pas été agi¹⁷ », il a agi et a imposé l'abolition (cf. le combat de Toussaint Louverture¹⁸). Édouard Glissant minimise la lutte des philanthropes républicains et valorise l'action peu connue du peuple opprimé.

L'écriture ou l'identité retrouvée

Écrire un roman, c'est bien sûr raconter une histoire, mais c'est surtout, pour l'écrivain, participer au combat de la reconnaissance. Édouard Glissant raconte, dans son roman *Le Quatrième siècle*, la scène qui aurait pu être celle de la réparation, la scène où la République allait solennellement faire des esclaves des hommes libres en leur donnant un nom. Mais il brise l'image d'Épinal que les manuels d'histoire donnent de l'abolition. L'imagination leur faisant vite défaut, les deux fonctionnaires de l'État civil recourent aux patronymes les plus étonnants, évitant seulement les noms des Blancs de la colonie. Cette cérémonie grave, voulue par le législateur, est tournée en farce. Elle montre la difficulté pour le Blanc de considérer cette masse d'analphabètes comme des citoyens :

« Embastillés dans leur donjon de registres et de formulaires, sanglés dans leurs redingotes, les oreilles rouge-feu et le corps en rivière, ils dévisageaient la houle indistincte des faces noires devant eux. [...] Par moments ils se penchaient l'un vers l'autre, s'encourageaient à la farce, ou terrés derrière leurs papiers, s'excitaient à la colère¹⁹ ».

La farce va se dérouler jusqu'à la nuit :

- Moi tout seul, disait le suivant.

- Ni père, ni mère ?

- Non.

- Pas de femme ?

Le « suivant » ricanait.

¹⁷ Frantz Fanon, *Peau noire et masques blancs*, Seuil, Paris, 1952, p. 180.

¹⁸ Toussaint Louverture, François Dominique (1743-1803), général et homme politique haïtien, chef du mouvement d'indépendance de l'île. Fils d'esclaves, de son vrai nom François Dominique Toussaint, il organisa en 1791 un mouvement de révolte des Noirs contre les planteurs de Saint-Domingue et dut son surnom de Louverture aux brèches qu'il ouvrait parmi ses ennemis. Il se rallia en 1794 à la France révolutionnaire qui venait d'abolir l'esclavage et aida les Français à repousser l'invasion hispano-britannique, ce qui lui valut d'être nommé général en chef des armées de Saint-Domingue en 1795. Cinq ans plus tard, il proclama l'indépendance de l'île et s'en fit gouverneur général à vie. Cependant, en 1802, Napoléon I^{er} envoya des troupes pour rétablir le pouvoir français. Toussaint Louverture fut vaincu, capturé et accusé de conspiration.

¹⁹ Édouard Glissant, *Le Quatrième siècle*, L'imaginaire, Gallimard, 1964, p. 176-179.

- Famille Tousseul, un. Au suivant ! [...] »

L'aboyeur entreprit alors les célébrités antiques.

- Famille Cicéron...

- Famille Caton...

- Famille Léthé... [...]

L'Antiquité entière défilait, du moins celle qu'ils connaissaient par ouï-dire: de Romulus à Horace et Scipion. Quand ils eurent épuisé les prénoms, l'Antiquité, les phénomènes naturels (Zéphyr ou Alizé), et encore les noms que portaient les gens de leur pays, dans un coin de Bigorre ou du Poitou (c'était une bonne blague à faire aux voisins de là-bas, ils acceptèrent de questionner leurs clients, allant jusqu'à entériner des noms du cru : noms d'habitation ou de quartier. Il y eut ainsi des familles Plaisance ou Capote ou Lazaret. Quand l'impudence était trop visible, ils s'amusaient à inverser les noms, à les torturer pour au moins les éloigner de l'origine. De Senglis en résulta par exemple Glissant et de Courbaril, Barricou. De La Roche : Roché, Rachu, Réchon, Ruchot²⁰ ».

Dans la parodie et le ricanement, l'écrivain a glissé son nom pour marquer sa place dans la houle indistincte des faces noires. La scène décrite montre que l'idéal républicain a eu du mal à triompher du mépris et de la bêtise. 1848 ne fut pas, pour lui, le triomphe de la pensée, ce moment historique qui transporta d'enthousiasme les philanthropes, pas plus que ne le fut 1794, date de la première abolition en Guadeloupe.

D'un paradoxe à l'autre

L'acte administratif de 1848 fut une humiliation supplémentaire infligée par le pouvoir blanc. Le nom donné et enregistré fait le citoyen, certes, mais un citoyen marqué dès l'origine par la stigmatisation et la dérision. Ce nom donné n'affranchit pas comme on pouvait l'espérer, mais aliène d'une manière plus subtile et plus durable. Et pourtant recevoir un nom, même dans les conditions décrites, était important pour les esclaves. Les propriétaires békés²¹ ne voyaient pas la formalité sans conséquences :

« Celui qui porte un nom est comme celui qui apprend à lire : s'il n'oublie pas le nom, l'histoire réelle du nom, et s'il ne désapprend pas de lire, il se hausse. Il se met à connaître une mère, un père, des enfants : il apprend à vouloir les défendre. Il quitte le trou béant des jours et des nuits, il entre dans le temps qui

²⁰ *Ibidem.*

²¹ Créole martiniquais ou guadeloupéen descendant d'immigrés blancs.

lui réfléchit un passé, le force vers un futur²² ».

Dans ces quelques phrases est résumée toute l'importance de l'acte de nommer. L'auteur n'est pas dupe des raisons qui ont poussé les Blancs à décréter l'abolition, il est lucide sur la parodie, mais il montre la chance ainsi donnée aux Noirs : prétendre à une Histoire et à un futur. Un seul parmi les Noirs, dans ce roman, va imposer son nom aux deux commis, c'est Longoué, le marron : « Longoué fait partie de ces nègres d'en haut, ceux des mornes, qui choisissent leurs noms²³ ». Exemplaires, ces personnages marquent ainsi leur indépendance vis-à-vis des Blancs. Ils n'attendent pas d'eux leur identité. Ils la forgent et le nom qu'ils ont choisi deviendra, pour reprendre l'heureuse expression d'Aimé Césaire, le « nom de vérité ».

L'émission « Libre court », diffusée sur la chaîne France 3, le 07.02.2005, librement inspirée de ce roman, montre avec la force du rendu de l'image, deux officiers d'État civil de la république, dépêchés de Nantes – jadis plaque tournante de la traite des noirs – chargés de « nommer », de donner des patronymes aux esclaves fraîchement propulsés au rang de citoyens.

S'en suivent des scènes ubuesques où les Antillais sont affublés d'un florilège de sobriquets censés tirer une cohorte d'esclaves de l'anonymat de la plantation, au nom du triptyque de la République «Liberté – Égalité - Fraternité ».

Dès les premières pages du Quatrième siècle est glosée cette action de nommer, qui constitue le thème central du livre. Le narrateur, papa Longoué, comme le romancier dont il est un des avatars, évoque les patronymes et les prénoms de ceux dont il va conter l'histoire. Le patronyme inscrit un groupe d'individus dans une lignée et le sauve de l'éphémère. Le prénom, lui, s'attache à l'individu dont il marque les caractéristiques. Les noms et les prénoms de romans sont en général chargés de signification. Ne devant rien au hasard, ils concentrent les intentions de l'écrivain et sont à les interpréter comme des signes puissants adressés au lecteur.

« Et papa Longoué riait doucement, car il pensait à ces Longoué depuis le premier qui avaient tous laissé des noms par quoi ils se distingueraient entre eux. Par exemple : Liberté, le second fils de l'ancêtre, ainsi prénommé parce que son père avait refusé de croupir en esclavage sur la propriété l'Acajou.²⁴ »

²² Édouard Glissant, *Le Quatrième siècle*, L'imaginaire, Gallimard, 1964, p. 180.

²³ *Ibidem*, p. 177-178.

²⁴ *Ibidem*, p. 17.

Par l'exemple extraordinaire des Longoué, le roman met en lumière ce que l'Histoire officielle occulte. Les Noirs n'ont pas tous accepté l'humiliation, beaucoup se sont révoltés. Le romancier réécrit l'Histoire et propose, même si les familles comme les Longoué ne furent pas les plus nombreuses, une image de dignité qui impose le respect. Nommer, pour les écrivains antillais, c'est d'abord faire exister, tirer de l'ombre ceux que la traite a humiliés :

« Nous couvons en nous l'instinct de l'illégitime, qui est aux Antilles ici une dérivée de la famille étendue à l'Africaine, instinct refoulé par toutes sortes de régulations officielles...²⁵ ».

Le personnage de Mathieu Béluse dans *Le Quatrième Siècle* tient son nom de la fonction qui lui a été dévolue « pour le bel usage » (p.166). Il représente pour Marie-Nathalie, la femme du propriétaire de l'Habitation l'Acajou, le géniteur qui devrait lui permettre de peupler la plantation. Quant à son propre patronyme Édouard Glissant en donne l'origine :

« J'ai supposé naguère que le nom de Glissant, sans doute octroyé comme la plupart des patronymes antillais, était l'envers insolent d'un nom de colon, Senglis par conséquent. L'envers des noms signifie²⁶ ».

Si dans *Le fils du pauvre* de Mouloud Feraoun, le nom du narrateur, Menrad Fouroulou, est une anagramme de l'auteur, le nom d'Édouard Glissant confine au palindrome. Dans *le Traité du Tout-Monde*, le fragment intitulé « Le nom de Mathieu » donne un exemple de nomadisme identitaire avec l'usage que l'écrivain fait des noms :

« Ces noms que j'habite s'organisent en archipels. Ils hésitent aux bords de je ne sais quelle densité, qui est peut-être une cassure, ils rusent avec n'importe quelle interpellation qu'infiniment, ils dérivent et se rencontrent sans que j'y pense [sans] conscience de ce long charroi où [le] nom a erré²⁷ ».

La période des années 20 à 50 est celle du mimétisme et d'une acculturation, où s'accroît le malaise. En revanche, de 1950 aux premières années de la guerre de 1954-1955 des écrivains vont se poser de plus en plus la question du « Qui suis-je ? », « Qui sommes-nous ?²⁸ »

²⁵ Édouard Glissant, *Traité du Tout-Monde*, Gallimard, Paris, 1997, p. 78.

²⁶ *Ibidem*, p. 78

²⁷ *Ibidem*, p. 77.

²⁸ Jean Dejeux, *La littérature maghrébine d'expression française*, PUF, Paris, 1992. p.35.

La quête et le recouvrement de l'identité par l'écriture

Dans les années 50, décrire comme Mouloud Feraoun à des lecteurs français la vie quotidienne en Kabylie pouvait servir la cause de l'Algérie devant l'opinion publique internationale qui ne s'émeut guère de ce qu'elle ne connaît pas. Prouver aux autres qu'on existait était une manière de battre en brèche la répression, la négation coloniales. C'est le projet même de Feraoun : maîtriser assez le « bien dire » de l'Autre pour le retourner contre lui, pour lui prouver aussi qu'on existe.

Ainsi s'élaborent, à partir de et dans la langue française, des stratégies de détour, de contestation et de création. Ces langages se veulent stratégies de sortie de la langue-empreinte²⁹ qui est aussi emprise ; ils disent la résistance et la ruse, nées « d'un refus inconscient du processus d'assimilation³⁰ ».

Derrière ce thème se pose la question plus générale de l'écriture de l'Histoire, autrement dit de la compréhension du présent par la redécouverte du passé nié par l'historiographie officielle coloniale. C'est le passage et la gestation du projet littéraire des auteurs à travers la clé janussienne, symbole de l'outil, du vecteur linguistique représenté par la langue française. L'écrivain autochtone s'étant approprié ce moyen d'expression affirme sa présence au monde, se pose en interlocuteur tout en étant le porte-parole de sa communauté.

L'Histoire française est aliénante parce qu'elle englobe l'Histoire des Antilles et du Maghreb ou d'autres contrées du défunt empire colonial français dans l'Histoire de la conquête et de la colonisation ; parce qu'elle en tait les épisodes douloureux, qui contestent la domination française ou blanche, parce qu'elle ordonne les faits selon sa propre logique. L'écrivain antillais ou maghrébin conteste cette logique, ce *logos*. Il déchire à travers son œuvre le tissu narratif de l'historiographie officielle pour faire apparaître les béances, les oublis, pour découdre ce qu'elle a cousu arbitrairement.

En 1986, un groupe de chercheurs, à la croisée de la sociologie et de la littérature, publiait une étude, *Le temps et l'histoire chez l'écrivain : Afrique du Nord, Afrique noire, Antilles*³¹. L'introduction définit la relation entre littérature et Histoire en ces termes :

²⁹ Le terme est emprunté à Lise Gauvin par opposition à la langue-errance.

³⁰ Édouard Glissant, *Le Discours antillais*, Gallimard, Paris, 1987, « folio », Paris, 1997, p. 130.

³¹ Bardolph, Desplanques, Fuchs, Goralszyk, Jardel, Lemosse, Vocaturo, *Le temps et l'histoire chez l'écrivain : Afrique du Nord, Afrique noire, Antilles*, Institut d'Études et de Recherches interethniques et interculturelles, L'Harmattan, Paris, 1986.

« Les écrivains d’Afrique noire, du Maghreb, des Antilles doivent redéfinir ce qu’est pour eux l’Histoire, et quel système temporel va organiser leur fiction³² ». Selon François Desplanques « [...] ils n’ont pas le choix, l’Histoire leur saute à la gorge³³ ».

Dans des œuvres aussi diverses, dans le temps et l’espace, que *Le fils du pauvre* et *Traité du Tout-Monde*, des constantes apparaissent, la problématique identitaire, commune, amène à une réorganisation des systèmes narratifs. Le même auteur précise :

« Il faut libérer l’imaginaire des cadres imposés et être attentif à toutes les durées, à tous les sens possibles de la succession des faits³⁴ ». Ainsi se croisent dans l’œuvre de l’écrivain l’inextricable emmêlement des histoires, de l’imaginaire, de l’historiographie et du vécu historique.

Identités et réalités discursives

Dans son étude de la vie de Kateb Yacine³⁵, Jacqueline Arnaud nous permet de mieux comprendre les contextes historiques et biographiques en jeu dans *Nedjma*³⁶, où le récit se fonde sur un événement réel. Le patronyme Kateb (signifiant écrivain), donné par les administrateurs coloniaux à une des branches dispersées de la tribu traduit l’importance de l’état-civil dans l’histoire de la colonisation en Algérie :

« Il faut peut-être rattacher les nouvelles dénominations des Keblouti aux premières tentatives d’inscription en 1854 ; la loi du 23 mars 1882 imposa la mesure dans l’ensemble de l’Algérie, et fut appliquée dans les dix années qui

³² *Ibidem*, p. 1.

³³ *Ibidem*, p. 1-3.

³⁴ *Idem*.

³⁵ Poète, romancier et dramaturge algérien, Kateb Yacine naît en 1929 à Constantine. Après avoir fréquenté l’école coranique, puis l’école française, il s’exile en Europe où il fait éditer ses pièces et ses romans. Parmi ceux-ci, *Nedjma*, publié en 1956, s’impose immédiatement comme une œuvre majeure. À partir de 1970, il se consacre au théâtre populaire en langue arabe. Il obtient en 1986 à Paris le Grand Prix national des Lettres et décède en 1989. Emblématique de la prise de conscience de toute une génération algérienne à son appartenance à une culture non arabo-musulmane, il ne cesse de lutter pour l’indépendance et la reconnaissance de la culture algérienne.

³⁶ *Nedjma* (« l’étoile » en arabe) n’est pas seulement cette belle cousine, « chair en barre, nerfs tendus, solidement charpentée, [et] de taille étroite », qui trouble les deux frères Mourad et Lakhdar. C’est aussi l’incarnation de l’Algérie, « Cendrillon au soulier brodé de fil de fer », dont le réveil, après les émeutes de Sétif de mai 1945, ne tient plus qu’à une humiliation de trop.

suivirent. Les Musulmans avaient en principe le choix de leur patronyme, mais comme ils s'en désintéressaient, les commissaires chargés de ce travail se firent parfois remarquer par l'inscription de noms grotesques ou injurieux, ou du moins imposés sans souci d'aucune règle. Dans l'esprit de certains administrateurs, comme ce Sabatier, que cite l'histoire (C.R. Ageron *Les Algériens musulmans et la France*), « la constitution de l'état civil [était] et [devrait] être une œuvre de dépersonnalisation, l'intérêt de celle-ci étant de préparer la fusion³⁷ ».

Le succès de l'État-civil dans le démantèlement des liens de parenté fut extrêmement limité, bien que les principales tribus aient été affectées. Dans Nedjma, la dispersion de la tribu, son éparpillement géographique et le nom Koblouti, perdu parmi d'autres noms, font que des membres de la même tribu, à savoir Rachid, Lakhdar, Mourad, Mustapha et Nedjma se rencontrent tout en étant ignorants de leur origine tribale commune.

La paternité du personnage emblématique de Nedjma est incertaine (*Nedjma*, p. 90). Le texte et le personnage de Nedjma sont en quelque sorte une allégorie d'une Algérie incertaine de sa généalogie, incertaine du nom du père.

Yacine Kateb défie la domination coloniale et l'héritage de l'inscription du nom dans l'état civil. *Nedjma*, comme bien d'autres textes francophones, – tel *Le fils du pauvre* –, prend forme à travers des stratégies d'écriture qui dérangent les notions européennes du genre, et, par conséquent, échappe à l'équation du nom, celui de l'état civil, et de l'identité.

L'onomastique et son corollaire, l'énonciation identitaire, dans l'œuvre et à propos de l'œuvre, apparaissent ainsi comme un secteur névralgique au sein du processus de reconnaissance, dans la mesure où elles concernent aussi bien la création que la réception, et déterminent sans doute en bonne part le rapport de l'une à l'autre. Les identités sont ainsi des réalités discursives, construites historiquement et donc susceptibles d'être déconstruites. C'est le souhait qu'exprime l'écrivain américano-palestinien Edward Saïd :

« Je pense que l'identité est le fruit d'une volonté. Qu'est-ce qui nous empêche, dans cette identité volontaire, de rassembler plusieurs identités ? Pourquoi ne pas ouvrir nos esprits aux Autres ? Voilà un vrai projet³⁸ ».

³⁷ Jacqueline Arnaud, *La littérature maghrébine de langue française*: Tome 2. Le cas de Kateb Yacine, Paris, Publisud, 1986, p. 76.

³⁸ Edward Saïd, *Ne renonçons pas à la coexistence avec les Juifs*, interview au Nouvel Observateur, 16 janvier 1997.

Se pose alors une question cardinale : comment l'individu peut-il aujourd'hui dépasser le conflit culturel de sa propre contingence politique, eu égard au fait que sa nature n'est destinée à accomplir rien de particulier, pas même de vivre ensemble ? Tel est l'enjeu contemporain des sociétés à l'ère de la mondialisation, qu'elles soient occidentales ou du Sud, car les relations du Même avec l'Autre ont ancré dans la topologie des territoires – avec comme corollaires des frontières – ou des idéologies, leurs rapports de domination, de pouvoir ou ponctuellement de co-existence pacifique. Des formes inédites d'une intelligence collective, jusqu'à *L'hystérie identitaire*³⁹ ou au repli communautariste, les enjeux de la construction de soi et de son lien aux autres offrent autant à espérer qu'à s'inquiéter en ce ut de troisième millénaire.

Conclusion

Aujourd'hui, en ces temps de ruptures et de révolutions, le multiculturalisme et l'interculturalité marquent de leur sceau les progrès de la démocratie. Chaque culture produit des significations à valeur universelle à partir d'expériences singulières, en résonance avec la notion de Diversalité prônée par Édouard Glissant dans son *Traité du Tout-Monde*. Vingt ans se sont écoulés depuis l'assertion prédictive d'Arjun Appadurai :

« Le XXI^e siècle sera celui de l'imagination parce que chacun est appelé à vivre des superpositions d'identités, parfois contradictoires, parfois même douloureuses. Il faudra que chacun fabrique son histoire personnelle pour articuler cela, et il y a de fortes chances pour que la littérature soit plus à même de rendre compte de cette polyphonie que des essais théoriques. La littérature représente un monde bouillonnant en pleine métamorphose. Ce qu'Édouard Glissant a nommé la littérature-monde, objet d'un manifeste signé par quarante écrivains tels, Jean-Marie Le Clézio, Amin Maalouf ou Danny Laferrière...⁴⁰ et qui prend à contre-pied le solipsisme identitaire et littéraire du romancier algérien Tahar Ouetar qui pense que l'écriture algérienne faite en français est non patriotique, alors que le romancier égyptien Alaa El Aswany⁴¹, auteur de *L'immeuble Yacoubian* et de *Chicago* affirme « qu'on ne peut porter de jugements sur des écrivains parce qu'ils ont choisi d'écrire dans une langue définie. La littérature

³⁹ Éric Dupin, *L'hystérie identitaire*, Le Cherche Midi, Paris, 2004.

⁴⁰ *Pour une littérature-monde*, manifeste paru dans *Le Monde* du 16 mars 2007. Voir aussi *Pour une littérature monde*, sous la direction de Jean Rouaud et Michel Le Bris, Gallimard.

⁴¹ Alaa El Aswany, *L'Immeuble Yacoubian*, Actes Sud, Paris, 2006. *Chicago*, Actes Sud, Paris, 2007.

s'exprime par toutes les langues.⁴² »

Au regard de l'histoire, les colonialismes français et britannique ont tenté de – et tendu à – effacer toute forme de mémoire collective autochtone pour y substituer leur propre culture ; cependant à l'orée de ce troisième millénaire, la quête identitaire d'écrivains anglophones et francophones – notamment – contribue à revivifier les littératures d'expressions française et britannique par des écritures vivaces et fécondes⁴³.

Bibliographie

- Amselle, Jean-Loup. 1999. Préface à *Logiques métisses*. Payot, Paris.
- Appadurai, Arjun. 2001. *Après le colonialisme*. Payot, Paris.
- Arnaud, Jacqueline. 1986. *La littérature maghrébine de langue française. 1/Origines et perspectives*, Publisud, Paris.
- Bardolph, Desplanques, Fuchs, Goralszyk, Jardel, Lemosse, Vocaturro. 1986. *Le temps et l'histoire chez l'écrivain : Afrique du Nord, Afrique noire, Antilles*. Institut d'Études et de Recherches interethniques et interculturelles, L'Harmattan, Paris.
- Dupin, Éric. 2004. *L'hystérie identitaire*. Paris, Le Cherche Midi.
- Fanon, Frantz. 1952. *Peau noire et masques blancs*. Seuil, Paris.
- Feraoun, Mouloud. 1950. *Le fils du pauvre*. Paris, Seuil.
- Feraoun, Mouloud. 1957. *Les chemins qui montent*, Paris, Seuil.
- Glissant, Édouard. 1964. *Le Quatrième Siècle*, Paris, Gallimard.
- Glissant, Édouard. 1981. *Malemort*, Seuil, Paris, Paris, Gallimard.

⁴² Alaa El Aswany in El Watan du mercredi 26 novembre 2008. Article de Fayçal Métaoui, *En Égypte, on court derrière les romanciers*.

⁴³ Les exemples les plus patents sont : V.S. Naipaul [Prix Nobel de littérature 2001], Derek Walcott [Prix Nobel de littérature 1992], Amin Maalouf [Prix Goncourt 1992] pour son roman *Le rocher de Tanios*, l'Afghan, Atiq Rahimi qui a été le récipiendaire du Goncourt en 2008 pour son roman *Syngué Sabour – Pierre de patience*, et Yasmina Khaddra avec son roman *Ce que le jour doit à la nuit* [Prix Roman France télévisions 2008], Tierno Monenembo [Prix Théophraste – Renaudot 2008] pour son roman *Le roi de Kahel*, ou in fine Assia Djebbar qui fait partie des Immortels de l'Académie Française.

- Glissant, Édouard. 1997. *Traité Du Tout-Monde*, Paris, Gallimard.
- Hazaël-Massieux. 1993. *Écrire en Créole. Oralité ; Et Ecriture Aux Antilles*, Paris, L'Harmattan.
- Kaufman, Jean-Paul. 2004. *L'invention De Soi*, Paris, Armand Colin.
- Lacheraf, Mostefa. 1998. *Des Noms et Des Lieux. Mémoires D'une Algérie Oubliée*. Alger, Casbah Éditions.
- Serres, Michel. 1992. *Le Tiers-Instruit*, Folio/Essais, n°199, Paris, Gallimard.
- Tabouret-Keller, Andrée. 1989. « A L'inverse de la clarté, L'obscurité des langages. Le concept de clarté dans les langues et particulièrement en français. » *Revue de l'institut de Sociologie*, n° 1-2, Université Libre De Bruxelles.

KAYNAKÇA VE DİPNOT DÜZENLEME REHBERİ:

1- SÜRELİ YAYINLAR İÇİNDE YAYIMLANAN ESERLERE AFIT ÖRNEKLERİ

a) AKADEMİK SÜRELİ DERGİLERDE YAYIMLANAN MAKALEYE YAPILAN ATIF ÖRNEKLERİ

[Genel örnek - tek yazarlı makaleye atf örneği]

Piper, George Andrew. "Rethinking the Print Object: Goethe and the Book of Everything." *PMLA* 121.1 (2006): 124-38.

[Birden çok yazarlı makaleye atf örneği]

Brueggeman, Brenda Jo, and Debra A. Modellmog. "Coming-Out Pedagogy: Risking Identity in Language and Literature Classrooms." *Pedagogy* 2.3 (2002): 311-35.

[Tek cilt içinde 2 sayının beraber basıldığı dergi içinden atf örneği]

Barthelme, Frederick. "Architecture." *Kansas Quarterly* 13.3-4 (1981): 77-80.

[Çevirisi yayımlanan makaleye atf örneği]

Tibullus, Albius. "How to Be Tibullus." Trans. David Wray. *Chicago Review* 48.4 (2002-03): 102-06.

[Yalnızca cilt sayısı ile çıkan dergide yayımlanmış makaleye atf örneği]

Kafka, Ben. "The Demon of Writing: Paperwork, Public Safety, and the Reign of Terror." *Representations* 98 (2007): 1-24.

[Özel Sayı olarak yayımlanmış bir dergideki makaleye (künyesi ile birlikte) atf örneği]

Makward, Christiane. "Reading Maryse Conde's Theater;" *Maryse Conde*. Ed. Delphine Perret and Marie-Denise Shelton. Spec. issue of *Callaloo* 18.3 (1995): 681-89.

b) GAZETE MAKALESİNE YAPILAN ATIF ÖRNEKLERİ

Jeromack, Paul. "This Once, a David of the Art World Does Goliath a Favor." *New York Times* 13 July 2002, late ed.: B7+.

Dwyer, Jim. "Yeats Meets the Digital Age, Full of Passionate Intensity." *New York Times* 20 July 2008, early ed., Arts and Leisure sec.: 1+.

Perrier, Jean-Louis. "La vie artistique de Budapest perturbée par la loi du marché." *Le monde* 26 Feb. 1997: 28.

**c) HAKEMLİ/SÜRELİ OLMAYAN DERGİLERDE YAYIMLANMIS
MAKALEYE YAPILAN ATIF ÖRNEKLERİ**

McEvoy, Dermot. "Little Books, Big Success." *Publishers Weekly* 30 Oct. 2006: 26-28.

Weintraub, Arlene, and Laura Cohen. "A Thousand-Year Plan for Nuclear Waste." *Business Week* 6 May 2002: 94-96.

Kates, Robert W. "Population and Consumption: What We Know, What We Need to Know." *Environment* Apr. 2000: 10-19.

Laskin, Sheldon H. "Jena: A Missed Opportunity for Healing." *Tikkun* Nov.-Dec. 2007: 29+.

Wood, Jason. "Spellbound." *Sight and Sound* Dec. 2005: 28-30.

2- SÜRELİ OLMAYAN ESERLERE ATIF ÖRNEKLERİ

**a) BİR VE BİRDEN FAZLA YAZARLI VEYA EDITÖRLÜ ESER İÇİN ATIF
ÖRNEKLERİ**

[Genel örnek - tek yazarlı kitap için atıf örneği]

Franke, Damon. *Modernist Heresies: British Literary History, 1883-1924*. Columbus: Ohio State UP, 2008.

Yousef, Nancy. *Isolated Cases: The Anxieties of Autonomy in Enlightenment Philosophy and Romantic Literature*. Ithaca: Cornell UP, 2004.

[Çevirisi yayımlanan tek yazarlı kitap için atıf örneği]

Murasaki Shikibu. *The Tale of Genji*. Trans. Edward G. Seidensticker. New York: Knopf, 1976.

Seidensticker, Edward G., trans. *The Tale of Genji*. By Murasaki Shikibu. New York: Knopf, 1976.

[Birden çok yazar veya editörlü kitap için atıf örneği]

- Broer, Lawrence R., and Gloria Holland. *Hemingway and Women: Female Critics and the Female Voice*. Tuscaloosa: U of Alabama P, 2002.
- Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. *The Craft of Research*. 2nd ed. Chicago: U of Chicago P, 2003.
- MacLaury, Robert E., Galina V. Paramei, and Don Dedrick, eds. *Anthropology of Color: Interdisciplinary Multilevel Modeling*. Amsterdam: John Benjamins, 2007.

NOT: Yazar/editör sayısı üçten fazla ise ilk isimden sonra **et. al.** İbaresini eklenebilir veya sırası ile tüm isimler yazılmalıdır.

[Antoloji veya Derleme'nin kendisine yapılacak atıf örnekleri]

- Davis, Anita Price, comp. *North Carolina during the Great Depression: A Documentary Portrait of a Decade*. Jefferson: McFarland, 2003.
- Kepner, Susan Fulop, ed. and trans. *The Lioness in Bloom: Modern Thai Fiction about Women*. Berkeley: U of California P, 1996.
- Shell, Marc, ed. *American Babel: Literatures of the United States from Abnaki to Zuni*. Cambridge: Harvard UP, 2002.
- Spafford, Peter, comp. and ed. *Interference: The Story of Czechoslovakia in the Words of Its Writers*. Cheltenham: New Clarion, 1992.

b) ANTOLOJİ VE DERLEME İÇİNDE KİSİMİ VEYA TÜMÜ YAYIMLANMIŞ

ESER İÇİN ATIF ÖRNEKLERİ

- Allende, Isabel. "Toad's Mouth." Trans. Margaret Sayers Peden. *A Hammock Beneath the Mangoes: Stories from Latin America*. Ed. Thomas Colchie. New York: Plume, 1992. 83-88.
- Bordo, Susan. "The Moral Content of Nabokov's *Lolita*." *Aesthetic Subjects*. Ed. Pamela R. Matthews and David McWhirter. Minneapolis: U of Minnesota P, 2003. 125-52.
- Eno, Will. *Tragedy: A Tragedy. New Downtown Now: An Anthology of New Theater from Downtown New York*. Ed. Mac Wellman and Young Jean Lee. Introd. Jeffrey M. Jones. Minneapolis: U of Minnesota P, 2006. 49-71.
- Hanzlik, Josef. "Vengeance." Trans. Ewald Osers. *Interference: The Story of Czechoslovakia in the Words of Its Writers*. Camp. and ed. Peter Spafford. Cheltenham: New Clarion, 1992. 54.

More, Hannah. "The Black Slave Trade: A Poem." *British Women Poets of the Romantic Era*. Ed. Paula R. Feldman. Baltimore: Johns Hopkins UP, 1997. 472-82.

"A Witchcraft Story." *The Hopi Way: Tales from a Vanishing Culture*. Camp. Manda Sevillano. Flagstaff: Northland, 1986. 33-42.

[Antoloji veya Derleme için yapılacak atıflarda eserin ilk basım yılının belirtilmesi]

Douglass, Frederick. *Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself*. 1845. *Classic American Autobiographies*. Ed. William L. Andrews and Henry Louis Gates, Jr. New York: Lib. of Amer., 2000. 267-368.

Franklin, Benjamin. "Emigration to America." 1782. *The Faber Book of America*. Ed. Christopher Ricks and William L. Vance. Boston: Faber, 1992. 24-26.

Appadurai, Arjun. "Disjuncture and Difference in the Global Cultural Economy." *Public Culture* 2.2 (1990): 1-24. Rpt. in *Colonial Discourse and Post-colonial Theory: A Reader*. Ed. Patrick Williams and Laura Chrisman. New York: Columbia UP, 1994. 324-39.

Frye, Northrop. "Literary and Linguistic Scholarship in a Postliterate Age." *PMLA* 99.5 (1984): 990-95. Rpt. in *Myth and Metaphor: Selected Essays, 1974-88*. Ed. Robert D. Denham. Charlottesville: UP of Virginia, 1990. 18-27.

c) ESER İÇİNDE ÖNSÖZ, GİRİŞ VEYA SONSÖZ BÖLÜMLERİ İÇİN ATIF ÖRNEKLERİ

Felstiner, John. Preface. *Selected Poems and Prose of Paul Celan*. By Paul Celan. Trans. Felstiner. New York: Norton, 2001. xix-xxxvi.

Marsalis, Wynton. Foreword. *Beyond Category: The Life and Genius of Duke Ellington*. By John Edward Hasse. New York: Simon, 1993. 13-14.

Coetzee, J. M. Introduction. *The Confusions of Young Torless*. By Robert Musil. Trans. Shaun Whiteside. New York: Penguin, 2001. v-xiii.

Sears, Barry. Afterword. *The Jungle*. By Upton Sinclair. New York: Signet, 2001. 343-47.

d) BASILMIŞ KONFERANS BİLDİRİLERİ İLE İLGİLİ ATIFLAR:

[Bildiri kitapçığının kendisine yapılacak atıf örneği]

Chang, Steve S., Lily Liaw, and Josef Ruppenhofer, eds. *Proceedings of the Twenty-*

Fifth Annual Meeting of the Berkeley Linguistics Society, February 12-15, 1999: General Session and Parasession on Loan Word Phenomena. Berkeley: Berkeley Linguistics Soc., 2000.

[Birdiri kitapçığı içinde yayımlanan esere yapılacak atıf örneği]

Hualde, José Ignacio. "Patterns of Correspondence in the Adaptation of Spanish Borrowings in Basque." *Proceedings of the Twenty-Fifth Annual Meeting of the Berkeley Linguistics Society, February 12-15, 1999: General Session and Parasession on Loan Word Phenomena.* Ed. Steve s. Chang, Lily Liaw, and Josef Ruppenhofer. Berkeley: Berkeley Linguistics Soc., 2000. 348-58.

e) YÜKSEK LİSANS VEYA DOKTORA TEZİNE ATIF ÖRNEKLERİ

[Basılmamış teze atıf]

Kelly, Mary. "Factors Predicting Hospital Readmission of Normal Newborns." Diss. U of Michigan, 2001.

[Basılmış teze atıf]

Fullerton, Matilda. *Women's Leadership in the Public Schools: Towards a Feminist Educational Leadership Model.* Diss. Washington State U, 2001. Ann Arbor: UMI, 2001.

NOT: Yüksek Lisans tezine atıf için Diss. ibaresi yerine "MA thesis" veya "MS thesis" yazılmalıdır

**3- İNTERNET ATIF KISITSLARI, DİPNOT ("FOOTNOTE")
DÜZENLEME FORMATI**

LİTERA dergisinde akademik veya diğer internet sitelerinden yapılacak atıflar, **The Modern Language Association of America** tarafından düzenlenip yayımlanan, *MLA Handbook for Writers and Researchers* başlıklı kitabın en güncel basımı dikkate alınarak, adı geçen kitap içinde ilgili bölümün ortaya koyduğu kurallar çerçevesinde düzenlenir. Dipnotlar da *MLA*'de belirtilen kıstaslar göz önüne alınarak oluşturulur.