



Litera

**Journal of Language,
Literature and Culture Studies**

**Dil, Edebiyat ve
Kültür Arařtırmaları Dergisi**

Volume: 30 | Number: 2

E-ISSN: 2602-2117



İSTANBUL
UNIVERSITY
PRESS

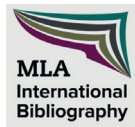
Litera: Journal of Language, Literature and Culture Studies is indexed in:

Web of Science Emerging Sources Citation Index (ESCI)

MLA International Bibliography,

TÜBİTAK-ULAKBİM TR Index,

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Department of Western Languages and Literatures
Istanbul Üniversitesi Edebiyat Fakültesi Batı Dilleri ve Edebiyatları Bölümü adına sahibi Prof. Dr. Hayati DEVELİ
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Phone / Telefon: +90 (212) 455 57 00 / 15900
e-mail: litera@istanbul.edu.tr
<http://litera.istanbul.edu.tr>

Publisher / Yayıncı

Istanbul University Press / İstanbul Üniversitesi Yayınevi
İstanbul Üniversitesi Merkez Kampüsü,
34452 Beyazıt, Fatih / İstanbul - Turkey
Phone / Telefon: +90 (212) 440 00 00

Printed by / Baskı

İlbey Matbaa Kağıt Reklam Org. Müc. San. Tic. Ltd. Şti.
2. Matbaacılar Sitesi 3NB 3 Topkapı / Zeytinburnu, İstanbul - Turkey
www.ilbeymatbaa.com.tr
Sertifika No: 17845



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Surviving the Oppression in the Time of the Troubles: Anna Burns's *Milkman*

Troubles Dönemi'nde Baskıya Karşı Dayanmak: Anna Burns'un *Milkman* Adlı Eseri

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Submitted: 06.04.2020

Revision Requested: 31.05.2020

Last Revision Received: 08.06.2020

Accepted: 24.07.2020

Citation: Danaci, F. S. (2020). Surviving
the oppression in the time of the troubles:
Anna Burns's *Milkman*. *Litera*, 30(2),
289-305.
<https://doi.org/10.26650/LITERA2020-0065>

ABSTRACT

Anna Burns's *Milkman* (2018) recounts the story of an eighteen-year-old woman, named the middle sister, who struggles to survive the communal oppression and physical and psychological violence at the time of the Troubles in the Northern Ireland in the 1970s. The novel revolves around the middle sister's tumultuous relationship with her family, boyfriend, and neighbours, and her attempts to avoid the stalking and sexual harassment of a Republican paramilitary, named Milkman. Accused of being different due to her habit of reading-while-walking, the middle sister is perceived as a threat to the community and stigmatised by the people. Demonstrating the operation of the communal oppression from the eyes of a young woman, *Milkman* also portrays in the background the violent atmosphere of the Troubles and its trauma experienced by the individuals. While the middle sister strives to protect herself from the neighbours' gossips and calumny, she also tries to avoid Milkman's threats and abuse. The middle sister, who struggles to survive in such an environment prevailed by oppression and abuse, also witnesses the general sense of paranoia and fear instilled in people's minds due to the constant threat that the political conflicts and violence pose on the society. Therefore, this article aims to examine how the novel displays the working of violence and oppression in this tense and dreary atmosphere, and discuss how oppression is performed in every social layer, from a small neighbourhood to the whole country, both physically and psychologically.

Keywords: Anna Burns, *Milkman*, the Troubles, oppression, Irish novel

ÖZ

Anna Burns'un *Milkman* (2018) adlı romanı, 1970li yıllarda Kuzey İrlanda'da Troubles dönemindeki toplumsal baskı ve fiziksel, psikolojik şiddete karşı dayanmak için mücadele eden middle sister isminde on sekiz yaşındaki bir kadının hikayesini anlatmaktadır. Roman, middle sister'in ailesi, erkek arkadaşı ve komşularıyla olan çalkantılı ilişkisi ve Milkman isimli Cumhuriyetçi bir milisin takiplerinden ve cinsel tacizlerinden kaçınma girişimleri üzerinden ilerlemektedir. Yürürken kitap okuma alışkanlığı yüzünden farklı olmakla suçlanan middle sister toplum için bir tehdit olarak algılanır ve insanlar tarafından kınanır. Toplumsal baskının işleyişini genç bir kadının gözünden anlatan *Milkman* ayrıca Troubles döneminin şiddet dolu ortamını ve bireyler tarafından deneyimlenen travmasını da arka planda resmetmektedir. Middle sister



bir yandan komşuların hakkında yaptıkları dedikodulardan ve üzerine attıkları iftiralardan korumaya çalışırken bir yandan da Milkman'ın tehditlerinden ve tacizinden kaçınmak için uğraşır. Böylesi bir baskı ve taciz ortamında hayatta kalmak için çaba gösteren middle sister tüm bunların yanı sıra politik çatışmaların ve şiddetin toplum üzerinde kurduğu daimi tehdit yüzünden insanların zihinlerine işleyen yaygın paranoya ve korku hissine de tanık olur. Bu sebeple bu makale, romanın bu gergin ve kasvetli ortamda şiddet ve baskının işleyişini nasıl sergilediğini incelemeyi ve baskının küçük bir mahalleden bütün ülkeye kadar toplumun her katmanında fiziksel ve psikolojik olarak nasıl uygulandığını ele almayı amaçlamaktadır.

Anahtar Kelimeler: Anna Burns, *Milkman*, Troubles, baskı, İrlanda romanı

Introduction

The winner of the Booker Prize in 2018, Anna Burns's *Milkman* (2018) is the story of a young woman and her struggles against the social and political adversities during the Troubles, the period of severe political conflict that took place in Northern Ireland in the 1970s between the Irish Republicans upheld by IRA and the Loyalists supported by the British government. The novel has made the author the first Northern Irish writer to win the Booker Prize, bringing her an international recognition. The work can be considered as experimental in terms of narrative owing to its elimination of any specific names regarding the characters and the setting. Although the setting is associated with Belfast, Northern Ireland in the time of the Troubles due to the author's background (Charles, 2018, December 4), most of the characters are unnamed, and only identified in accordance with their personal traits or their relation to the protagonist. Among various inhabitants of the town, ranging from spies to I.R.A. members, gay cooks, car enthusiasts, poisoners, and milkmen; the narrator, also the protagonist of the story, is not a political or an activist figure, but a quiet and inoffensive eighteen-year-old woman, named 'middle sister'. A personal account of the Troubles, the novel portrays a microcosmic community which reflects the impacts of the Troubles on the macrocosm, the country itself. Along with the representation of the political chaos, Burns's work also sheds a light on the social constructions of the Northern Irish communities by touching on the issues such as communal oppression, sexual harassment, social, political, and moral calumny and hypocrisy. Thus, the physical violence the Troubles imposes on Northern Ireland in the 1970s and its outcome echo through the middle sister's survival story in her community which enforces both physical and psychological violence on her. The novel works on these concerns via the narrator's oscillation between the ongoing social and political conflicts, and her coming of age in the midst of communal oppression. Anna Burns's *Milkman*, then, not only presents the tension at the time of the Troubles from the eyes of a young woman, but also lays bare how violence operates in various forms and social layers.

The Troubles and the Systematic Exercise of Violence

The Troubles was a deeply traumatic and catastrophic period in the history of Northern Ireland. As mentioned earlier, essentially a conflict between the Republicans, who pursued an independent Northern Ireland freed from the British dominance, and the Loyalists (Unionists), who supported and were supported by the British rule and

the government, the Troubles gave way to several political, social, and religious factions and disputes within the country. Although the origin of the conflict dates back to the late-nineteenth and early-twentieth centuries, the triggering event was the Republic of Ireland Act in 1948 which led to the declaration of the Irish Free State as a completely independent republic in 1949. The Republic's leaving the British Commonwealth prompted the nationalist and Catholic movements to take action for the rights of the Northern Catholics in the parliament and in Northern Ireland both of which were prevailed by the Protestant predominance (Rose, 2001, pp. 4-5). Defending Northern Ireland's right to declare independence, the nationalist movements gained popularity in the political scene and among the Irish Catholics over the years. However, the conflict became violent when the police used disproportionate force on the protestors during the civil rights march in Londonderry in 1968, and when the British government sent troops to Northern Ireland to repress the opposing voices in 1969 (Rose, 2001, pp. 7-8). These incidents marked the beginning of the tense and virulent years of the Troubles. The peak point of violence, and political, social, and religious polarisation occurred in 1970s (Fay, Morrissey, & Smyth, 1999, p. 154) due to Bloody Sunday¹ and continued until the Belfast Agreement in 1998. According to Hayes and Campbell, "Bloody Sunday had a profound political and social impact on Northern Irish society... Northern Ireland embarked on a tortuous journey which involved significant intercommunal violence, conflict between the state and paramilitary groups, as well as a series of often failed attempts to address the underlying social and political causes of the violence" (2005, p. 20). Indeed, during this period, violence displayed itself not only between the political and military forces of both countries, but also within the Northern Irish community itself; among the civilians, neighbours, friends and relatives. In addition to its practice within different social layers of the community, violence also manifested itself in various contexts. While the British government used the brutal police force to quell all sorts of protests and riots, the Republicans resorted to extreme actions, such as bombings and executions, which resulted in killing a great number of Protestant civilians. In return, equally large number of Catholic people, including paramilitaries and civilians, were killed by the Loyalist Protestants and the state forces (Hayes & Campbell, 2005, p. 21). This reciprocal acts of violence between the two parties were echoed within the communities in the cities as well. The cities like Belfast were divided into regions either dominated by the Republicans or the Loyalists. There emerged certain areas, known

1 British forces killed thirteen unarmed civilians during a civil rights demonstration on 30 January 1972, a date that is remembered as 'Bloody Sunday' (Hayes & Campbell, 2005, p. 1). This event triggered the conflict between Northern Ireland and the British Government, marking the decade as one of the most disturbing and tense periods in the history of the Troubles.

as 'no-go' areas, where members of the opposite side would be threatened or executed for intruding (Fay, Morrissey, & Smyth, 1999, pp. 133-135). Along with the conflict between the Republicans and the Loyalists, violence was also exercised by the forces within the community they prevailed in. For instance, the Irish paramilitaries captured the Irish girls who dated British soldiers, and punished them by shaving their heads and covering their bodies with tar and feathers (Coulter, 1999, p. 135). As a way to establish and maintain their authority and control, both the Republicans and the Loyalists (with the British State) used harsh deterrent force over their communities. As Fay, Morrissey, and Smyth articulate, "[a] surprisingly high proportion of the deaths in each community has been perpetrated by organisations that claim to defend that community" (1999, p. 135). Correspondingly, all these cases of the mutual demonstration of violence indicate that the ramification of violence encompassed all fields of the society with various sources of provocation. As the violence turned reciprocal and communal, the line between who is right and who is wrong became blurred, and what was left was sheer ferocity and destruction on the part of both parties.

Oppression in the Form of Violence and Its Portrayal

Burns's novel begins with a flashforward scene that brings the story to a conclusion: "[t]he day Somebody McSomebody put a gun to my breast and called me a cat and threatened to shoot me was the same day the milkman died" (Burns, 2018, p. 1). The rest of the novel is built in a manner that leads to this moment. After this scene, the narrator begins to tell how a man named Milkman walks into her life and disrupts its balance. Not an actual milkman, but a forty-one-year-old Republican paramilitary who is also married, Milkman sets eyes on the protagonist, the middle sister, during her daily walks, and starts to stalk her, crossing her path unexpectedly, menacing and frightening her. Already a subject of gossip in her neighbourhood for her reading-while-walking activity, the middle sister is immediately stigmatised by the community as Milkman's paramour and accused and plied by her family members without being able to defend herself. Cornered by the psychological harassment of both Milkman and her community, the middle sister finds herself in a predicament which she strives to ignore and avoid by taking up with her maybe-boyfriend, reading, and jogging. However, Milkman manages to penetrate into every part of her life, including these activities. The novel portrays the middle sister's struggle to get herself out of this predicament imposed by Milkman and her community. Much like her failure in avoiding Milkman, the violent atmosphere of the Troubles finds a way to infiltrate into the

narrative despite the protagonist's attempts to avoid the outer reality by burying her head into the literature of the past centuries. As Costello-Sullivan argues, the Irish novels written in the twenty-first century "emphasize not only the representation of personal or cultural trauma but also the act of representation itself and the *curative* power of such representation. This narrative engagement with the process of narrativizing mimics the healing function of testimony as awareness of the process of telling empowers the trauma victim to author his or her own life story" (2018, pp. 22-23). In line with this argument, Devers states that *Milkman* "[presents] an ordinary, unnamed 18-year old girl's perspective of her life unintentionally ensnared by the politics and forces of the Troubles – Northern Ireland's complicated and destructive ethno-conflict that pitted neighbors and communities against each other and divided a nation into factions and mini-factions in the late 20th century" (2019, January 4, para. 4). Thus, by portraying a young woman's story in the midst of the Troubles from the first person point of view and following her recovery from her trauma, Burns's narrative operates on a dual spectrum by focusing on a personal tale of coping with the communal oppression, accompanied by an account of political tension and distress and its repercussions on the society and the individuals in the background.

In an interview, Burns states that violence, apart from the one caused by the Troubles, was interiorised in her society, and the streets would be bloodstained on a daily basis due to the everyday violence among people (Burns, 2018, November 29). Through the protagonist's observations of the conflicts as a third and relatively neutral party², *Milkman* displays how violence operates in every part of life. Demonstrated in the novel, even for the apolitical middle sister, the impact of violence becomes inevitable to ignore:

Of course, as regards living here, a person could not help but have a view. Impossible it would be – in those days, those extreme, awful crowd days, and on those streets too, which were the battlefield which were the streets – to live here and not have a view about it. I myself spent most of my time with my back turned in the nineteenth century, even the eighteenth century, sometimes the seventeenth and sixteenth centuries, yet even then, I couldn't stop having a view. (Burns, 2018, p. 112)

2 This neutrality is partial, since the protagonist resides in a district which is dominated by the Republicans. However, she witnesses violence exercised both by the state and by the paramilitary forces, thus manages to assume an objective stance in evaluating the actions of both political positions.

The protagonist's attempts to avoid the world surrounding her by reading anything that is not of the twentieth-century content do not spare her from the touch of the outer world. Violence is a reality of her society that is impossible to turn a blind eye to. Having an opinion about the conflicts despite her intentional indifference, the middle sister is quite aware of her position as a resident of a Republican dominated district:

for us, in our community, on 'our side of the road', the government here was the enemy, and the police here was the enemy, and the government 'over there' was the enemy, and the soldiers from 'over there' were the enemy, and the defender-paramilitaries from 'over the road' were the enemy and, by extension – thanks to suspicion and history and paranoia – the hospital, the electricity board, the gas board, the water board, the school board, telephone people and anybody wearing a uniform or garments easily to be mistaken for a uniform also were the enemy, and where we were viewed in our turn by our enemies as the enemy – in those dark days, which were the extreme of days, if we hadn't had the renouncers as our underground buffer between us and this overwhelming and combined enemy, who else, in all the world, would we have had? (Burns, 2018, p. 114)

As presented in the extract, the novel avoids identifying the political sides and countries as well as people's names. While the country "over there," or as sometimes called "over the sea," refers to England, the word "renouncers" is preferred to "Republicans," and the term "opposite religion" is used instead of "Unionists." As the subject matter of the work involves political conflicts, community pressure, and sexual harassment, the narrative, through the ambiguity in naming, adopts a bleak, and almost surreal tone and language so as to demonstrate the thematic tension and menace in the form as well. As Burns, commenting on this unnameability in one of her interviews, articulates, "[a]lthough it is recognisable as this skewed form of Belfast, it's not really Belfast in the 70s. I would like to think it could be seen as any sort of totalitarian, closed society existing in similarly oppressive conditions... I see it as a fiction about an entire society living under extreme pressure, with long-term violence seen as the norm" (Burns, 2018, October 17, para. 5). This avoidance of using specific names for locations and parties, then, indicates that what is told in the novel could apply to any geography where similar political and social conflicts occur. In addition to its implication of universality, according to Burns, "the lack of proper names" assumes a dual function, as "[it] adds to

the atmosphere and tension in the book, to the sense of paranoia, the under-the-surface panic and unease, even if it also seems to offer an apparent protection to the characters of their real selves against the surveillance world they are living in" (Burns, 2019, March 15, para. 17). However, the latter function of un-naming as providing anonymity is unable to spare the characters from the sense of unease. It is demonstrated how people, under this political tension, avoid going to the hospital, since hospitals are controlled by the state, and if they go there, they will either be arrested by the state for being a potential terrorist, or accused by the Republicans of being spies of the state. When the protagonist is poisoned by the tablets girl, the mentally unstable poisoner of the neighbourhood, she is taken care of by her mother at home despite her critical condition. Therefore, hospitals are forbidden by and for the community, even in the case of an emergency, since being seriously ill is preferred to being labelled as a supporter of either view, and getting arrested or killed. As the narrator of the story, the protagonist also tells how she and her community are regarded by the other side, that is, for the police, everyone in the community is a potential terrorist, thus, "the only time you'd call the police in my area would be if you were going to shoot them, and naturally they would know this and so wouldn't come" (Burns, 2018, p. 182). Her observation lays bare how the notion 'us and them' works in the society, how people are polarised, and how everyone contributes to the normalisation of this polarisation.

The fear instilled by both political forces into the lives of the people causes a sense of paranoia, leading the people to operate self-censorship in their behaviours and monitor and police each other in order to assure the so-called safety of the community. As Quinn also suggests, "[t]he enemy itself is basically absent from the story: It only manifests as the click of surveillance cameras. Instead, we watch a community mutilate itself from the inside" (2018, December 4, para. 9). Indeed, the camera located in the park where the middle sister goes jogging monitors the passers and takes their picture, imposing the sense of continuous surveillance on the people even in the physical absence of the state. Therefore, the state controls the community, or evokes the sense of its control, in order to establish and sustain its power over them. In *Discipline and Punish*, Foucault discusses the same operation of power by referring to the quarantine procedures taken during the plagues in towns in the seventeenth century:

This enclosed, segmented space, observed at every point, in which the individuals are inserted in a fixed place, in which the slightest movements are supervised, in which all events are recorded, ... in which each individual

is constantly located, examined and distributed among the living beings, the sick and the dead – all this constitutes a compact model of the disciplinary mechanism ... It lays down for each individual his place, his body, his disease and his death, his well-being, by means of an omnipresent and omniscient power that subdivides itself in regular, uninterrupted way even to the ultimate determination of the individual, of what characterizes him, of what belongs to him, of what happens to him. (1995, p. 197)

Much like this seventeenth-century town in Foucault's analogy, the setting town of the novel is under constant surveillance by the state through cameras (and also by the Republicans through paramilitaries). Aware of this unremitting monitoring, the community is gradually drawn into paranoia, exercising the same methods of control upon itself. While the community is supervised by the state, the middle sister is inspected by Milkman and the community. As Devers asserts, "[e]veryone else is deeply involved in side-taking, judgement and policing each other's behaviours as friends, neighbors and enemies are killed, vanished or punished for being on the right or wrong side of things" (2019, January 4, para. 3). The protagonist, as well, acknowledges and comments on this condition as: "[t]hese were knife-edge times, primal times, with everybody suspicious of everybody" (Burns, 2018, p. 27). Accordingly, the presence of the state forces and that of the paramilitary is replaced by the community's adoption of self-censure and policing as a result of this paranoia. The violent acts practised by the British state and the Irish paramilitary forces are recounted by the protagonist, such as the state soldiers' killing the neighbourhood dogs, the state's accidental shootings of innocent civilians mistaking them for Milkman, or the paramilitaries' plundering the neighbourhood houses in the name of the cause, yet, the act of violence, physical or psychological, is mostly portrayed through the very individuals of the community. Throughout the novel, as Kilroy aptly puts it, "Burns's targets are more insidious forces: the oppressiveness of tribalism, of conformism, of religion, of patriarchy, of living with widespread distrust and permanent fear" (2018, May 5, para. 5). Although violence is demonstrated by the state and the paramilitary, the community is also manipulated to take part in its exercise. As Charles also suggests, "[t]he whole town is engaged culturally enforced conspiracy of gaslighting" (2018, December 4, para. 12). In line with this argument, it can be propounded that Burns approaches this issue of practising violence on a microcosmic context by employing the very victims of the political disorder as the practitioners of the same violence.

This practice of violence is most evidently observed in the conflict between the middle sister and her community, displaying how oppression, in the form of psychological violence, dictates normality, punishes, and gradually isolates the individual. As Miller also pinpoints, “the conflict that most preoccupies this novel flares not between republicans and royalists or between Catholics and Protestants ... but between the girl and her community” (2018, December 10, para. 2). The middle sister lives in a society that does not indulge difference or individuality. Hers is a community where violence is normalised since it is now commonplace. While the targets girl’s wandering around, poisoning people is tolerated, the middle sister’s habit of reading-while-walking is strictly judged by the people and discouraged by her family: “[m]enace that she [tablets girl] was, in that different time, during that different consciousness, and with all that other approach to life and death and to custom, she was tolerated, just as the weather was tolerated, just as an Act of God or those Friday night armies coming in had to be tolerated. Declaring her a beyond-the-pale seemed as far as we, the community, could go” (Burns, 2018, p. 218). It seems that only the middle sister is aware of this unusual attitude of the community towards what is normal and what is not. Considering the general atmosphere of the novel, nonetheless, it can be argued that the world presented in *Milkman* is quite topsy-turvy in a way that it portrays a community where normal is abnormal, and abnormal normal. In accordance with its understanding of normality, the community tries to ‘fix’ the middle sister, since her abnormal reading-while-walking is unacceptable. In a similar vein, Foucault argues that

The constant division between the normal and the abnormal, to which every individual is subjected to, brings us back to our own time, by applying the binary branding and the exile of the leper to quite different objects; the existence of a whole set of techniques and institutions for measuring, supervising and correcting the abnormal brings into play the disciplinary mechanisms to which the fear of the plague gave rise. All the mechanisms of power which, even today, are disposed around the abnormal individual, to brand him and to alter him, are composed of those two forms from which they distantly derive. (1995, pp. 199-200)

Correspondingly, turned into an apparatus of the power (whether it is the state or the I.R.A.), the community assumes the roles of the gazer, controller, and fixer of the middle sister. Even the third brother-in-law, who is depicted as an extremely feminist

figure, thus diagnosed by the society as a beyond-the-pale, considers reading-while-walking bizarre and deviating: “you should not do that, that it’s not safe, not natural, not dutiful to self, that by doing so you’re switching yourself off, you’re abandoning yourself, that you might as well betake yourself for a stroll amongst the lions and the tigers ... that you might as well be walking with your hands in your pockets” (Burns, 2018, p. 58). Although an outsider character, who is also regarded as abnormal by the community’s standards, the third brother-in-law outlines the society’s approach to the middle sister’s habit, which is as unnatural as walking among the lions and tigers. Burns comments on this approach as follows:

throughout the book there is a sense of an imposed collective mindset, with obedience to it being of more importance in terms of survival than individual autonomy and identity. The individual, for the sake of survival, is required to be subsumed into the collective and hence the narrator’s harmless behaviors – looking at the sky, reading-while-walking, going to a night class down the town, having a maybe-boyfriend instead of getting married at sixteen etc – are seen as huge rebellions which pose a threat to the status quo. (Burns, 2019, March 15, para. 17)

By the same standards, the habit of reading-while-walking is more dangerous, unnatural and intolerable than Milkman’s harassments or his carrying explosive materials, since what he does “fits in,” while her reading threatens the peace: “[a]re you saying it’s okay for him to go around with Semtex but not okay for me to read *Jane Eyre* in public?’ ... ‘Semtex isn’t unusual,’ she said. ‘It’s not *not* to be expected.” (Burns, 2018, p. 201). However, the middle sister does not submit to the communal oppression until she is openly threatened by Milkman to kill her maybe-boyfriend. Milkman’s function in the novel is to represent the general sense of menace in the society. He is, in fact, the very embodiment of the horror of the Troubles, power abuse, and patriarchy in the Northern Irish society. The menace he invokes operates the same way as the state forces do. Although it is stated that he is a killer, his true impact on the protagonist is not constructed through physical violence, but a psychological one. Without displaying any physical act of violence, the presence, or even the absence of Milkman meddles with the middle sister’s state of mind, leading her to isolation and paranoia, thus threatening her existence in the society. Raised in a highly patriarchal culture, the middle sister is unable to lay her finger on Milkman’s abuse:

At the time, age eighteen, having been brought up in hair-trigger society where the ground rules were – if no physically violent touch was being laid upon you, and no outright verbal insults were being levelled at you, and no taunting looks in the vicinity either, then nothing was happening, so how could you be under attack from something that wasn't there? ... I did not know intuition and repugnance counted, did not know I had a right not to like, not to have to put up with, anybody and everybody coming near. (Burns, 2018, p. 6)

Her inability to diagnose sexual harassment is an outcome of the community's inherent negligence towards the issue. It is evidently observed throughout the novel that the people tend to hold the women responsible for the violation the men commit. When the gossips about the middle sister and Milkman spread among the community, her mother and her eldest sister immediately accuse the middle sister of seducing Milkman. However, the middle sister cannot defend herself against the accusations, much like when she could not say anything when her first brother-in-law sexually abused her when she was twelve. This apparent childhood trauma gives way to a feeling of learned helplessness, since, instead of defending herself, the middle sister chooses to remain numb and unresponsive to the accusations. She explains her reluctance to open up about Milkman's abuses as follows: "I sensed that this doubt – of myself, of the situation – would be picked up on and would then lead to comment on my own credibility. Even if I were to be heard, people here were unused to words like 'pursuit' and 'stalking,' that is, in terms of *sexual* pursuit and *sexual* stalking" (Burns, 2018, pp. 182-183). The protagonist is well aware of the society's mindset on sexual harassment. It simply prefers to ignore it, or merely gossip about it. The community itself through gossip, like Milkman's stalking and the state's photographing, disrupts her mental balance, tries to control her, and eventually exiles her into isolation. Therefore, in a community where violence is normalised, humanity forgotten, and morality corrupted, the victims of the oppression are 'naturally' ignored or punished. The community's misogynistic approach to women is well depicted in the novel commenting on the issue women, a feminist group who put on protests for their rights: "The word 'feminist' was beyond-the-pale. The word 'woman' barely escaped beyond-the-pale. Put both together, or try unsuccessfully to soften things with another word, a general word, one in disguise such as 'issues' and basically you've had it" (Burns, 2018, p. 152). In this sense, these women are put into the same categorisation as the tablets girl. However, unlike the tablets girl, they are considered as a serious threat to the community not only by

men, but by women as well. This fear of being different or having a different individual in the society is ingrained in everyone in the novel, including the protagonist, who is terrified of being labelled as beyond-the-pale, avoids the issue women, or ignores the fact that her father was raped as a child.

Not only women, in this regard, but all individuals who do not conform with the society's understanding of normality and commonness are ignored and exiled. The chef, who loves cooking and is secretly gay, is othered and considered as beyond-the-pale by the neighbours. The maybe-boyfriend, who is also homosexual, struggles to be an accepted member of the community and not to be alienated like the chef by dating the middle sister. The protagonist's father, damaged by the childhood trauma of repeated abuse, and possibly silenced and ignored by the community, is drawn into depression and eventually dies. In a similar vein, the middle sister is systematically weakened and alienated, and her existence as an individual is constantly threatened both by Milkman and the society. As Miller asserts, "[b]oth regimes [loyalists and republicans] conspire to stifle any spark of independent selfhood; what matters isn't who you are but how you appear, and the tiniest transgression can be fatal" (2018, December 10, para. 7). It is evident that the society demands sameness at the cost of its members' happiness. Like the dog murdered in the film, *Rear Window*, as the middle sister draws the comparison, the community depicted in the novel cannot bear affection, since paranoia, despair, doubt, and violence have long since permeated its core. That is why, for instance, the "wrong spouse" phenomenon is quite prevalent: "[g]reat and sustained happiness was far too much to ask of it. That was why marrying in doubt, marrying in guilt, marrying in regret, in fear, in despair, in blame, also in terrible self-sacrifice was pretty much the unspoken matrimonial requisite here" (Burns, 2018, p. 256). The protagonist discovers this phenomenon when she finds out that her mother has always loved the real milkman, another beyond-the-pale character who is actually a milkman, and whose normality is deemed abnormal and who isolates himself from the community. Quinn interprets this voluntary despair in the novel's characters as follows:

Perhaps the novel's most memorable strain is the way that characters in this world can't ask for what they want for fear of not getting it, or of getting it and inspiring jealousy, or of getting and losing it, or perhaps just of getting it and not being able to bear such a large and foreign and terrifying thing as happiness. Hence what middle sister calls the "wrong

spouse" phenomenon, when you marry someone adjacent to the person you really love, the way you would avoid looking directly at the sun. (2018, December 4, para. 10)

It is again evident that the community willingly exiles its inhabitants to despair, securing mediocrity and avoiding any possible infraction or idiosyncrasy.

Surviving the Oppression

Nevertheless, it is the beyond-the-pale characters, such as the middle sister, the real milkman, the issue women, and the third brother-in-law, that promise a ghost of a chance for the future of the society. The novel portrays the middle sister as the most conscious character in the novel about her surrounding and the abnormality of the mindset and functioning of the community, hence, the changes in her life carries significance both for her and the gist of the novel. As Charles also argues, "[m]iddle sister dares us to keep up as she talks on and on to prove she's alive, still sane in this nightmare. That she survives is a miracle. That she perseveres is a function of her indomitable courage" (2018, December 4, para.14). This courage and spirit are triggered with the recent events towards the end of the novel. She finds out that her maybe-boyfriend is gay, which provides her with an epiphanic moment: "[t]he truth was dawning on me of how terrifying it was not to be numb, but to be aware, to have facts, retain facts, be present, be adult" (Burns, 2018, p. 294). This sudden realisation of the outer reality eliminates the indifference and numbness that prevailed her disposition almost throughout the novel. In this sense, the novel reveals a sign of optimism, since, as Quinn also suggests, "as middle sister discovers, fear isn't as bad as numbness. Behind fear, animating and sharpening it, is the possibility, however tenuous, of joy" (2018, December 4, para. 10). Although she surrenders to Milkman on the way home by getting in his van, this sense of despair is soon replaced by relief with the news of Milkman's death, which causes the protagonist to realise her predicament now that the threat is expelled from her life: "while standing in our kitchen digesting this bit of consequence, that I came to understand how much I'd been closed down, how much I'd been thwarted into a carefully constructed nothingness by that man. Also by the community, by the very mental atmosphere, that minutiae of invasion" (Burns, 2018, p. 303). Now fully aware of the condition she has been put through by Milkman, the middle sister evolves into a more mature and self-confident individual, having survived the abuses of Milkman, the community's gossip, the tablets girl's poisoning, and Somebody McSomebody's

assault. As Kilroy articulates, “[w]hat starts out as a study of how things go wrong becomes a study of how things go right ... The narrator of *Milkman* disrupts the status quo not through being political, heroic or violently opposed, but because she is original, funny, disarmingly oblique and unique: different” (2018, May 31, para. 9). Recovering the countless adversities and attacks, the middle sister comes out alive and strong, preserving her individuality. Parallel with this maturation, the end of the novel is brought with a female solidarity formed among the middle sister, her mother, and her sisters. By encouraging her mother to let go of the burden of “wrong spouse” phenomenon, reject her preordained despair, and go after the real milkman, and by reconciling with her eldest sister without causing tension, the middle sister also releases herself from her conflict with the community, since the community oppression is mostly operated by her mother and eldest sister throughout the novel. Therefore, the dark tone that prevails the whole novel begins to shatter at the end with the dancing of the wee sisters, the shared moments and feelings among women, and the resumption of the jogging.

Conclusion

In conclusion, Burns’s novel stands as a narrative of exploration of the working of political violence and oppression represented within the context of communal tyranny. Costello-Sullivan expounds that “twenty-first-century Irish narratives increasingly turn from just recognizing traumatic experiences toward also exploring and representing the process of healing and recovery, interrogating this possibility from the vantage of the authors’ time and place” (2018, p. 3). It is, indeed, what Burns does in *Milkman*. By exposing the communal oppression and the conflict between the individual and the community, with the political violence in the background, she makes the social and personal trauma visible. Although Burns does not display the violent political conflict through the narrative explicitly, the very political tension is permeated within the relationship between the middle sister and her community. The Troubles and the sense of threat it implicates is never pointed by the characters out loud. Instead, the trauma that the constant fear and tension create makes itself obtrusive through the characters’ deliberate avoidance of naming the problem and the source of the threat. Much like the community too terrified of the oppression to point it out, the middle sister strives to ignore the abuse of Milkman and the society. In the novel, the trauma that the middle sister suffers from due to the oppression and psychological violence on the part of the community she lives in is the same trauma that the country itself endures due to both

physical and psychological repercussions of the Troubles. However, Burns does not settle for merely demonstrating the trauma in question; she also embellishes her narrative with the potential of a recovery by making reconciliation and hope for the future possible for her characters. Once the threat becomes too real to ignore as she gets poisoned by the tablets girl, menaced by Somebody McSomebody with a knife, and terrorised by Milkman one last time, the middle sister understands how extremely she was subdued and forced to give up on her individuality. With Milkman's death, she confronts her true oppressor, the community, by refusing to succumb to its constraint. By continuing her jogging, the middle sister stands as an individual who rejects to be silenced by oppression and defined by her trauma. As the middle sister survives the nightmare she was subjected to, her story and eventual recovery offer a similar confrontation and a process of healing for the country itself. Consequently, as Burns's *Milkman* portrays the trauma caused by oppression in an individual context, it displays a similar struggle with trauma and oppression in a wider scope, implicitly dealing with the condition of Northern Ireland in the time of the Troubles, and thereby the novel also puts forward a process of confrontation and healing for the country through the middle sister's story.

Peer-review: Externally peer-reviewed.

Conflict of Interest: The author has no conflict of interest to declare.

Grant Support: The author declared that this study has received no financial support.

Hakem Değerlendirmesi: Dış bağımsız.

Çıkar Çatışması: Yazar çıkar çatışması bildirmemiştir.

Finansal Destek: Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

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Gender, Animals, and Gaskell's *Cousin Phillis*

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Submitted: 12.07.2020

Revision Requested: 28.08.2020

Last Revision Received: 01.09.2020

Accepted: 08.10.2020

Citation: Celikkol, A. (2020). Gender, animals, and Gaskell's *Cousin Phillis*. *Litera*, 30(2), 307-324.

<https://doi.org/10.26650/LITERA2020-0102>

ABSTRACT

The so-called animal turn in the humanities has given rise to an increased interest in the ways in which representations of animals shape human cultures. In Victorian studies, scholars have attended to the significance of domestic pets and other animals in the production of Victorian ideologies and subjectivities. Recent studies often point out the role animals played in the formation of Victorian domesticity. While these studies in general assign a key role to animal figures in the mediation of traditional domesticity, this essay explores the opposite phenomenon taking place in the Victorian novelist Elizabeth Gaskell's *Cousin Phillis*, a novella in which pets and farm animals are prominent. In this work, the eponymous protagonist, a young woman living on a farm, falls in love with a cosmopolitan engineer. Rather than portraying Phillis as an ethereal angelic creature who would be typical of the ideal Victorian woman, Gaskell ascribes to her a passionate nature, though hidden behind a constrained façade. Phillis is partly able to express her deep-set emotions, including her interest in the cosmopolitan engineer, when interacting with animals. This non-traditional gender role becomes possible through the representation of birds and the family dog. Animals enable the imagination of a femininity that resists restrictive gender codes. The traditional association of animals with women has sometimes worked to denigrate the latter, but as Gaskell shows that this link also has an emancipatory potential.

Keywords: Animals, *Cousin Phillis*, domesticity, femininity, gender roles



Introduction

In the traditional approach to gender roles in Western cultures, women tend to be associated with nature and men with culture (Ya-Chu Yang, 2017, p. 4). Even more specifically, women are considered to have an affinity with animals. As Lynda Birke and Luciana Parisi write, “the woman/animal association has long been problematic precisely because it is used in ways that devalue women” (1999, p. 58). Yet as Birke and Parisi also assert, the association can express “shared oppressions: nature, animals, and women suffer through the combined actions of various systems of domination” (1999, p. 58). In other words, patriarchal domination threatens nature and animals as it does women. Based on this latter dynamic, we may ask whether women’s association with animals possesses an emancipatory potential even though it may have been historically used to denigrate women. The Victorian novelist Elizabeth Gaskell’s novella *Cousin Phillis* suggests that women’s connectedness to animals can indeed function to counter restrictive gender roles.

Although Gaskell is best known for her novels such as *Mary Barton* and *North and South*, *Cousin Phillis* is also noteworthy as it puts Gaskell’s skills as a mature fiction-writer on display. In this novella, the eponymous heroine, leading an isolated life with her family, falls in love with an engineer who visits the farm on which she lives. She interacts intensely with birds and the family dog as she first falls in love with and is later abandoned by the engineer. Her association with the animals allows her to leave behind the traditional femininity that many Victorian texts, such as Coventry Patmore’s *The Angel in the House*, ascribe to women. While traditional Victorian femininity demands that women remain passive, thanks to her association with the family dog and birds, Phillis assumes an active role in expressing emotions that are irreconcilable with traditional gender roles.

Examining Animals in Victorian Studies

Scholars in critical animal studies both explore the ways in which “a variety of animal species possess the basic capabilities deemed necessary for subjectivity” (Weil, 2010, p. 2) and inquire into what representations of animals reveal about human subjectivities, cultures, and ideologies. In Victorian studies, as in other humanities fields, scholars have been considering the roles that animals play in and beyond literary texts, noting their omnipresence in the literary imagination (Mazzeno & Morrison, 2017). In *Victorian Animal*

Dreams, Deborah Denenholz Morse and Martin A. Danahay explain that animal imagery sheds light on human identity: “Like the anthropologist Roy Willis, we are interested in ‘what animals signify to man,’ and like historian and art critic Steve Baker, we examine questions of symbolic and rhetorical uses of animal imagery that both code and illuminate the subject of human identity in Western culture” (2017, p. 3). Representations of nonhuman animals are central to the literary imagination in part because they mediate human subjectivity¹. What can animal imagery tell us about the human imagination that employs it? How do domestic and farm animals shape the identities of humans who interact with them? These are some questions that the present essay explores as it analyzes the representation of animals in Gaskell’s *Cousin Phillis*, a novella about Phillis’s broken heart, narrated through the perspective of one of her relatives.

Nonhuman animals leave their marks on our cultural artefacts. “Their lives [were] deeply imbricated in and influencing human culture and narrative,” as Ivan Kreilkamp states in *Minor Creatures* (2018, p. 26). He asserts that animals have been central to meaning-making and identity-formation in Victorian texts, despite the creatures’ seeming marginality: “animals do inhabit and even shape Victorian fiction in ways that have not been fully accounted for” (2018, p. 2). Animals have always been “a shaping influence” and are in this manner as important to Victorian fiction as to the lives that are depicted in it (2018, p. 2). Like Morse and Danahay’s, Kreilkamp’s approach to animals is informed by “the so-called nonhuman turn in recent critical practice” (Kreilkamp, 2018, p. 3), undertaken by Jacques Derrida, Cary Wolfe, and Jane Bennett among many others. As Bennett puts it, the goal in this new approach is to “find new techniques, in speech and art and mood, to disclose the participation of nonhumans in ‘our’ world” (quoted in Kreilkamp, 2018, p. 3). While the nonhuman turn is a late-twentieth and twenty-first century phenomenon, the Victorians themselves recognized the dependence of the human world on nonhuman animals, not only for the delineation of what it meant to be human but also for continually negotiating the meanings of home, friendship, and sympathy. From Charles Dickens’s *Oliver Twist* and *David Copperfield* to Emily Brontë’s *Wuthering Heights* and Thomas Hardy’s *Far From the Madding Crowd*, Victorian fiction in which nonhuman animals figure prominently attest to this dynamic.

Literary criticism to the present day has often recognized the ways in which the companion animal makes traditional domesticity possible. For Harriet Ritvo and

1 Animal subjectivity is a central question in animal studies (Nagel, 1974), but is beyond the scope of this article, which instead turns to the effect of the animals on human subjectivity.

Kreilkamp, domestic animals such as dogs were important to the construction of a domestic ideal in the Victorian period. Ritvo writes that “familiar domestic beasts . . . most persuasively represented an orderly social hierarchy” (1987, p. 18). Kreilkamp expands this point: “Animals and pets become in the Victorian period not just instances and proofs of domesticity but constitutive of the concept. The sentimental Victorian home is created and maintained through the excessive affect lavished . . . on pet animals” (2018, p. 31). To advocate the sentimental notion of home, it does not suffice to acquire and keep pets—people must produce narratives about these pets in which their presence becomes the cornerstone of a domestic existence. Literary critics triangulate fiction, pets, and domesticity to understand the influence of the nonhuman animal in the Victorian period. Philip Howell stresses the role that the pet, and in particular the dog, played in the creation of a particular kind of private life that was centered on the family in the Victorian period. Writing of “the historical incorporation of the companion animal into the *domus* itself,” he writes that “[d]ogs became familiar because they came to be associated with the family, and with the private sphere of the home” (2015, p. 17). Taking the link between domesticity and the companion animal as its point of departure, the present paper explores how nonhuman animals have also facilitated challenges to traditional domesticity.

Elizabeth Gaskell and Animals

Elizabeth Gaskell’s attentiveness to the nonhuman animal, and especially to its interactions with the human, is evident in her fiction as well as nonfiction. Consider the references to animals in *The Life of Charlotte Brontë*, the posthumous biography Gaskell published in 1857, only seven years before *Cousin Phillis*. Gaskell first writes, “Charlotte was more than commonly tender in her treatment of all dumb creatures, and they, with that fine instinct so often noticed, were invariably attracted towards her” (1857, p. 307). Then she distinguishes between several modes of interacting with animals, connecting each to a personality type:

The feeling, which in Charlotte partook something of the nature of affection, was, with Emily, more of a passion. Someone speaking of her to me . . . said, “she never showed regard to any human creature; all her love was reserved for animals.” The helplessness of an animal was its passport to Charlotte’s heart; the fierce, wild, intractability of its nature was often what recommended it to Emily. (1857, p. 308)

While Charlotte's attachment to animals conforms to the domestic ideal insofar as it affirms feminine tenderness and affection, Emily's interest in the animal stems from the opposite instinct, the desire to embrace the wilderness.

In an exploration of Gaskell's representation of animals that analyzes many of her works but not *Cousin Phillis*, Brenda Ayres notes that Gaskell's thinking about animals depended on contemporary science. Gaskell and Charles Darwin were cousins. Indeed, as Ayres argues, there are characters in Gaskell's fiction whose depictions are inspired by Darwin and his scientific career. Insects, for example, play an important role in Gaskell's novels, though not in the novella *Cousin Phillis*.

As Ayres argues, Gaskell's depictions of animals in *Cranford*, *North and South*, and *Wives and Daughters* "validate and empower women" (2018, p. 23). Ayres shows that, in these novels, a number of species from insects to cows affirm and boost women's agency. In *Cranford*, a character named Miss Betsey Barker has a cow, very dear to her, that falls into a lime-pit. After its rescue, the cow is cold, in response to which a male character proposes in jest that Miss Betsey Barker put flannel underwear and clothing on her—or else the cow will die. Surprisingly, dressing the cow in flannel is precisely what the owner of the cow decides to do. In this episode the cow "bring[s] out the resourcefulness and humanity" in Miss Betsey Barker (Ayres, 2018, p. 37). The significance of bees in *North and South* similarly points toward the issue of women's agency (Ayres, 2018, p. 32). The protagonist, Margaret Hale, receives the distressing news that she has to leave her hometown and move north; subsequently, she observes a bee exiting a flower, having collected pollen. The bee, notes Ayres, "is an agent that gives [Margaret] the strength to adapt" (2018, p. 33). Bees are also significant in Gaskell's last novel, *Wives and Daughters*. The female protagonist "feels great peace as she hears" the bees (Ayres 2018, p. 33). Moreover, the bees enable her to "puzzle[] out objects obscured by distance or shadow" (qtd in Ayres, 2018, p. 33). The enabling function of the bees in *Wives and Daughters* attests to the way animal and human agencies depend on one another.

While Ayres does not mention *Cousin Phillis*, Gaskell's interest in the connection between animals' and women's actions is at work in that work of fiction as well. This article aims to add to Ayres's argument not only by focusing on *Cousin Phillis* but also by considering a more diverse set of women's issues than agency alone, including desire, domesticity, marriage, and self-expression.

***Cousin Phillis* and Its Plot**

An enthusiastic participant in her family's farming rituals, the eponymous heroine of Elizabeth Gaskell's *Cousin Phillis* (1864) is intimately connected to the animals that surround her. Jeni Curtis finds that her alignment with nature, highlighted by the narrator Paul Manning, reinforces traditional gender roles:

Very early in his story, Paul also establishes Phillis in "the realm of nature." He finds her most acceptable with a backdrop of animals and birds with whom she can communicate, "tempting the timid downy chickens" onto her pinafore (241), rather than in the realm of culture and of books. This identification of Phillis and nature, of wordless communication with other little creatures, intensifies as Paul's story progresses. (1995, p. 134)

While it is true that Phillis's role in farming and her intimacy with animals become increasingly conspicuous as the novella unfolds, so does her connection to books, especially in foreign languages. Animal husbandry and book learning appear antithetical in Curtis's approach, but the novella points out the common ground between them through repeated references to Virgil's *Georgics*, which famously addresses farm labor. The experience of farming becomes inseparable from the act of reading literature in Latin. This inseparability points toward a peculiar subjectivity in which the young woman masters what is traditionally considered masculine -reading Latin - specifically because of her special connection to the natural world. Phillis understands *Georgics* well not only because she has received instruction in Latin but also because she has become attuned to the challenges of farming through experience. In this manner, farming becomes a gateway to her interest in Latin and thus a means of introducing nontraditional femininity.

Phillis's alignment with the natural world does not diminish her agency as a young woman or place her in a constrained role predetermined by a rigid gender ideology. Phillis's privileged relation to the farm animals, the family pet, and birds, far from limiting the affective and cognitive possibilities that await her, are deeply enriching. Through the eponymous heroine, *Cousin Phillis* showcases the mutually-sustaining intimacy between humans and other animals and models a non-abusive relationship that is not reducible to consumerism.

A brief summary of *Cousin Phillis* is in order as the novella is not as well-known as *North and South* or *Mary Barton*. The protagonist Paul Manning is a nineteen-year old clerk employed in the construction of a railroad branch from Eltham to Hornby. His father, a mechanic, is an inventor who secures for his son a situation above his own. Paul's boss is Mr. Holdsworth, an English engineer who, having lived on the Continent for years, resembles a foreigner in manners and appearance. Paul resides in the county town of Eltham but, encouraged by his mother, begins to visit Hope Farm in Heathbridge, where his relatives live. Ebenezer Holman, an Independent minister, lives on the farm with his family. Phillis, the only surviving child of the Holmans, is only two years younger than Paul, and as the two spend time together, he is as intimidated as charmed by her, in part because she can read Latin and Greek whereas he cannot. A conversation between Paul and his father reveals that Paul thinks Phillis would never accept him as a husband.

After Mr. Holdsworth is taken ill for a while, Paul takes him to Hope Farm and introduces him to the Holmans. The Reverend asserts that the farm will help Holdsworth to recuperate, and Paul's boss spends some time there while Paul returns to work. Holdsworth notices that Phillis has been trying to read Dante's *Inferno* and assists her by writing down the meanings of some words she does not know. His effort elicits a warm response from her, after which he starts giving her Italian lessons. Paul observes warm interactions between Holdsworth and Phillis. The two tenderly attend to one another on a rainy day when everybody takes shelter while hay-making. During harvest-time, when Holdsworth begins to make a portrait of Phillis as Ceres, the goddess of agriculture, she leaves the room suddenly after blushing. On a day of apple-gathering, Paul recognizes a "tender" and "passionate" "look of love in [Holdsworth's] eyes" (Gaskell, 1986, p. 273).

Later in the same day, Holdsworth receives a proposal to superintend a railway line in Canada and leaves shortly thereafter, but not before he confesses to Paul that he loves Phillis and intends to marry her upon his return in two years. Back on the farm, Paul notices that Phillis turns silent and pale after Holdsworth's sudden departure and one day witnesses her sobbing. In response, he reveals to Phillis Holdsworth's plans for the future. After hearing that Holdsworth loves her, Phillis's "tender mouth [is] curved with rapture" (Gaskell, 1986, p. 285). When Paul visits the Holmans on Easter, he recognizes a transformation in Phillis, whose "peaceful serenity" appears to be replaced by a "vivid happiness" (Gaskell, 1986, p. 291).

Paul and Holdsworth correspond, and the latter mentions meeting a French-Canadian woman who resembles Phillis. Soon another letter announces that Holdsworth is to

marry that woman, and Paul realizes the marriage must have already taken place by the time he received the letter. Upon receiving the news, Paul regrets his past “indiscretion” (Gaskell, 1986, p. 293). When Phillis finds out about this marriage, instead of reacting negatively in any visible way, she absolves Paul, assuring him that he has not done anything wrong. Especially after the Holmans receive the wedding cards that Holdsworth sends them, Phillis displays signs of severe distress. When the minister asks Paul if Holdsworth has ever made love or promised marriage to her, Paul has to confess what he himself told her. Furious, the father blames Paul for “spoiling her peaceful maidenhood” (Gaskell, 1986, p. 307). Upon overhearing this conversation, Phillis tells her father that she loved Holdsworth and then falls ill, convulsing with what turns out to be a brain fever. After a trying episode, she recovers and asserts that she can and will “go back to the peace of the old days” (Gaskell, 1986, p. 317).

Animal Connections Beyond Traditional Domesticity

To be sure, *Cousin Phillis* in some ways adopts the use of the pet as a means of establishing what Kreilkamp calls sentimental domesticity. During an early visit that Paul pays to Hope Farm, he observes a scene in which the women assume traditional gender roles, with Phillis’s mother Cousin Holman “mend[ing] stockings out of a high piled up basket” with her daughter helping her, in “tranquil monotony” (Gaskell, 1986, p. 242). The scene is complete with “the curled-up pussy cat sleeping on the hearth-rug” (Gaskell, 1986, p. 242), yet elsewhere Paul describes Phillis as “more like a man than a woman” as she knows Latin and Greek (Gaskell, 1986, p. 252). With this complex gender identity that complicates the traditional domesticity of the stock-mending scene, the curled-up pussy by the hearth will not suffice; the novella needs and delivers other cross-species interactions that match complex gender identities, rather than affirm the power of an idyllic hearth. While Kreilkamp provides ample evidence that the fictional representation of the pet was central to the making of domesticity, some interactions between humans and nonhuman animals point in the opposite direction and become the means of undoing the pressure of domesticity.

For many Victorians, proper femininity effaced the longings of the body². The farmer-minister of *Cousin Phillis*, whose Puritanism gives rise to the restrictions he places on

2 For the most part, this notion of traditional Victorian femininity was held as an ideal rather than constituting a lived experience. Coventry Patmore’s *The Angel in the House* exemplifies the effacement of women’s desire in literature.

his daughter, participates in this trend. The daughter, while on good terms with her father, expresses a desire to transgress those restrictions. Indeed, both the daughter and the wife challenge the paternalistic farmer-minister:

“Phillis, I am thankful thou dost not care for the vanities of dress!”

Phillis reddened a little as she said, in a low humble voice—

“But I do, father, I’m afraid. I often wish I could wear pretty coloured ribbons round my throat like the squire’s daughters.

“It is but natural, minister!” said his wife; “I am not above liking a silk gown better than a cotton one myself!” (Gaskell, 1986, p. 252, p. 245)

Adorning the self is not welcomed by Holman and is dismissed as too worldly. The sensuality of the silk that his wife likes contrasts with the functionality of the cotton. The two types of cloth differ also in terms of cost, with the wife opting for the more luxurious. Interestingly, for the wife it is the longing for the silk and the richly colored ribbons that is “natural.” Here, as elsewhere in the novella, nature is aligned with the sensual rather than with restrictive modesty.

Whatever her father’s expectations may be, Phillis is not so much an angel of the house as a flesh-and-blood young woman whose playful interaction with the family dog adds to her physical charm. She and Rover form a noticeable duo, highly audible as well as visible: “At length she grew tired of their mutual play, and with a feint of striking him, and a ‘Down, Rover! do hush!’ she looked towards the window where we were standing, as if to assure herself that no one had been disturbed by the noise, and seeing us, she coloured all over” (Gaskell, 1986, p. 262). To hear and see Phillis when she is playing with Rover is to see her without the mask she wears when interacting with the young men. The animal counters the self-effacing tendency of an otherwise shy Phillis, and Holdsworth recognizes that condition as noteworthy. When she “hurri[es] away, with Rover still curving in sinuous lines about her as she walk[s],” Holdsworth declares, “I should have liked to have sketched her” (Gaskell, 1986, p. 262). In interacting with the dog, Phillis constructs a subjectivity that resists the angelic ideal.

The animals repeatedly pull the characters into a universe in which gender roles are relatively fluid. Consider, for instance, the pastoral experience that Paul narrates as the minister sings a psalm, “Come all harmonious tongues,” beating time with a spade (Gaskell, 1986, p. 231). The materiality of farm labor mixes easily with the transcendence

implicit in the act of singing the psalm. Even though the lyrics invite the believer to sing, Paul is inclined to remain silent:

There we five stood . . . in the tawny stubblefield, from which all the shocks of corn had not yet been carried—a dark wood on one side, where the woodpigeons were cooing; blue distance seen through the ash-trees on the other. Somehow, I think that if I had known the words, and could have sung, my throat would have been choked up by the feeling of the unaccustomed scene. (Gaskell, 1986, p. 232)

This is a scene of contrasts: just as the dark wood meets the blue skies, the cooing woodpigeons and the singing girl find their opposite in Paul. The latter's intense - and passive - emotional response to the natural environment breaks down binary gender roles. If this scene feminizes Paul, the reverse is true with respect to Phillis's identity in a subsequent scene at the "farm-yard," in which the cousins bond with each other - and with the poultry, calves, and a cow (Gaskell, 1986, p. 241). Phillis is anything but prim or constrained:

We fed the poultry, she kneeling down with her pinafore full of corn and meal, and tempting the little downy chickens upon it, much to the anxiety of the fussy ruffled hen, their mother. She called to the pigeons, who fluttered down at the sound of her voice. She and I . . . came back tired and hungry and dirty at dinner time. (Gaskell, 1986, p. 241)

As the chicks climb the pinafore, feminine propriety is replaced by cross-species interplay. In this experience of bonding, there are no binary gender codes, with Phillis playfully encouraging the chicks to try the limits placed by their mother.

Such scenes challenge Pearl L. Brown's argument that the pastoral in this novella fosters idealized femininity. "Gaskell reminds readers that the pastoral myth of the unspoiled bucolic landscape embodied in the image of the female idealized is a central metaphor," writes Brown (1992, p. 24). She reinforces the point in several ways, for instance by asserting that "[h]er father's pastoral withdrawal and religious beliefs come together to reinforce idealized feminine virtues" (1992, p. 25). Yet the episode in which Holdsworth makes a portrait of Phillis as Ceres during harvest-time reveals the opposite, that the pastoral energies of the novel are decidedly pagan in that they render her

sensual rather than idealize her. Brown's point, that "the burial of her female self has been fostered in the pastoral idyll of Hope Farm" similarly belies the ways in which the pastoral world of Hope Farm allows Phillis to bypass the ethereal angel vs. sensual monster binary (1992, p. 25).

Phillis's and the family dog Rover's "mutual play" demonstrates that interactions with animals allow her to assert boundaries while at the same time establishing interconnection:

she had just finished her task, and was standing up, her back to us, holding the basket, and the basin in it, high in the air, out of Rover's reach, who was giving vent to his delight at the probability of a change of place by glad leaps and barks, and snatches at what he imagined to be a withheld prize. (Gaskell, 1986, p. 261)

This game positions Phillis as a figure of authority while at the same time she bonds with the family dog who enjoys the ritual. The interaction with the dog cultivates the skills and habits also employed in flirting: playfulness, the testing of boundaries, and mutual pleasure. This scene displays the dynamics that Kathryn Yeniurt describes in her work. The interaction between a nonhuman animal and a human being may "approximate a kind of 'play;'" she asserts: "a human may only begin to imagine the nonhuman perspective after observing (and perhaps responding to) an extensive series of the animal's postures, movements, and sounds" (2017, p. 132). This kind of imagination is at work in Phillis's everyday life, thanks to the presence of Rover.

Self-Expression and the Canine Companion

After Holdsworth abandons Phillis to go to Canada, her bonding with Rover coincides with, and even expresses, a subjectivity in which female desire is a possibility. Tellingly, this transgression of idealized domesticity takes place outside the home; its energy and meaning cannot be contained by the domestic space. The space where the cross-species bonding occurs is a locale in which Phillis can be herself:

I followed Phillis's example, and rushed out of the house. . . I followed till I came to a great stack of wood in the orchard . . . and I recollected then how Phillis had told me, that first day when we strolled together, that

underneath this stack had been her hermitage, her sanctuary, when she was a child. (Gaskell, 1986, p. 283)

When she wishes to leave behind the selfhood she performs in the domestic space, she retires to this locale. In this "hermitage," she experiences a symbiotic relationship with Rover.

The tableau that Paul encounters upon entering this sanctuary attests to his cousin and the dog's mutual attachment. At this stage in the novella, Phillis moves from simply befriending Rover to resembling him insofar as she, too, becomes animal-like. The animal sounds that she produces signal her distress, but they also bespeak a capacity for self-expression, however limited:

She was sitting on a log of wood, Rover by her. She had laid her cheek on Rover's head, and had her arm around his neck, partly for a pillow, and partly from an intrinsic craving for warmth on that bitter cold day. She was making a low moan, like an animal in pain, or perhaps more like the sobbing of the wind. Rover, highly flattered by her caress, and also, perhaps, touched by sympathy, was flapping his heavy tail against the ground[.] (Gaskell, 1986, p. 283)

Deprived of one attachment—Holdsworth—, Phillis finds another in her nonhuman companion. She needs Rover, for warmth, for friendship, for sympathy. The dog has what the human lacks—loyalty. When Phillis moans like an animal, her relation to the dog moves from metonymic (having to do with proximity) to metaphorical (having to do with similarity). Because as a young woman she cannot admit to being in love, she has to endure the pain of separation quietly at home. Her sentiments find expression in this non-domestic space in nonhuman language. The animal, then, gives her more than warmth: a language, however inarticulate, in which she can let her authentic sentiments rise to the surface. In her interactions with her parents, she does not disclose her deep emotions. She is thus most herself in her symbiosis with the nonhuman. In the sanctuary, she is able to own up to her passion rather than being confined to the less expressive selfhood she performs in human-dominated spaces. Poignantly, she must experience passionate womanhood in pain.

Subsequently comparing Phillis's distressed moan to the sobbing of the wind, Paul effaces his own recognition of the human-as-animal, attempting to reenter

the realm of propriety from which the sanctuary was to offer relief. If in one moment the text asserts the common ground between Rover and Phillis, in the next it retracts the claim, as if to backpedal from the radical philosophical potential implicit in it.

As Morse and Danahay highlight, “the boundary between the animal and the human has long been unstable” (2017, p. 4). If, in our own era, Derrida famously questions the animal/human divide (2002), that inquiry can indeed be traced back to the Victorian period, as the fleeting metaphoric relation between the dog and the human suggests in *Cousin Phillis*. According to the literary critic Grace Moore, in Dickens’s fiction, animals can reflect the emotions of women (2017). Moore writes, “In [Dickens’s] *Dombey and Son*, Florence Dombey’s dog Diogenes provides an unlikely outlet for his owner’s repressed passions, bounding effusively towards Walter Gay at every possible opportunity” (2017, p. 206). A similar phenomenon takes place in Gaskell’s work, with a repressed female character finding a striking albeit inarticulate voice through her metonymic and metaphorical relation to the canine.

Birds and Passionate Selfhood

When Phillis is content, she resembles the nonhuman animal, just as she does when she is in distress. She contrasts to the ethereal, angelic woman with her newly budding passion for Holdsworth, and her connection to the animal world deepens even as she grows more committed to him. *Cousin Phillis* does not treat the passionate woman’s entry into the animal world as a sign of fallenness or as a descent to be lamented. To the contrary, it celebrates it as a signal of the unity of life forms.

Hearing of Holdsworth’s love for her transforms Phillis. In her “heavenly happiness,” Phillis’s mouth is “curved with rapture,” which indicates that the asexual existence allotted to the ideal Victorian woman is absent in this novella (Gaskell, 1986, p. 285). In that state, Phillis does not just resemble a bird, but speaks *as* one:

I think she hardly knew why she was so happy all the time. . . I can see her now . . . intent on sweet mockery of some bird in a neighboring bush or tree. She had the art of warbling, and replying to the notes of different birds, and knew their song, their habits and ways, more accurately than anyone else I ever knew. She had often done it at my request the spring

before; but this year she really gurgled, and whistled, and warbled just the way they did, out of the very fullness and joy of her heart. (Gaskell, 1986, p. 289)

Phillis does not just know birds or communicate with them but does so in their language. The novella, which has always depicted her as multilingual, adds a new twist to her multilingualism here. The heart, awakened to the joy of mutual love, compels her to communicate with the birds as one of them. Cross-species communication reveals the joys of attachment across difference. She and Holdsworth are also very different in their backgrounds and personalities, but attached to one another—or so thinks Phillis at this stage.

Though the most readily available depiction of womanhood as animal-like was found in the image of the fallen woman in this era, Gaskell's portrayal of a passionate woman in harmony with the animal world presents an alternative way of identifying flesh-and-blood womanhood with the animal. The Pre-Raphaelite poet and artist Dante Gabriel Rossetti's unfinished painting "Found" (1865-1869), produced at around the same time as *Cousin Phillis*, serves to contextualize Gaskell's innovation. In this painting, a male figure holds the hands and wrists of a red-haired woman who leans on a brick wall, half reclined with her eyes closed. The woman's literal inability to stand erect signals her status as a fallen woman. Rossetti explicitly wrote of the "shame" of the woman who appears to be a prostitute:

The picture represents a London street at dawn, with the lamps still lighted along a bridge which forms the distant background. A drover has left his cart standing in the middle of the road (in which, i. e. the cart, stands baa-ing [sic.] a calf tied on its way to market), and has run a little way after a girl who has passed him, wandering in the streets. He has just come up with her and she, recognising him, has sunk under her shame upon her knees, against the wall of a raised churchyard in the foreground, while he stands holding her hands as he seized them, half in bewilderment and half guarding her from doing herself a hurt. (qtd. in Nochlin, 1978, p. 139)

The woman's similarity to the calf in the background is two-fold: she, too, is bought and sold on a market, and she, too, is trapped, though the net that constrains her is not visible. In "Found," the metaphorical link between the calf and the sexualized woman

suggests that the woman has been *reduced* to an animal. In *Cousin Phillis*, on the other hand, the connection to other life forms elevates the woman into an existence more fulfilling than the role of the ethereal angel. The novella reveals that the woman-animal comparison was not limited to the figure of the fallen woman in the Victorian period and that the depiction of the animalistic side of a woman does not have to render her pitiful.

Cross-Species Connection, a Familial Habit

Phillis's intimacy with animals is part and parcel of her subtle, quiet rejection of normative femininity. Her passion, indicated especially by her conversation with the birds, challenges the Puritan norms of her father. Yet her father's own closeness to animals serves as an unorthodox experience that clashes with rigid social expectations. Holman, a devout man whose prayers assume unconventional form, concludes his evening prayers with a blessing: "He prayed for the cattle and live creatures" (Gaskell, 1986, p. 239). This prayer unites the man's dual occupation as farmer and minister, as it is both an expression of his faith and his love for the animals. Praying specifically for the cattle makes it possible to then pray for all living creatures. In that sense, farming presents a gateway to appreciating creation. However devout the animal-prayer may be, Mr. Holman's love for animals is considered sinful by some. Another minister, Brother Robinson, condemns Mr. Holman's relation to the animals and singles it out as the reason for his daughter's suffering. During Phillis's illness, Robinson openly accuses Holman of being too worldly for his own good:

[A]fter a short time and some more shakes of the head, Robinson began again, --

"Secondly, we would have you listen to the voice of the rod, and ask yourself for what sins this trial has been laid upon you; whether you may not have been too much given up to your farm and your cattle; whether this world's learning has not puffed you up to vain conceit and neglect of the things of God; whether you have not made an idol of your daughter?" (Gaskell, 1986, p. 313)

The novella as a whole reveals that Robinson is wrong; the connection to the cattle reinforces Holman's faith rather than undermining it, yet Robinson's reaction clearly demonstrates the extent to which the connection to nonhuman animals turns Holman

into a target. According to Robinson, Holman's closeness to his daughter falls into the same category as his love for the animals - presumably a distraction from true faith.

Robinson's comment shows how special Holman's connection to the animals is. The farmer-minister's wife partakes of the family tradition, as her love for the farm animals surfaces in her admiration for what the cattle can produce. She treats milk as Daisy's gift to their guest: "tell him [Holdsworth] there is new milk and fresh eggs to be had for the asking; it's luck Daisy has just calved, for her milk is as good as other cows' cream" (Gaskell, 1986, p. 256). The farmer-minister's wife does not question the humans' confiscation of the milk and the eggs, assured that the cattle and the poultry work for the humans. Her treatment of the family cow displays an awe for that animal's capacity to provide for its offspring and please humans at the same time. Phillis's connection to nonhuman animals, then, both reflects and extends her parents' treatment of the cattle. Like her parents, she enjoys a special connection to the animals. While that connection does not induce transgressive gender identities for the parents, for her, bonding with the dog and the birds helps to construct a self at odds with angelic femininity.

Conclusion

In Victorian studies, as in other fields in the humanities, the animal turn has recently inspired deep interest in transformative interactions between humans and other animals. Long before the rise of animal studies in academia, the Victorians were attuned to the entanglement of humans with other species, noticing how they influenced each other and shaped each other's lives. Elizabeth Gaskell's *Cousin Phillis* demonstrates the author's attentiveness to animal-human intimacy and especially to its influence on gender roles. Whereas recent criticism has stressed that nonhuman animals helped construct Victorian domesticity, Gaskell's novella shows that they also challenged traditional gender roles, especially as they called into question the emotional and behavioral constraints placed on women. The eponymous protagonist's identification with birds and the family dog enables her to express her feelings for a young man who abandons her, in ways that go against traditional Victorian femininity. Through that identification, she becomes an embodied subject with needs and desires, one who has little resemblance to the ethereal angelic being that some Victorian texts such as Coventry Patmore's *The Angel in the House* imagined, yet Phillis is not a fallen woman, as the novella does not treat her as impure or sinful. If the female figure commonly associated with animals was the fallen woman in the Victorian period, *Cousin Phillis*

offers an alternative model wherein the resemblance to the animal is not always a cause for pity. Phillis longs for the young man who abandons her in ways that undermine the constraining effects of idealized femininity. Especially through Phillis's conversation with the birds, the text celebrates cross-species interconnection and its potential for unsettling the traditional economy of desire that prevailed in the Victorian period.

Gaskell's feat speaks to some critical concepts that are under fervent debate in our own times. Ecocriticism seeks to dismantle binaries such as nature / culture that historically made the association of women with nature possible (Kerridge, 2014, p. 367). In the 1980s and 90s, critics and theorists became especially wary of the idea that women are particularly close to nature:

theorists began to openly express the dangers of the prior essentialist conceptualizations of the woman/nature analogy . . . They . . . criticized the essentialist and reductionist view of women that conceived them in terms of their reproductive, nurturing, and caring abilities, which naturally connected them to Mother Earth (Estévez-Saá & Lorenzo-Modia, 2018, p. 128).

The association of women with nature at times ascribes to women such negative traits as passivity and lack of intelligence or confines them to traditionally feminine roles such as caring for others. For these reasons, the alignment of women with nature is often suspect; however, Gaskell's imagination of the intimacy between a young woman and the animals that surround her challenges this pattern. In this novelist's version, nature is active and dynamic rather than passive or static, and the connection to animals makes nontraditional gender roles possible. This character flourishes and comes to express herself through her interactions with birds and the family dog. As such, Gaskell suggests that the intimate link between women and nonhuman animals is neither denigrating nor constraining but instead potentially emancipatory.

Peer-review: Externally peer-reviewed.

Conflict of Interest: The author has no conflict of interest to declare.

Grant Support: The author declared that this study has received no financial support.

Hakem Değerlendirmesi: Dış bağımsız.

Çıkar Çatışması: Yazar çıkar çatışması bildirmemiştir.

Finansal Destek: Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

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Disguised Subjugation as Education: Colonial and Maternal Pedagogy in Jamaica Kincaid's *Lucy*

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Submitted: 14.02.2020

Revision Requested: 09.04.2020

Last Revision Received: 28.05.2020

Accepted: 24.07.2020

Citation: Ozkan, H. (2020). Disguised
subjugation as education: Colonial and
maternal pedagogy in Jamaica Kincaid's
Lucy. *Litera*, 30(2), 325-342.
<https://doi.org/10.26650/LITERA2020-0025>

ABSTRACT

Jamaica Kincaid's *Lucy: A Novel*, an autobiographical narrative as opposed to what the title suggests, examines the colonial and immigrant experience of an Antiguan girl, who grows up in the British Caribbean and comes to the U.S. at the age of nineteen as an au pair. The colonial and maternal education along with the textual capture and erasure in her childhood controls Lucy's choices over her intellect, voice, body, mobility, and sexuality, while leading her to a stage where she seeks the new definitions of womanhood, female re-embodiment, and personhood in the New Land. This paper focuses on the autobiographical narrative as a catharsis for Lucy, who confronts the constructed reality through personal reflections on colonial education, and by doing so, who eases the predicament of colonisation and dualisms due to the coloniser inside. I argue that the systematic colonial and maternal pedagogy depicted in the narrative is employed to mythicise reality, obliterate the Caribbean self/culture, and disenfranchise colonial society. Referring to "cultural invasion," a concept developed by Brazilian educational philosopher Paulo Freire to investigate disguised subjugation as education, this paper scrutinises Lucy's retrospection both on her maternal and colonial tutelage that later becomes a leading force of her own decolonisation.

Keywords: Colonial pedagogy, maternal pedagogy, cultural invasion, Jamaica Kincaid, *Lucy*



Introduction

Jamaica Kincaid's harsh critique of colonial narratives and pedagogy in her writings is deeply rooted in her childhood and adolescent experiences in Antigua and in the U.S., where she came to work as an au pair depicted in her semi-autobiography, *Lucy: A Novel* (1990). *Lucy* is viewed by many critics as a mother-daughter text and continuation of *Annie John* (1985), and studied mainly from the lenses of postcolonial theory and psychoanalytic approach. For example, Ifeona Fulani (2011) examines the mother's role and maternal discourse in the novel as a mode of repression that teaches the daughter, Lucy, her place within socio-cultural hierarchies (p. 1). Veronica Majerol (2007) argues that aesthetic representations such as writing, photography, and paintings in *Lucy* engender disidentification with the colonial discourse and create an alternative means of excavation of history (p. 17). Helen Tiffin (1993), on the other hand, suggests that Kincaid's novel explores possible ways of retrieval of an erased body under the colonial discourse. Reading *Lucy* through the concept of "translation" explored by autobiographer Eva Hoffman, Edyta Oczkowicz (1996) proposes that by abandoning the former self—the reproduction of her post-colonial experience— Lucy liberates herself (p. 144).

Despite diverse arguments about the content of the text, little emphasis is given to form by critics, except Maria H. Lima (1993), whose discussion centres on how Caribbean women writers, including Kincaid, use bildungsroman as a mode to represent their personal and national identity (p. 858). Therefore, this paper focuses on both content and form by examining the autobiographical narrative as a catharsis for Lucy, who confronts the constructed reality through personal reflections on colonial education, and by doing so, who eases the predicament of colonisation and dualisms due to the coloniser inside. I argue that the systematic colonial and maternal pedagogy depicted in the narrative is employed to mythicise reality, obliterate the Caribbean self/culture, and disenfranchise colonial society. Referring to "cultural invasion," a concept developed by Brazilian educational philosopher Paulo Freire to investigate disguised subjugation as education, I will scrutinise Lucy's retrospection both on her maternal and colonial tutelage that later becomes a leading force of her own decolonisation.

"Cultural invasion" in Freire's foremost work *Pedagogy of the Oppressed* is defined as "a parochial view of reality, a static perception of the world, and the imposition of one world view upon another" (2005, p. 160). Such psychological violation implies the dichotomy of the superiority/inferiority between the invader and those who are invaded.

In cultural invasion, both an instrument and the result of domination, “it is essential that those who are invaded come to see their reality with the outlook of the invaders rather than their own; for the more they mimic the invaders, the more stable the position of the latter becomes” (Freire, 2005, p. 153). The imposition of the invader’s reality on those who are invaded aims the reproduction of synthetic phantoms who do not look like the invader, yet talk, act, see, and think like him. Institutions such as homes and schools are employed particularly for this purpose and “function largely as agencies which prepare the invaders of the future” (Freire, 2005, p. 154). They meticulously transmit the myths of the invader that nourish the cultural invasion, an antidialogical action, whose fundamental characteristics are primarily dividing and manipulating. Freire’s concept of “cultural invasion” evokes the perennial homogenising and hierarchicising practices of the British Empire in Asia, Africa, and the Caribbean, where it had pervaded with an authoritarian cultural and political scheme to distort the reality and impose “Englishness” upon the natives within institutions.

Colonial Education

Educated under the indoctrination of English values in Antigua, one of many colonies of England in the Caribbean, Kincaid experiences the alienating “cultural invasion” of the British Empire and portrays how such a violent act shapes her sense of self and the perception of the world in her entire oeuvre. For example, in “On Seeing England for the First Time,” Kincaid recalls her first encounter with England, explores the idea versus reality, and reflects on her identity stranded between the two severely contradicting world views. She writes: “When I saw England for the first time, I was a child in school sitting at a desk. The England I was looking at was laid out on a map gently, beautifully, delicately, a very special jewel; it lay on a bed of sky blue” (1991, p. 32). Young Kincaid is introduced to the image of England in the classroom, a formal educational setting, ensuring initial loyalty and deference to the Empire in colonial sites. Contrary to the naïve student impressed by the pseudo glory of England, the resentful narrator in *A Small Place* (1988) directly addresses the coloniser/invader and attacks its educational institutions, where the culture and values of the colonised is systematically wiped out:

You loved knowledge, and wherever you went you made sure to build a school, a library (yes, and in both of these places you distorted or erased my history and glorified your own) ... If you saw the old library... the beauty of us sitting there like communicants at an altar, taking in, again

and again, the fairy tale of how we met you, your right to do the things you did, how beautiful you were, are, and always will be. (Kincaid, 1988, pp. 36, 42)

The narrator vehemently condemns England after her critical confrontation with the constructed reality. She realises that the actual and primary reason of England's launching education campaigns within its colonies is, on the one hand, to terminate the existence of native history, language, and culture, and on the other, to sustain the legacy of the power-hungry Empire. The narrator's sarcastic reproach continues with a comparison between "the old library" and the church along with the students and communicants, who enthusiastically wait to receive a set of religious tales and doctrines without questioning them. Such deceiving tales transmitted to students as if they were divine rules imply that what is told about England in colonial schools and libraries are ostensibly sacrosanct that should be acknowledged and strictly internalised as an ultimate truth. Through personal experiences, Kincaid continues to draw our attention to the constructed reality about England injected into the students' innocent minds:

When my teacher had pinned this map up on the blackboard, she said, "This is England" -and she said it with authority, seriousness; and adoration, and we all sat up. It was as if she had said, "This is Jerusalem, the place you will go to when you die but only if you have been good." We understood then -we *were* meant to understand then - that England was to be our source of myth and the source from which we got our sense of reality, our sense of what was meaningful, our sense of what was meaningless-and much about our own lives and much about the very idea of us headed that last list. (1991, p. 32)

Similar to the metaphor of "the old library" and the church, Kincaid uses another religious analogy between England and Jerusalem to accentuate the enshrinement of England by the educators acting as a stooge for the colonialists. Instead of the original culture, England and everything about this island is forced to become the foundation of students' knowledge, and how they perceive themselves and the world around them. Such destructive narrative teaches them who they are supposed to be based on imperialist policies while reinforcing individual and collective estrangement to Caribbean values, history, and culture.

Parallel to the visual image of England as a teaching material employed to establish a constructed reality, in *Lucy*, European textual representations like Wordsworth's canonical poem "Daffodils" are taught to impose a set of linguistic and cultural principles. Pointing out the "English tradition" installed at schools in an interview, Kincaid states:

You know most people, especially people from my generation, had an education that was sort of an English public-school education. We got kind of the height of empire. They were trying to erase any knowledge of another history, another possibility. So we learned Shakespeare, the King James version, Wordsworth, and Keats. That's the tradition. I'm of the English-speaking-people tradition. British people, not English people. (Ferguson & Kincaid, 1994, p. 168)

In *Lucy*, Kincaid challenges this tradition by using Wordsworth's poem that creates a literary space for herself and the protagonist. Kincaid re-contextualises a Romantic poem as subversion by reading it in a different cultural and geographical context. Lucy recalls reciting the poem in a performance at her school in the British Caribbean when Mariah, who becomes a surrogate mother to Lucy in the U.S., tells her that she "is made to feel alive" by seeing daffodils "in bloom and massed together" (1990, p. 17). Lucy "had been made to memorise" the poem when she "was ten years old and a pupil at Queen Victoria Girls' School" (Kincaid, 1990, p. 18) that evokes Kincaid's school, "The Princess Margaret School," "the name of which [Kincaid] absolutely hate[s]" (Cudjoe, 1989, p. 397). Lucy "had been made to memorise it, verse after verse, and then had recited the whole poem to an auditorium full of parents, teachers" (Kincaid, 1990, p. 18). After Lucy recited the poem, she notes how,

Everyone stood up and applauded with an enthusiasm that surprises me and, later they told me how nicely I had pronounced every word, how I placed just the right amount of special emphasis in where that was needed, and how proud the poet, now long dead, would have been to hear his words ringing out of my mouth. (Kincaid, 1990, p. 18)

The internalisation of the European text is encouraged by Lucy's schoolmates, teachers, and parents, whose passionate reactions cause contradictions in her sense of self. Bénédicte Ledent (1992) states that "'Lucy' is ironically also the title of one of Wordsworth's poems... suggesting that [Kincaid's] Lucy cannot really escape colonial

tutelage and in some way also belongs to Wordsworth's world, whether she wants to or not" (p. 60). Lucy's immaculate and impressive oral performance disciplines her voice, tone, and accent. Through this performance, Lucy becomes an obedient reader as well as a re-producer of the English script, and a submissive embodiment of the European world and the English ideology. The students are not just passive literary readers but the reproducers of colonial history by reciting "Daffodils," an example of the erasure of self within the European script, which imposes the accusation of not only the English language but also its values. Ironically, neither the reader nor the listeners are English; rather, they are the representatives of the Empire in the Caribbean.

Lucy is aware of how she becomes a representation and reproduction of the Empire expressing her self-contradiction. Reflecting on her inner conflict, she confesses:

I was then at the height of my two facedness: that is, outside I seemed one way, inside I was another; outside false, inside true. And so I made pleasant little noises that showed both modesty and appreciation, but inside I was making a vow to erase from my mind, line by line, every word of that poem. (Kincaid, 1990, p. 19)

The critical confrontation with her memory is traumatic for Lucy and reveals how Lucy's contradiction turns her into a hypocrite, who describes the opposite positions inside of her with the dichotomies of outside/inside and false/true. These oppositions represent Lucy's constant struggle between her Caribbean identity defined as authentic, while the English language and values imposed upon her later in school are constructed, fake, and superficial. The disagreement and dilemma of Lucy is what Freire (2005) puts, "The oppressed suffer from the duality which has established itself in their innermost being.... They are at one and at the same time themselves and the oppressor whose consciousness they have internalised" (p. 48). Even though Lucy is determined to forget the poem she recites by heart, like other colonised subjects, she is haunted throughout the narrative and in her life.

Teaching a canonical poem to impose the linguistic and cultural values of the dominant ruler fulfils the mission of the Empire better than any other genres. Tiffin (1998) points out that Romantic poetry is used in the "idealisation of British and European flora, . . . The Readers contained poetry about the English countryside and about flowers, and Wordsworth's poem 'I wandered lonely as a cloud' was an enduring favourite" (p.

60). Similarly, Ian Smith (2002) asserts that Romantic poetry with its focus on the beauty of nature is a perfect instrument for the Empire because “colonised people can be made to celebrate nature in a totally de-contextualised way, rapt in poetry’s rhythmic cadences, treasuring its signs as free-floating signifiers” so that “they can be distracted from seeing the history of nature as conquered, appropriated and made the site of forced labour” (p. 817). Along with the content of Romantic poetry, poetic form and language disrupt the perception of the natives about themselves and the nature.

Discussing the differences between poetry and prose, Russian literary theorist Michael Bakhtin defines poetic language as totalitarian which reduces multiple voices to a single one. He asserts:

The language of the poetic genre is a unitary and singular Ptolemaic world outside of which nothing else exists and nothing else is needed. The concept of many worlds of language, all equal in their ability to conceptualise and to be expressive, is organically denied to poetic style. (1981, p. 286)

The language of poetic genres is not conversational or dialogic. Rather, it merely serves for the interests of the elite and “often becomes authoritarian, dogmatic and conservative, sealing itself off from the influence of extra literary social dialects” (Bakhtin, 1981, p. 286). Besides rejecting the existence of accents and dialects, “If, during an epoch of language crises, the language of poetry does change, poetry immediately canonises the new language as one that is unitary and singular, as if no other language existed” (Bakhtin, 1981, p. 399). The invasive nature of poetic language, as Bakhtin argues, benefits the Empire to deliberately spread its linguistic, socio-cultural, and political agenda in colonial sites. “This verbal-ideological decentring” (Bakhtin, 1981, p. 370) becomes the instrument of the dominant group/the imperial power to banish the indigenous linguistic, literary, and cultural diversity of the Caribbean. Furthermore, instead of “dialogic” language that involves a multiplicity of speakers, plurality of voices, and a variety of perspectives, the imperial power uses “monologue,” which is associated with a central power and points out the existence of a single voice. Lucy does not have a voice of her own since Wordsworth’s, not Lucy’s own words ring out of her mouth. By using a monological language, the oppressor silences the other voices and consciousness by imposing a single reality and single-thought discourse. Within this monological world, the oppressor monopolises the circulation of information and knowledge and dominates the narratives and curriculum.

Besides defining what should be taught, such as Wordsworth's "Daffodils" to enforce the English language and a set of western standards in colonial sites, the oppressive power defines how it should be taught. As Lucy narrates, students not only read the poem, but also memorise it by heart and recite it in front of an audience as a verbal indication of loyalty and deference to the Empire. Practice separate from interaction is one of the characteristics of the monological world. Recitation is an epitome of the monological language of the oppressor and substitutes the old oral tradition of the Caribbean as being a ritual of obedience to the master. Colonies absorbed the message of the master through English scripts and performance that mould their consciousness and identity in favour of the colonial interests and benefits.

The disciplining of natives' bodies and minds is an old project that the British Empire deployed for different nations. Thomas B. Macaulay (1952) argues that the British educational policy was designed to produce "a class of persons Indian in blood and colour, but English in taste, in opinions, in morals and in intellect" (p. 729). The colonialist education throughout the Empire frequently enforced a separation between mind and body in the colonised subject. As Gauri Viswanathan (1998) mentions, language and "English literature—is in essence an affirmation of English identity" (p. 20). Literary education and literature is one of the important apparatus of the coloniser to disseminate the dominant ideology. In order to gain so-called Englishness, "assimilate and to experience the oppressor's culture, the native has had to leave certain of his intellectual possessions in pawn. These pledges include his adoption of the forms of thought of the colonialist bourgeoisie" (Fanon, 1963, p. 49). This practice gradually subjugates both the body and the mind of the native. Tiffin (1993) claims, "Afro- and Indo-Caribbean traditions also assumed a community that was interpretive and interactive, not an audience of disciplined applauders" (p. 914). However, Lucy's performance in an auditorium full of "parents, teachers and [her] fellow pupils" indicates a lack of interactive communication and suggests the forced absorption of western aesthetics.

Even though Lucy is introduced to the image of daffodils at ten years of age, she sees actual daffodils nine years later in the U.S. with her employer and surrogate mother, Mariah, a representation of British imperialism and the privileged class in the New World. Perhaps, in order to find meaning from their complicated relationship, Kincaid gives a special emphasis to Mariah in the narrative by naming the second chapter of the book as "Mariah." She is described as a woman who has "too much of everything, and . . . longed to have less," while Lucy has spent her life deprived of luxury and dreams

of having “more than was needed” (Kincaid, 1990, p. 87). Considering the U.S.’s intervention in South America and the Caribbean, Mariah symbolises Lucy’s new master, who desperately “wanted to show [Lucy] her world and hoped that [Lucy] would like it, too” (Kincaid, 1990, p. 36). “As a privileged, liberal feminist of the First world,” Mariah “inscribes [Lucy] into a narrative of immigrant inclusion and upward mobility” (Majerol, 2007, p. 18) and attempts to pass her privileged experiences and colonial perceptions to Lucy, which turn into nothing but exclusion and alienation. Lucy disclaims Mariah’s passionate desire by asserting her selfhood and framing her own world view. By doing so, Lucy deconstructs Mariah’s Eurocentric world as she challenges colonial pedagogy in her life later.

When Mariah sees daffodils “in bloom and all massed together” and “a breeze comes along and makes them do a curtsy to the lawn stretching out in front of them,” she asserts that she “feel[s] so glad to be alive” (Kincaid, 1990, p. 17). However, the same daffodils Lucy sees “looked simple, as if made to erase a complicated and unnecessary idea” and essentially represent Lucy’s erased Caribbean identity. The disparity in the two women’s reactions to daffodils is significant in terms of their different postcolonial experiences because “nothing could change the fact that “[Mariah] saw beautiful flowers while [Lucy] saw sorrow and bitterness” (Kincaid, 1990, p. 30). Mariah’s inability to empathise with Lucy suggests that she “has a worldview closer to Wordsworth than does Lucy” (Maxwell, 2013, p. 31). Mariah wants Lucy to “see things the way she [does];” however, Lucy does not share her enthusiasm, as she states:

Mariah, mistaking what was happening to me for joy at seeing the daffodils for the first time, reached out to hug me, but I moved away, and in doing that I seemed to get my voice back. I said, “Mariah, do you realise that at ten years of age I had to learn by heart a long poem about some flowers I would not see in real life until I was nineteen?” (Kincaid, 1990, pp. 29-30)

In their discussion, Lucy is no longer silenced by asserting her selfhood. She demystifies the image of daffodils in Wordsworth’s poem. As Edward Said (1994) argues in *Culture and Imperialism*, “stories are at the heart of what explorers and novelists say about strange regions of the world; they also become the method colonised people use to assert their own identity and the existence of their own history” (p. xii). By narrating her memory about daffodils, the epitome of imperial presence in native landscapes, Lucy defies the colonial project.

In addition, Lucy shakes Mariah's perception by fading her "beloved daffodils in a scene she had never considered, a scene of conquered and conquests; a scene of brutes masquerading as angels and angels portrayed as brutes" (Kincaid, 1990, p. 30). From a proud reciter to an aggrieved colonizee, Lucy wonders, "how could I explain to her the feeling I had about daffodils—that it wasn't exactly daffodils, but that they would do as well as anything else?" (p. 29). Lucy has a violent impulse about the daffodils: "I wished that I had an enormous scythe; I would just walk down the path, dragging it alongside me, and I would cut these flowers down at the place where they emerged from the ground" (p. 29). Sidonie Smith & Julia Watson (2001) mention that the autobiographer who suffers due to "the agonies of traumatic memory are haunted by memories that obsessively interrupt a present moment and insist on their presence. These memories may come to the surface of consciousness in fits and fragments, again and again, despite the passing of years" (p. 21). Traumatized by memories, Lucy is haunted by daffodils in her dreams, and she sees "bunches and bunches of those same daffodils," the remnants of the colonial narrative in her seized consciousness (18). Echoing Lucy's experiences, Stuart Hall, (1991) a West Indian native, shares his experience about daffodils when he first arrived in England in 1951, writing, "I looked out and there were Wordsworth's daffodils. Of course, what else would you expect to find? That's what I knew about. That is what trees and flowers meant. I didn't know the names of the flowers I'd just left behind in Jamaica" (p. 24). Hall's first-hand experience parallels with that of the character Lucy who is filled with the information and images of the western world from an early age, yet encounters actual daffodils years later. This points out the deliberate disconnection between the image and reality impelled in colonial sites, as Kincaid writes, "The space between the idea of something and its reality is always wide and deep and dark. The longer they are kept apart—idea of thing, reality of thing—the wider the width, the deeper the depth, the thicker and darker the darkness" (1991, p. 37). Her statement suggests how the constructed world of the imperial power pushes its subordinates into an abyss where they can no longer distinguish what is reality versus what is illusion.

As part of the imperial project, the world of students educated in colonial sites revolve around the European orbit, and their "entire way of looking at the world, even the world of the immediate environment, [becomes] Eurocentric" due to the colonial curriculum (Thiong'o, 1986, p. 93). The systematic colonial indoctrination defined as "the imperial curriculum" by J. A. Mangan (1993) promoted "racial stereotypes, the creation of ethnocentric attitudes and the 'labelling' of colonial peoples" (p. 1). Imposed

“language and literature were taking us further and further from ourselves to other selves, from our world to other worlds,” states Kenyan postcolonial theorist Ngũgĩ wa Thiong’o in his book *Decolonizing the Mind* (1986, p. 12). Parallel with Thiong’o’s point about cultural alienation due to colonial education, Kincaid notes:

My teacher showed us the map, she asked us to study it carefully, because no test we would ever take would be complete without this statement: “Draw a map of England.... I did not know then that this statement was part of a process that would result in my erasure, not my physical erasure, but my erasure all the same. (1991, 34)

Kincaid describes her education as “very ‘Empire,’ only involved civilisation up to the British Empire” (Cudjoe, 1989, p. 398). Identifying the function of such education, Freire asserts: “Education as the exercise of domination stimulates the credulity of students, with the ideological intent ... of indoctrinating them to adapt to the world of oppression” (2005, p. 78). The educator’s role, on the other hand, “is to regulate the way the world ‘enters into’ the students” and “organise a process which already occurs spontaneously, to ‘fill’ the students by making deposits of information which he or she considers to constitute true knowledge” (Freire, 2005, p. 76). In practice, “[T]his concept is well suited to the purposes of the oppressors, whose tranquility rests on how well people fit the world the oppressors have created, and how little they question it” (Freire, 2005, p. 76). However, Kincaid questions such domination, as she utters, “When I was nine, I refused to stand up at the refrain of ‘God Save Our King.’ I hated ‘Rule Britannica’; and I used to say that we weren’t Britons, we were slaves” (Cudjoe, 1989, p. 397). Besides the canonical works of British literature, songs and hymns are employed to establish the loyalty to the Empire at schools. Giving an example from her school days, Kincaid narrates how they sing songs as a verbal ritual of the master. She notes:

At school we gathered in an auditorium and sang a hymn, “All Things Bright and Beautiful,” and looking down on us as we sang were portraits of the Queen of England and her husband; they wore jewels and medals and they smiled. I was a Brownie. At each meeting we would form a little group around a flagpole, and after raising the Union Jack, we would say, “I promise to do my best, to do my duty to God and the Queen, to help other people every day and obey the scouts’ law.” (1991, p. 36)

As visual representations of the Empire, the pictures of the Queen and the King are presented in a symbolically superior position while the students perform their morning rituals to reinstate their loyalty to the master. In a dialogical relationship between students and teachers, a response and participation is anticipated. However, used as a tool by the cultural invader/coloniser, "Words are emptied of their concreteness and become a hollow, alienated, and alienating verbosity" (Freire, 2005, p. 71). Thus, students mechanically "receive, memorise, and repeat" the content, which "turns them into 'containers', into 'receptacles' to be 'filled' by the teacher" (Freire, 2005, p. 71). They are deliberately forced to adopt the fragmented view of the oppressive reality.

Maternal Pedagogy in *Lucy*

Along with formal colonial pedagogy at schools, the oppressive maternal pedagogy depicted in *Lucy* sustains the objectives of colonial public education in the domestic sphere. The oppression on the macro level in society is observed in *Lucy's* home, where *Lucy's* domineering mother, Miss Annie takes the role of both the imperialist and patriarch. Miss Annie's despotic actions are the explicit reflections of the environment she experiences, as Freire (2005) puts, "If the conditions which penetrate the home are authoritarian, rigid, and dominating, the home will increase the climate of oppression" (154). Being a perpetuator of colonialism and patriarchy, Miss Annie intends to pass the imperialist values to her daughter and evokes Kincaid's mother. In an interview, Kincaid comments on her background, saying "My whole upbringing was something I was not: it was English. It was sort of a middle-class English upbringing- I mean, I had the best table manners you ever saw" (Cudjoe, 1989, p. 400). Expanding this point in her essay, Kincaid writes:

And my mother taught me to eat my food in the English way: the knife in the right hand, the fork in the left, my elbows held still close to my side, the food carefully balanced on my fork and then brought up to my mouth. When I had finally mastered it, I overheard her saying to a friend, "Did you see how nicely she can eat?" (1991, p. 33)

Drawing the character of Miss Annie from her childhood experiences with her mother, Kincaid confronts her colonial past through semi-fictional characters she creates.

Miss Annie, the embodiment of the colonial power at home, desires to raise her daughter around the Victorian code of morality, defining women with four virtues: “piety, purity, submissiveness and domesticity” (Welter, 1966, p. 152). Miss Annie moulds Lucy according to her worldview and “teaches the daughter her place and her role within hierarchies” (Fuani 1). The strict black mother figure is a reflection of the histories of slavery and colonisation that create oppressive mothers, who desire to raise their daughters “to adhere to the norms and standards of ‘respectable’ black womanhood to secure their social status as ‘marriageable’ women” (Fuani, 2011, p. 2). Internalising the colonial past, Lucy’s mother attempts to hinder Lucy’s self-affirmation and conveys the colonial, communal, and official discourses to Lucy during her childhood and adolescence to form a “marriageable” woman.

One of the ways in which Miss Annie transmits the domestic virtues is that she prohibits all behaviour and attitudes considered as “sluttish” while encouraging Victorian values of an idealised English woman. As the voice of the colonial authority, she educates Lucy to fulfil the female role that postcolonial and patriarchal society prescribed for her to act like a “lady” not like a “slut.” Miss Annie is policing Lucy’s body, mobility, and sexuality by imposing the domestic roles such as being chaste, ladylike, and a good wife. According to Miss Annie, “Her ways were the best ways to have and, she would have been mystified as to how someone who came from inside her would want to be anyone different from her” (Kincaid, 1990, p. 36). She desires to create a replica of her as Lucy notes, “I had come to feel that my mother’s love for me was designed solely to make me into an echo of her,” which is strongly denied by Lucy, who “would rather be dead than become just an echo of someone” (Kincaid, 1990, p. 36). On an interpersonal level, Lucy refuses to simply be a reproduction of her mother, in a broad sense; she resists various types of domination.

As a response to her mother’s oppression and teachings that devalue the female child, Lucy chooses to cut the ties with her past and, consequently, her mother by developing a perspective based on her own interpretation of the world, one which allows her to act in opposition to her mother’s teachings. For example, Lucy grows to like going for walks “in the park and look around, then pick out the men [she] imagined [she] would like to sleep with” (Kincaid, 1990, p. 88). She becomes aware of her reproductive power saying that she “had not known that such pleasure could exist, and, what was more, be available to [her]” (Kincaid, 1990, p. 113). Upon meeting Paul, her first boyfriend in the U.S., Lucy says “‘How are you?’ in a small proper voice of the

girl [her] mother hoped [she] would be: clean, virginal, beyond reproach"; however, she "felt the opposite of that" (Kincaid, 1990, p. 97). Moreover, Lucy chooses Paul over Peggy—her best friend, despite her mother's teachings that she "should never take a man's side over a woman's" (Kincaid, 1990, p. 48).

Contrary to her advice, Lucy's mother ironically values and chooses Lucy's brothers over her daughter, who perceives such an act as a personal betrayal. Whenever Lucy sees her mother's eyes "fill up with tears at the thought of how proud she would be at some deed her sons had accomplished, [she feels] a sword go through [her] heart, for there was no accompanying scenario in which [Miss Annie] saw [Lucy]" (Kincaid, 1990, p. 130). Because of her anger and disappointment, Lucy labels her mother as "Mrs. Judas" and "began to plan separation from her" (Kincaid, 1990, p. 130). Separation from the mother symbolises the separation from the mother land (England) and the colonised island (Antigua). Laura N. De Abruna (1999) asserts that "the alienation from the mother becomes a metaphor for the alienation from an island culture that has been completely dominated by the imperialist power of England" (p. 173). For Alison Donnell (1993), the mother is the colonising power, England, "which sought to repress and erase differences through institutions which demanded both acquiescence and imitation" (p. 22). Unlike Donnell, I argue that the mother is both the coloniser and the colonised, whose reality about herself and the world is also distorted by the colonial policies of the British Empire.

Towards the end of the narrative, in one of the letters, Lucy informs her mother that her pedagogy is a "failure" which also suggests the failure of the patriarchal and colonial education:

I wrote my mother a letter; it was a cold letter. It matched my heart. It amazed even me, but I sent it all the same . . . I reminded her that my whole upbringing had been devoted to preventing me from becoming a slut; I then gave a brief description of my personal life, offering each detail as evidence that my upbringing had been a failure and that, in fact, life as a slut was quite enjoyable, thank you very much. (Kincaid, 1990, p. 128)

Lucy distances herself from her past and mother not only by "putting enough miles between them, but also by putting enough events" in order to develop her autonomy

and liberate herself from internalising colonial repression (Kincaid, 1990, p. 31). She physically and psychologically separates herself from her personal history. However, Lucy also deals with conflicting feelings all the time. One manifestation of this dilemma is her rejection of the reading of the letters that she stuffs, unopened, into a drawer. As the narrator states: “it was not from a feeling of love and longing that I did this; quite the contrary. It was from a feeling of hatred” (Kincaid, 1990, p. 20). Lucy does not throw her mother’s letters out, but keeps them unopened as if she was waiting for the right time to face the past she had left behind. Furthermore, she is preoccupied with memories and ambivalent feelings. Hearing the voice of her mother saying, “You can run away, but you cannot escape the fact that I am your mother, my blood runs in you, I carried you for nine months inside me” (Kincaid, 1990, p. 90), Lucy feels her mother’s omnipresence, and cannot escape from Miss Annie, whose face is “godlike” (Kincaid, 1990, p. 94). The echo of her mother’s voice reassures Lucy that she is doomed to carry her colonised past inside. However, it is in Lucy’s hands to retell her past, shape her present and future as she claims: “It was my past, so to speak, my first real past—a past that was my own and over which I had the final word” (Kincaid, 1990, p. 23). She rejects the master narratives of colonial discourse and rewrites her present different than her past, which asserts Caribbean female subjectivity.

Besides storytelling, Lucy reinvents herself with photography by recreating images that diverge from her colonial past. Using visual media provides a new gaze she can use to form her own world view and sense of self. She captures “a picture that no one would ever take—a picture that would not end up in one of those books, but a significant picture all the same” (Kincaid, 1990, p. 80). Lucy decides to be the person “who draws herself” (Kincaid, 1990, 137). In the last chapter of the book entitled, “Lucy,” she is “making a new beginning again” (Kincaid, 1990, p. 133). Commenting on her inner changes, Lucy notes, “[t]he things I could not see about myself . . . those things had changed, and I did not yet know them well. I understood that I was inventing myself, and that I was doing this more in the way of a painter than in the way of a scientist” (Kincaid, 1990, 134). She grows to an independent woman, telling:

One day I was a child and then I was not . . . I had begun to see the past like this: there is a line; you can draw yourself, or sometimes it gets drawn for you; either way, there it is, your past, a collection of people you used to be and things you used to do. Your past is the person you no longer are, the situations you are no longer in. (Kincaid, 1990, pp. 136-37)

Lucy's life stands as "two banks, one of which was my past . . . the other my future" (Kincaid, 1990, pp. 5-6). Even though Lucy cannot change her past, she rewrites it by declaring the ownership of her life and choices.

In the final act of the narrative, Lucy is depicted with a pen and journal given by Mariah as a gift, which symbolises that Lucy is the owner of her story. Lucy notes that as Mariah handed her the journal, "she spoke of women, journals, and, of course, history" (Kincaid, 1990, p. 163). Depicting Lucy with a pen and journal, Kincaid suggests that "By writing her self," Lucy "will return to the body which has been more than confiscated from her" (Cixous, 2010, p. 1946). The act of writing will give Lucy "back her goods, her pleasures, her organs, her immense bodily territories, which have been kept under seal" (Cixous, 2010, p. 1947). As Hélène Cixous (2010) points out, Lucy can liberate her colonised body and intellect and breaks the silence by writing. In addition, through writing in a journal, "A previously 'voiceless' narrator from a community not culturally authorised to speak—the slave, the non-literate, the child, the inmate of a mental hospital, the formerly colonised, for instance—finds in identification the means and the impetus to speak publicly" (Smith & Watson, 2001, p. 28). The journal given by Mariah could mean, as Ledent (1992) claims, "the colonised inheriting from the coloniser" (p. 61); however, it also suggests that Lucy must move beyond her past/history and ultimately seek a future for herself which is "stretched out ahead of [her] like a book of blank pages" (Kincaid, 1990, p. 163). The first person autobiographical narrative in *Lucy* leaves us with the question of writing and forming a text that will keep the personal and collective history as well as records the catharsis of Kincaid under the disguise of the protagonist, Lucy. As Smith & Watson (2001) argue, autobiographical narratives "signal and invite reading in terms of larger cultural issues and may also be productively read against the ideological grain" (p. 19). By projecting her life in *Lucy* to write against the Empire, Kincaid eases the burden of the traumatic colonial experience.

Conclusion

Through *Lucy: A Novel* (1990), Jamaica Kincaid criticises suppressive master narratives and Anglo-European epistemology imposed in colonial sites. Different forms of colonial texts such as Wordsworth's poem about daffodils, Mariah's efforts to introduce Lucy to unfamiliar experiences, books that she gives to Lucy, the letters sent by Lucy's mother, and the journal at the end of the narrative function as colonial and maternal pedagogical instruments which shape Lucy's body, intellect, and identity. Although she leaves her

past behind, Lucy is constantly occupied by her personal history intertwined with colonial history that chronologically emerges in different modes with every new experience. As a creative response to these repressive modes, Lucy invents a personal mode of expression through autobiographical narrative which becomes a catharsis. Reflecting on her textual, cultural, political, and intellectual captivity through the systematic colonial and maternal pedagogy imposed in institutions allows Lucy to reconstruct her own voice, reality, self-perception, and womanhood.

Peer-review: Externally peer-reviewed.

Conflict of Interest: The author has no conflict of interest to declare.

Grant Support: The author declared that this study has received no financial support.

Hakem Değerlendirmesi: Dış bağımsız.

Çıkar Çatışması: Yazar çıkar çatışması bildirmemiştir.

Finansal Destek: Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

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The Rule of the Three, the “third force”, and *The Quiet American*

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Submitted: 05.05.2020

Revision Requested: 11.05.2020

Last Revision Received: 23.05.2020

Accepted: 08.10.2020

Citation: Tompea, R. C. (2020). The rule of the three, the “third force”, and *The Quiet American*. *Litera*, 30(2), 343-363.
<https://doi.org/10.26650/LITERA2020-0044>

ABSTRACT

This paper explores the three reception phases of the story *The Quiet American* – the 1955 novel by Graham Greene, its first film adaptation by Joseph L. Mankiewicz in 1958 starring Michael Redgrave, Audie Murphy, and Giorgia Moll, and the later adaptation from 2002, directed by Phillip Noyce and starring Michael Caine, Brendan Fraser, and Do Thi Hai Yen. In this sense, it aims to understand the reactions, appropriations, and the chronological depictions associated with each of the three works, and to present the story of the “third force” in the context of the Rule of the Three (*omne trium perfectum*). As such, the principle of the Rule of the Three presents the three main characters, coming from three contrasting countries with diverging foreign policy aims, in three complex dimensions (historical, cinematographic/ artistic, and political/ individual). The findings suggest that the time of release, the cast, as well as the individual spin of specific historical events have granted each of the three works very distinct results. Ultimately, their legacies witnessed disproportionate peaks of success, with some being categorised as persistent rather than particular. Without being mutually exclusive, both the novel and the two respective movies have succeeded in informing, educating, and entertaining the public about the socio-political quagmire that marked the 1950s turmoil in Việt Nam.

Keywords: Việt Nam, third force, rule of the three, quagmire, United States of America



Introduction

Graham Greene's *The Quiet American* from 1955 caught three times the interest of filmmakers and the public. Joseph Mankiewicz directed the first film adaptation in 1958, while Philip Noyce remade it a half century later. This gave room to a presentation of radically different perspectives, which nevertheless prove the versatility of events, creative spirit, and originality of Greene's novel. Thereby, some critics suggest that the three main characters in *The Quiet American* are seen as metaphors for the nations they come from, with Fowler personifying Britain, Pyle the United States, and Phuong, Việt Nam. Yet, Graham Greene seems too skilful as a novelist to showcase them as mere allegorical figures. These characters come into view as real people, with individual personalities, and intriguing interests. They are exceedingly complex and difficult to characterize with clear, morally defining labels. Thomas Fowler, for instance, is a journalist who uses a policy of detachment until finally subjected to enough moral tension to be provoked to act. He consistently sees himself as a mere reporter, emphasizing the distance he places between his persona and the events about which he writes. Still, how successful is he at maintaining the aesthetic distance? And, how different is the character's acquiescence in the novel, compared to the movie versions portrayed by Michael Redgrave, or Michael Caine?

As the narration is homodiegetic (written in the first person), Thomas Fowler makes a case for an interesting analysis, as he is the one introducing the audience to the other characters, as well as to the context of war. To a certain extent, the experience of war and the encounter with Pyle have affected his character, making him a subject of a gradually inverted bildungsroman. This decline is portrayed in one way in the novel, and in another in each of the two movies. This is mainly because the characters behave very different in the movies in comparison to how the book describes them (both in essence and in appearance). Greene's view is that sexism, racism, and realpolitik, are all underscored by a common nefarious triad: manipulation, deception, and the threat of violence. However, this view is individualistically challenged by the directorial polishing of both Mankiewicz and Noyce.

Pyle, for example, is believed to be an American secret agent: innocent in looks, but obscure in thinking, speech, and action (to a certain extent, comparable to a young Ronald Reagan). In attempting to persuade the native woman Phuong takes her away from her long-time lover, Pyle uses this triad to create a “third force” between the French

and the Vietnamese. The result is, in every sense, particular. Each work consists of the holy trinity (political thriller, romance, and the detective story), without losing sight of the principles that enable fact and fiction to merge. In their own way, the movies showcase the spark of genius and originality, the inaccuracies, as well as the individual moral decay in Greene's characters and vision of war.

The Novel

The storyline was mostly inspired by the author's experiences as a war correspondent in French Indochina in the early 1950s; and specifically, by the conversations he had with an American aid worker, Lee Hochstetter, while returning in Saigon from the province of Bến Tre in October 1951. During the journey, Hochstetter, who served as public affairs director for the US Economic Aid Mission, told Greene about the need for a "third force" in the French-controlled Vietnam, one that would be independent from both the French colonialists and the communist -backed guerrilla forces from Ho Chi Min (Hadar, 2013).

Despite Greene's denying its chronological relevance, this historical authenticity was carried on. The book, written in the first person, makes a direct reportage of the political tumult in Việt Nam, to which it adds a subtle blending of fact and fiction. Greene was nevertheless a fiction writer and, at the same time, a chronicler and interpreter of history, using a purveyor warning style to signal presages that were frequently ignored. He refused to accept that Fowler was a vector of his own character, but the evidence from his journalistic work and personal letters from 1951-1952 support this linkage, nonetheless. He underplayed the audience's thirst to transform fiction into fact and make it deliver history, and thus, his work recorded great success, both in writing, as well as with the two respective films (Ruane, 2012).

The plot commences with the author's remark that the text is a mere story and not a piece of history. The first chapter starts with the encounter between Thomas Fowler (*Fowlair* to Vigot) and Alden Pyle on rue Catinat in Saigon. From thereon, the entire plot develops based on Fowler's memory and his ability to recollect past events, making the narration a homodiegetic one (the narrator being a character in the story), and at times, even an autodiegetic one (the narrator sharing his own thoughts and inner feelings) (Greene, 2010).

Upon his first encounter with Pyle, Fowler notices "coming across the square towards the bar of the Continental: an unmistakably young and unused face that flung at us like a dart. With his gangly legs and his crew-cut and his wide campus gaze he seemed incapable of harm" (Greene, 2010, p. 11). From thereon, as their relationship progresses, the two discover that they hold widely different views on the means of struggle for the hearts and minds of the Vietnamese, all while being in direct competition over Phuong. Pyle wants to reform and transform her into a typical middle-class American spouse. At the same time, Fowler accepts her inability to formulate her own political ideals and wants her for her youthful company while promising her no real future and objecting to Pyle's plea to change her. In the end, driven by jealousy, influenced by the civilian attacks and the sporadic pieces of information the others manipulate him with, Thomas Fowler renounces his policy of detachment and plots the murder of Pyle. Despite succeeding and getting Phuong back, ultimately, he confesses by saying that he "wished there existed someone to whom" he could have sincerely said that he was sorry to (Greene, 2010, p. 180).

For this reason, Bushnell (2006) sees Thomas Fowler as a washed-up reporter, pitting his fatalistic experiences against the youthful American innocence in holding on to Phuong. In the book, he claims Pyle is too innocent to live, as he is too ignorant and silly, and always gets involved without understanding the world affairs. Yet, Fowler never believed in permanence despite always longing for it. In the context of war, his policy of detachment helps him discern between interests and power, and between needs and capabilities, all without losing sight of his role or position. While expecting Phuong to eventually leave him, the sudden appearance of the young, virile American, brings to surface his deepest and most humane flaws (Greene, 2010).

Pyle, working as the economic attaché in Việt Nam, is the polite, modest, and boyish antagonist. He is the antihero in Fowler's narration, disturbing not just his way of life, but also attempting to change the world stage with his ideals of the so-called "third force". His looks are deceiving, suggesting he might be a CIA agent with hidden purposes. The agency might also send him to conjure up an indigenous democratic alternative to the persisting French colonialism. He is the agent of this "third force", thinking that all he needs to do is to find an appropriate leader and to keep him in a position of power (Bacevich, 2009). This is precisely why Pyle's callous idealism is just as dangerous, if not evil, as Fowler's opiate detachment. As Bacevich (2009) rightly points out, the American is the epitome of his nation's political meddling, going as far to reach his objective as backing the terrorist General Thé against the French ruling.

Throughout the book, there is a back and forth process between the investigation of Pyle's death and the encounters between the characters. In fact, Vigot is the first to name Alden "a Quiet American", insisting on his obscure and apparent innocence, epitaphs which would describe Pyle throughout the novel and movies. Because of this, the American embodies all that both Fowler and Greene hate about Americans: having too much money and confidence, and not enough self-awareness. As revealed throughout the chapters, the encapsulation of Pyle would later become the perfect combination of American naïveté and arrogance that results in the so-called quagmire of Việt Nam (Bacevich, 2009). Nonchelating cruising through the streets of Saigon, working in air-conditioned spaces, passing out cigarettes as if they represented an infinite supply, Pyle bottles up the image of an America that knows its purposes reflect God's will in the world. He initially targets Fowler for information, but promptly falls in love with Phuong. To win her over, he promises her precisely what the other cannot deliver, a marriage, and a ticket to the West. This is the very reason why his apparent innocence and idealist motivations are such a dangerous trait to showcase; by deliberately putting himself in contrast with Fowler and his style of living, Alden gifts himself his most honest and ultimately, most deadly frenemy.

Between the pragmatic realist (Fowler, and the image of post-colonial France) and the optimistically determined novice (Pyle, and the vision he carries on behalf of the United States), the vulnerable local (Phuong, and the people of Việt Nam) are trapped in a politico-military kaleidoscope (Ruane, 2012). Under the Rule of the Three (a principle which asserts that a trio of events or characters is far more compelling and effective in delivering a message than any other numbers), these characters reveal a difficult aspect of the prophetic realities that have implications even in the 21st century. The book's chillingly accurate depiction of chaos, and foreshadowing of history are of incredible exactness, and the movie adaptations honoured its message with grace. The 1958 film became an artefact of the Cold War ideology, while the 2002 version turned into a cautionary tale with a zealous aim for accuracy (Bushnell, 2006).

The Historical Context

Without straying away too far from the contrast of characters in *The Quiet American*, the overview of Greene's novel deserves its historical contention. In the aftermath of the Japanese retreat in 1945, Indochina suffered from a power-vacuum that both the Viet Minh and the French wanted to fill. Ho's fighters (the Viet Minh), represented a

communist and national movement, with their headquarters based in the north, in Hanoi. From there they were counterbalancing the French attempts to re-establish control over the country. The French efforts to defeat Ho’s troops, while denying the non-communist Vietnamese people their independence, were in vain (Hadar, 2013).

Although unnamed in the book, Ngô Đình Diệm was the hoped-for leader of the American “third force” goals. This is because all of his life he strove for Việt Nam’s independence from France while equally fighting the communists. Yet, on 6th of January 1946, the Việt Minh won the parliamentary elections leading to Việt Nam being an independent state within the French Union. Tensions continued with a protracted war with the Soviet Union and China supporting Ho Chi Minh, and the British and American, amongst others, supporting France and Bao Dai. In 1954, France and the Viet Minh declared armistice and divided the country along the 17th Parallel into the Democratic Republic of Việt Nam (North Việt Nam) and the Republic of Việt Nam (South Việt Nam). The French troops left in 1956, and the American foreign aid started to concentrate exclusively on South Việt Nam. As such, when Mankiewicz began filming in 1958, it was a volatile transition in the political arena. The ongoing violence made the shooting in Saigon all the more problematic, so Mankiewicz decided to change Pyle’s affiliation. He was still employed by the American Economic Aid, but there was no further innuendo on his CIA-affiliation (Lewis, 1998).

From tacit to explicit, *The Quiet American* became the United States’ analogy of patriotism blended with naïveté, with no other character having better reasons to provoke disaster and instability than Alden Pyle. Pyle’s courage and idealism mirrored the one of Bush, where the ignoble disdain of lesser men was in the Democrats, and the crusade was to free Việt Nam and Iraq (China Hand, 2007). Bacevich (2009) even calls the novel prophetic as it became a must-read for those wanting to understand the American interference in Việt Nam, and later on, in Iraq, and Afghanistan. Although normally supporting France, the US was actually positioning itself to supplant its ally as the region’s dominant power. When the French needed aid, Truman and Eisenhower provided it, but on their own terms. This made the US a visibly unenthusiastic and suspicious partner. Truman mostly focused on anti-communism, and after him, Roosevelt on self-determination; this led to a corrosive distrust between France and the US which is logically documented in the book. The problem, then, was not that Greene was wrong about the nature of the American interference, but predictively right about the twenty years of the nightmare that continued afterwards.

Upon publication, the book infuriated the American public, while the Vietnamese officials appreciated it so much, they made it available all across the country. The divided reactions were further increased with the releasing of the two movies. As a result, the war in Việt Nam continued to be redesigned by each director. The films ended up being so diverging precisely because of the novel's attractive adaptation possibilities. For Mankiewicz, it became a cheap melodrama, with Pyle being the foolish villain, whereas Noyce treated the movie with the full awareness of America's pending interference, scrapping Pyle of any trace of honest naïveté (Bushnell, 2006). What is more, the *omne trium perfectum* (in which facts, fiction, and intrigue blended) was distinctively treated in the novel, as compared to each of the two movies, making *The Quiet American* a great example for a powerful narrative-inside-a-narrative. Foreshadowing the collapse of the French influence in Indochina and the destructive American involvement in Việt Nam, Greene's story presents the tragedy of using military power to overcome popular political force. By examining the historical context of the book, one sees an illuminating picture of the American creeping intervention, and the French struggle to regain control of a lost cause (Hadar, 2013).

The Isolated Dissident

Despite the novelist never directly admitting it, the character of Thomas Fowler and himself share many similarities. After all, Thomas was crafted by Greene's own experiences and views while being in Indochina. The burnt-out British journalist detested Việt Nam, but even more the idea of returning to England. When he writes his letter to Helen, he mentions "England is the scene of my failures" (Green, 2010, p. 76). He fled the West in the wake of a failed love that wrecked his marriage, steadfastly refusing to take sides, constantly employing his policy of detachment when exposed to the harsh truths of reality. If he is capable of love, it is difficult to say. He needs Phuong for sex, and more importantly, for companionship, to prepare his opium pipes and to drive away the loneliness. In return, she seeks security, and implicit, marriage (Bacevich, 2009). Still, Fowler cannot deliver marriage, as his wife is a Catholic whose religious conscience does not permit to dissolve their union. Helen knows perfectly well how to hurt him. In their letter exchanges, she mentions other lovers Thomas left her for, without keeping up any promises to them. She also puts herself in the position of Phuong. In her view, while the marriage might prevent Thomas from leaving Phuong (and not the other way around), Helen foresees the struggles of bringing such a stranger to England. She makes him weary of his pride and need of possession; to her, his truth is always temporary, much like his needs.

Like Helen, Vigot too knows Fowler's character well. The inspector plays into his sarcastic cynicism and portions out all of his comments throughout the investigation. With Vigot, Fowler can engage in a vigorous humour, saying things like "I never like giving information to the police. It serves them trouble" (Greene, 2010, p. 133). Vigot knows very well how things in Hanoi are cut and mined. On the whole, the French fight a losing battle. In the novel, De Lattre gives them two years of grace, and as professionals, the French soldiers keep on fighting until the politicians tell them to stop (agreeing to a peace they could have had from the beginning). These truths are effortlessly confessed to Fowler in the novel, but completely scrapped in the two movies. Captain Trouin even decides to take the Briton on a vertical raid, knowing that he would not write about it. He admits how the napalm bombings burn people alive and predictively tells Thomas that one day, he too will get involved in Vietnam's quagmire (Greene, 2010).

On this account, Fowler fulfils a double-hatted role. His interactions with other characters provide insight into the course of events, yet at the same time, these events are filtered by his own perception of reality. This perception seems clear at first but falls short once he becomes emotionally triggered. In the novel, he spends his days consuming opium and enjoying the company of his young mistress. As such, Phuong is nothing than physical comfort to him until the introduction of Pyle (Lewis, 1998). Nevertheless, the Briton must also introduce the audience to the context of war. When analysing his surroundings, he is pedantically objective. He understands the subtleness of war and, as a European, enjoys not being suspected of being the enemy agent. Each day, the French control the main roads leading to Saigon until 7 pm, then spread in watchtowers and in the surrounding cities until the next dawn. Fowler sees the ongoing competition to recapture territories as chaos fuelled by arrogance. This leads to a power-vacuum that gives birth to private armies selling their capabilities for money and revenge (the Hòa Hảo, Bình Xuyên). He grasps the ugliness of war, with all its fears and misery, in a very dynamic fatality. He also has a great eye for detail, understanding that the Western press is only allowed to share the victories of the French (the incident of Phat Diem), while external agencies such as the US Economic Aid try to install their own markets to make a profit (Greene, 2010).

Coerced by Pyle's dominant presence, he writes to his wife in a plea for a divorce so he could marry Phuong (gesture similar to Greene's request to his wife, Vivien). In this sense, Fowler indeed embodies the twilight of the British Empire in general, and the one of colonialism in Indochina, in particular. His role in Saigon is to report on

revolutionary changes, but he sees these changes with disinterest. He is too tired, disappointed, and consumed by his own past to get involved in the present or the future. Like Rick Blaine from *Casablanca*, he applies a policy of detachment until he is finally provoked to act. However, Thomas is anything but romantic. While Rick puts Ilsa on the plane with Victor Laszlo, Thomas works with the Communists to plot Pyle's murder. In Greene's world, there does not seem to be any real way to be good, only a myriad of avenues to be less bad (Miller, 2004). Same goes for the plot in *The Third Man*. Just like Fowler, in Krasker's typical film noir style, Holly Martins learns about his friend's involvement in harming thousands of people and feels compelled to act. Although in love with Anna, he agrees to cooperate with the authorities to ambush Harry Lime. Like him, Thomas too makes a deal with the Communists to ambush Pyle and stop the American-fuelled bombings (Lewis, 1998). Still, in his case, there is no high moral ground. In the novel, as much as in Mankiewicz's film, it is Fowler's infatuation with Phuong that pushes him to betray the American. Fowler is weary and sardonic, patronising everything American via a one-dimensional angle; yet, through his attitude, he also reveals the dark side of his own character. He is threatened by the vitality and determination of Pyle, always returning to Captain Trouin's words, that "sooner or later, Mr. Fowler, one has to take sides, if one is to remain human" (Quotes, 2020).

As such, it can be observed that both Greene and Mankiewicz got preoccupied with existential philosophy and felt compelled to create characters who were trapped emotionally in challenging environments. In their hands, the three protagonists became mere chess pieces, moving along the board in strategic positions. Greene's characters turned into a potent distillation of his experiences, while Mankiewicz made Pyle a hero, Phuong an independent woman, and Fowler, a fool and an underdog. In choosing Michael Redgrave, the director hoped for the public to also embrace Audie Murphy. However, he focused too much on him. Redgrave would, later on, describe his co-star as someone with vast experience and zero technique, complaining it was one thing to get a performance out of an amateur, and another to give a performance with one. Michael was the only one to enjoy great reviews from the critics, while Murphy received only poor considerations (mostly due to the lack of physical presence and sophistication) (Lewis, 1998). What made Redgrave stand out was his sentimental touch. He showed that Fowler was imperfect, weak-willed, and flawed, but he was nevertheless real. His humanity and jealousy justified his actions in a convincing way, and his perspicacity persuaded the viewer to trust his judgement. This is particularly evoking during the nocturnal watchtower attack, where the Briton delivers a harsh but much-needed truth

about the quagmire in Vietnam (Lewis, 1998). More than a reflection of his country, Fowler explains that the peasants in the field only care about securing enough rice to live another day.

They don't want communism; They want enough rice; They don't want to be shot at. They want one day to be much the same as another. They don't want our white skins around telling them what they want. (Greene, 2010, p. 120)

To this, Pyle replies that they want more, they actually want to think for themselves. Thought is nevertheless a luxury, the same as the idea of God, freedom, and democracy. Pyle then changes strategies and claims a few peasants do not represent the whole population of Vietnam, inquiring about the intellectuals. Still, the intellectuals, as Redgrave puts it, are brought up in the Western ideas, hence they are already corrupt. While he never believed he could make a difference as an individual, Fowler fears Pyle's sole determination to invest "a third force" in Vietnam. This attribute makes him wise and compassionate, yet deeply sentimental. He tells Pyle never to trust a man when there is a woman involved, subtly admitting his European duplicity "we have to make up for our lack of supplies" (Greene, 2010, p. 128). This scene is particularly revealing of Fowler's symbolic role, assuming the role of an observer as well as preacher of universal truths. Tired of the European wars in which he identified as both the peasant and the conqueror or liberator, the Briton tries to put forward the scenarios of the aftereffects of the war, where the meaningless slaughter goes on even when no tangible enemy presents itself.

In the iconic scene at the watchtower, the public witnesses a sincere dialogue of raw emotions between the two. In the novel, Fowler admits that what he feared most was the loss of control (of status, pride, and lifestyle). Pyle, however, claims Việt Nam does not want communism. Like an inner voice of conscience, he tries to convince Fowler to embrace York's "third force", and to stand against the colonialists. Nevertheless, Fowler represses his words. He says the local people do not want their white skins around telling them what they need or desire. He refuses to engage any further, stating he does not care about winners, but about the two boys sitting in the dark across from them (the imminent future, rather than the long-term scheme of things). In the book, the description of the night in the tower is exceedingly long; Fowler seems almost alone at times, submerged in his own line of thought. In the 1958 version, it is Redgrave's most superb and honest performance, and in the 2002 adaptation, the first red flag of Fraser's hidden agenda (Lewis, 1998).

In his turn, Michael Caine truly tests the cover of Alden Pyle. Fowler does not want to bring Pyle back to the reality of war; he wants him to expose himself and assume responsibility. Slowly but surely, his determined neutrality turns from bliss to a subconscious need to pick a side. While still putting the pieces of the puzzle together, Caine's narration paints the picture of the American foreign policy using terrorist activities to sponsor alternative political candidates in destabilising the government (whether or not legitimate). Much like in the novel, all of his conversations with Fraser take a grotesque direction (there is nothing noble, nor ideal in their debate). In the first movie, Redgrave asks for a cigarette, getting mad about being offered "the whole" American Economic Aid. He is visibly upset with Pyle being the hero and closes up inside even further. Fowler describes him as someone who "belonged to the sky-scrapers and the express elevator, the ice-cream, and the dry Martinis" (Greene, 2010, p. 14). In the second movie, however, just like the novel, Caine appreciates Pyle's help and confesses to him his fear of loneliness. Ironic as always, Fowler admits that he came to the East to die, yet Pyle has to be the impertinent one and disturb his activity. The friendship between the two becomes real, which makes the scenes all the more compelling. In the watchtower, Pyle admits he never had a girl, while Fowler confesses his fantasies of a woman in a red dress, long before Phuong, for which he left his wife for, and then left her too. He then says how afraid he is of losing Phuong because she only loves him in exchange of his kindness and security (Greene, 2010).

The two also bond in the first battle scene near the canals, when Pyle seeks Fowler to tell him that he is in love with Phuong. There, they are both reminded of how little they count as human beings. In those moments, Thomas remembers his role as a reporter and the fact that nothing, not even God, is as certain as death. He narrates that platoons never report the casualties, and much like in Orwell's *1984*, the news is designed to depict only the winnings and the recapturing of territories (without anyone ever knowing when and how they were lost in the first place) (Greene, 2010).

Then comes the bombing scene at the Hotel Continental, a crucial moment that is distinctively portrayed in each of the three works. In the novel, Greene steadily builds up the plot until it finally explodes with the moral question, one which becomes a matter of the heart. Fowler sits at the Pavillon bar, avoiding Phuong. There, he sees himself envying two American women for their "sterilized world", which is not an option for him (Greene, 2010, p. 162-163). Mankiewicz, yet, focuses more on how Fowler rushes to find Phuong and is stopped by Vigot and the Vietnamese police. Fully ignoring

Redgrave, Murphy rides into the epicentre, bestriding in a vehicle marked as the “United States Operations Mission”. Fowler is trying to connect the dots, but Pyle is shattering his moment by condemning him for not helping the victims. The blood on his shoes is immediately gone, and his innocence shifts from naïveté to guiltlessness in a matter of moments (Bushnell, 2006). This creates then a huge impact, as the public needs to get upset by what it sees to change its allegiance. It has to identify with Fowler’s decision to act as a judge, jury, and later on executioner of his rival. In this sense, Đặng Nhật Minh, acting as a second director to Philip Noyce, gave precisely these details to the public. Antinomic to the melodramatic sight provided by Mankiewicz, Noyce restaged the whole scene into a documentary format with echoing allusions (Tang, 2003). A child, the ultimate symbol of innocence, dies in the arms of his mother, yet Pyle seems to be more concerned about cleaning the gore off his shoes rather than showing any signs of emotion. He feels no guilt nor moral implication in the events directly occurring around him, even when facing the carnage forefront.

The Apparent Innocent

If Michael Redgrave’s legacy of detachment and professional intuition is inheritably observed in Michael Caine’s performance, Brendan Fraser is nothing like Audie Murphy. He is not armoured by good intentions and ignorance, but rather he is suspicious and even sinister. Noyce flinches Greene’s ethical and political considerations and pushes for the idea that the American involvement was so dangerously naïve, it required murder. Fraser is neither innocent nor ignorant but myopically driven by his idealism and short-term scope. To Fowler, he seems to speak Vietnamese like a native during the bombings at the Hotel Continental, ordering journalists to take photos of the victims, and bullying the local police (Lewis, 1998). And, all while he does so, he callously wipes the blood off his pants and shoes with a casually painful indifference. The scene is a perfect tipping point for how each of the directors viewed the importance of the moment, in contrast to Greene’s narrative. From here on, each work continues on its own path. In the novel, shortly after the bombings, Fowler remembers the words of Mr. Heng and Captain Trouin that sooner or later, one has to take sides. In the 1958 adaptation, Redgrave is hopeless. As a result, he becomes the real villain due to his lack of any moral fibre or capacity to react in a crisis.

These constant moral decays are repeated with such a delicate subtleness throughout the rest of the 1958 film, that it comes almost naturally for Fowler’s character to

deteriorate. In this sense, the classic *bildungsroman* (in literary criticism, being the formative years or psychological and moral growth of the protagonist), becomes inverted. The more Fowler knows and understands, the more corrupt and dishonest he becomes (Boes, 2006). From the bombing scene onwards, Mankiewicz alters the narrative completely. He invests enormously in the contrasting details between Redgrave and Murphy. By consulting with Edward Lansdale for technical assistance with regards to the events at the Continental Hotel, Mankiewicz changes the scene in the pre-production, suggesting the Communists were actually the ones behind the attack. Mankiewicz pushes then the audience to focus on the freedom-fighting martyrdom, instead of the American foreign meddling leitmotif. In his version, the Americans only want to create new economic markets and provide aid, and thus cannot be guilty of terrorism. By doing so, he mythologises *The Quiet American* and makes him a martyr (Lewis, 1998). Mankiewicz also decides to alter the conspiracy scene with Fowler reading a book at the window. By replacing Clough's poem with lines from Othello, he feeds more into the jealousy of Thomas rather than to his need to take a stance against a possible coup d'état. Because of it, Pyle dies a wrongful death out of jealousy (Bushnell, 2006). In the 2002 version, much like in the novel, Fraser actually finishes Fowler's poem, making him of equal intelligence. His youthful, yet determined figure dominates the scene. When accused that the staff at the Legation as well as General Thé, all take orders from him, Pyle concludes that today's bombings would save tomorrow's people. He then bursts at Fowler for never taking him seriously; yet that was precisely the moment when Fowler did it the most, when he decided to eliminate Fraser.

This is an important leap forward in the development of his character. Pyle not only conspires to steal the girl but also to lay the groundwork for "the third force" in Việt Nam. By cleaning his shoes during the bombing scene, he assures Fowler precisely of the fact that people died for "his" democracy. That idea obviates any need to take responsibility. As such, once more, the public has to become a participant to the narrative. Fowler understands that General Thé is nothing but a bandit with a few thousand men; he does not reflect any national democracy. He then tells Pyle that "he has the third force and national democracy all over his right shoe, pondering over actually blaming the innocent, as they are always guiltless; all that one can do "is to control them or eliminate them" (Greene, 2010, p. 158).

The rich and expansive bombing scene then accelerates with a turbo engine that moves with blind trajectory and a sense of purpose. Pyle has infinitely more to offer to

Phuong than Fowler has ever done; but even when told to leave with her and forget about the "third force" in the midst of a crisis, something keeps him impassive. In much sense, Pyle is the tragic hero of a protracted epoch with unresolved conflicts; and to a certain extent, he is the mirror image of the United States. When changing Việt Nam to Syria or to Iraq, and France to America, the same leitmotif emerges. By not practising any realpolitik strategy, but only imposing his idea of capitalist, liberal democracy, Pyle becomes the fuel for the never-ending strive for the "third force" (Hadar, 2013). Is he indeed anything but unsuspecting; so, can his intentions of high scopes ever be sincere? In conjunction with the other two protagonists, he becomes a reflection of the country he serves. Both Greene's and Noyce's Pyle carry an omnipresent sin that anticipates a moral snare inherited to their power. Fealty and self-denial are not part of his image. His truth is universal and unconditional, and he carries it until his very end (Bacevich, 2009). If anything, Pyle is a face of no origin, no past, and no individualism. Because of it, he is also immune to any of the moral conundrums or problems related to the war, as opposed to Fowler, who becomes a cynic tired of conflict, of chaos, and of himself.

Many critics perceived Pyle as naïve, but his views of the "third force" were the actual US official standpoints at that time. The novel's first-hand reportage gathered four months of introspective material between 1951-1952. The general fear was of Indochina falling, leading then to the invasion of Siam within 24 hours. For Greene, America had become a symbol of hollow materialism and political infantility. The bitter experience showed Fowler that the world does not really change, and that Western beliefs in democracy do not necessarily correspond to how the world actually works (Logevall, 2012). The Ivy League-educated Pyle is ignorant of the world and full of zeal to make reforms, determined to do good not to one individual, but to a whole continent. He believes his version of American democracy gives him the right to be interventionist in the Việt Nam politics, and he reveals there are no limits to what he can achieve (like, to destroy a village in order to save it). If anything, it is his apparent innocence that makes him this dangerous. There seems to be no limit nor end to the depths of his idealism in giving room for a "third force", a force which ultimately must prevail.

Nonetheless, this innocence is completely diluted in the 1958 film. Joseph Mankiewicz is all about Pyle's idealism that empties Fowler of his political substance. It is because of the love affair, that Thomas gets involved, and not because of his high moral duty. Noyce, on the other hand, departs far from that narrative. In his work, Pyle is menacing and dual. He puts the self-reflective idea of intimacy as a pathos for Fowler. What

ultimately separates the two movies, thus, is the portrayal of Pyle. Mankiewicz bought the movie rights months after the novel was published in the United States, and although he claimed he was not pressured by United Artists to make a pro-American spin, his team and crew told a different story. As he would later admit, the book made him so mad; he decided to turn it into a picture. He relied on Edward Lansdale's inputs (staunch Diệm supporter) who knew a lot about the "third force" and played a pivotal role in making the film as a clear propaganda (Bushnell, 2006). As such, from a research and cinematographic perspective, Mankiewicz's approach is well supported, as he enjoyed both the fortune of having an insider's perspective over the purpose of the "third force", as well as the luxury to steer the movie in a direction complementary to his own personal compass, which blissfully coincided with the one of the existing world affairs.

For the role of Pyle, Montgomery Clift was the initial choice (with Laurence Olivier as Fowler). Yet, as he was still recuperating after his car accident, Mankiewicz turned then to Audie Murphy. He seemed the logical choice, as he was a decorated World War II soldier, with boyish looks and battlefield credentials (an American hero turned into actor). Because of his inability to conceal his accent, Pyle's background was switched from Boston to Texas, and his heroic attributions were strongly downplayed (Bushnell, 2006). Michael Redgrave, on the other hand, was already a well-known actor. In the scenes together, the two protagonists displayed an apprehensive mix of performances and styles, with Robert Krasker's drawing-room ensembles only deepening the professional potential of each (Lewis, 1998).

Greene was appalled by the reinterpretation of his novel, openly criticizing it, and stating he was vain enough to believe the book would survive while the film would perish (Bushnell, 2006). Greene used great details to fight the good fight against the big, impersonal ideas of Pyle, but these endeavours escaped Mankiewicz's movie completely. In the book, Fowler acknowledged from the start the occult side of Pyle's profession, yet only in Noyce's picture, his journalistic instincts come to light. His instinct helps him piece together Pyle's melding on account of the climatic flashbacks after the bombings at Place Garnier.

By choosing to treat different themes from the novel, in the 1958 version offers a detective story with political intrigue, whereas the 2002 film is more about character development and introspection. Mostly shot in close-ups, it concentrated on the dialogue

and development of suspense; and the effect was astounding. The audience becomes an active listener, and a participant to the events (Bushnell, 2006). Fraser plays Pyle with a good-natured bonhomie; he is large and booming without being garish. Caine makes you weary of the weight of each of his word. The personal does not drive the political anymore, but vice versa. As such, the assassination of a deceitful spy for his zealotry grows more plausible than for an indefatigable crush over a youthful native (Zacharek, 2003).

In an interview from 2003, Michael Caine admitted to having given the performance of his life in the role of Thomas Fowler. The work satisfied him so much because, in the film, he does not exist at all; only Fowler exists. Knowing Graham Green personally, Caine understood the writer’s moral preoccupation with showing people’s deepest sense of themselves; and their integrity as they respond to the terrible pressures that political situations impose. The depth, breadth, and distance the Briton puts between himself and the surrounding world make him so atypical, and Caine wanted to showcase precisely such traits in Fowler’s character. Hence, he added a personal touch to the character, a deep sense of sadness. Because of this sadness, the audience can understand Fowler, instead of intensively disliking him (FilmKunst, 2019). The moment of true weakness happens when Fowler goes to the American Legation and makes a scene. Mankiewicz skipped the part altogether, but Noyce boldly reinvested it with Caine. Michael Caine does a splendid task displaying his character’s insecurities, both in public (when he evokes his anger), and alone, in the bathroom (when he bursts into tears), making Fowler human and fragile.

The Native Victim

The last important element in the “third force” triad is the character Phuong. Greene never insisted on particularising her out of fear of transforming the character into a three-dimensional one. Nevertheless, in the case of the 1958 film, this was precisely what happened to her. If the public got initially enraged with the superficial, cardboard-like character Pyle (who was never allowed to win a debate with Fowler, nor to convince anyone of his true intentions), in truth, the real cardboard figure turns out to be the beautiful Vietnamese girl (Lewis, 1998). A physical beauty who spends her time drinking milkshakes and reading gossips about British royals, she is stripped of any emotional or intellectual depth. Her sister pushes her in and out of relationships; she displays no special skill nor desire to learn anything on her own, and can only follow the needs and wants of others.

Same as in the case of Murphy, Mankiewicz missed a great opportunity when casting the German-Italian Georgia Moll for the role of Phuong. In his movie, the character is logical, introspective, silent, all qualities that could have been gracefully portrayed by an Asian actress. Even the meaning of her name, phoenix, is persistently accentuated by Pyle as a symbol of self-determination for Việt Nam; yet, she remains a mere emblem of what daily survival means in the 1950 Saigon (Lewis, 1998).

In his relationship with Phuong, the Briton is frequently condescending; he makes jokes his mistress cannot understand, uses irony to notify her about his need for opium, and quotes poems of Baudelaire for the simple truth that he likes hearing his own voice. This aspect is particular to the novel, as it provides much raw insight into the behaviour and characteristics of the protagonists (Greene, 2010). In Fowler's view, love is a western thing, used for sentimental reasons like obsessions. Yet, the Vietnamese people do not suffer from such obsessions. That is why he thinks Phuong is tougher than both him or Pyle, like "a polish that resists all scratches" - she does not suffer from thoughts and infatuations. His only concern is then her lack of expression (or perhaps, her ability to professionally lie). While completely missing in the first film, this concern is well captured by Đỗ Thị Hải Yến in Noyce's adaptation. Her Phuong is self-observing, enigmatic, and fierce. Her presence around Caine and Fraser ignites the love triangle and makes the possibility of a crime of passion plausible. Pyle sees her a mistress of a European man; in his mind, she also describes the situation of her country. For him, saving the country and saving the woman are one and the same thing (Greene, 2010, p. 130).

Her reasons are understandable too. Phuong needs to attach herself to youth and hope in a great period of despair. Under the Rule of the Three, she, too, gambles on her future with blunt naïveté, without asking Pyle for any proof of support or commitment (Bushnell, 2006). Nevertheless, Mankiewicz still makes some efforts to stay faithful to Greene's text. In terms of dialogue, he reproduces Fowler's misogynist lines when he says he does not care for her interest, just for her body. Noyce, on the other hand, scraps these lines completely. Mankiewicz also takes more interest in depicting the relationship between Pyle and Fowler, thus putting Phuong somewhere in the background. The gesture helps to keep her spirit intact and pure, but just like in the novel, it also diminishes her capacity to stir the intrigue to an elevated level. It stripes her away from the capacity to adjudicate on her own fate and judgement.

The ending is the last significant scene showing the diverging instances of the three characters. In the novel, Thomas asks Phuong if she is happy, to which she replies "Of course. It's like it used to be", a lie which neither can further swallow (Greene, 2010, p. 179). In the 1958 version, Redgrave is publicly rejected (an aspect which shocked Greene), after his desperate plea to get her back. Labelled as a washed up, "middle-aged Caucasian who appeared suddenly on the dance floor, unshaven, unwashed, and unwanted" (Rollins and O'Connor, 2008), Redgrave reaches for the busy streets, encounters Vigot, and tells him he wished there existed someone to whom he could say he was sorry. Charismatic as always, the inspector suggests going to the church (the evangelical redemption), yet praying for the dead, to the dead, was never one of Fowler's hobbies (Bushnell, 2006). Conceding to his moral decay (inverted bildungsroman), he disappears in the masses without looking back. Finally, in the 2002 version, the hindsight is with Fowler wishing to say he was sorry, with Phuong to reply, not to her. In this instance, he actually benefits both personally and professionally from the outcome of his actions. In the novel, Fowler gets everything (divorce, the extension to stay in Việt Nam, and Phuong) but is deeply and existentially alone. In Mankiewicz's adaptation, the strong, independent Phuong stripes Redgrave of all of his pride, leaving him physically and emotionally hollow. In Noyce's film, Michael Caine poses a subtle expression of vanity and arrogance that makes the character, for the first time, dangerous and perverted.

Lastly, in all three works, the plot develops around the triad between the characters, without thoroughly analysing their perception or measurement of each other. In the novel, there is nothing strained or self-consciously literary. It exploits the pleasures of cynicism without cutting any slack to the genre, and organically blends fact with fiction. For Greene, Pyle has indeed a hidden agenda; Fowler has his reasons to doubt and betray him, and the young Phuong, the justifications for switching sides in the attempt of a better future. For Mankiewicz, the film's national self-determination theme had to be built on American values, which would then justify the fear of the domino effect on communism. This way, the American interference becomes the lesser evil, and Murphy, a national symbol of patriotism. Yet, Mankiewicz invests too much in the huge chunks of dialogue, rather than concentrating on Việt Nam and its politics. As for visual effects, Fowler, Phuong, and Pyle are oftentimes shown standing or sitting in drawing-room postures; this gives the movie an artificial unreality in the mise en scene. Despite Krasker's aim to invest in expressive black and white scenes, the visual dynamics are insufficient and unconvincing. The audience truly believes

the three are mirroring the contrasting countries they come from. Georgia might try to take her faith in her own hands, but ultimately, she is still the product of a chaotic system that allows no long-term survivors (Lewis, 1998). The war, thus, acts as the background noise for the trio's bourgeois feelings, with the people, guerrilla soldiers, and battle moments all being something to fill up the scenes. Noyce, however, refreshes the qualities of Fowler and Pyle. Phuong remains a mirroring icon of Việt Nam, but Caine and Fraser break free from the Rule of the Three damnation. They become real people with individual personalities and conflicting interests. In the end, the better experienced Fowler takes back control and asserts his way of life back into his household.

Conclusion

The Quiet American has had all the ingredients of success: an impeccable pedigree, intriguing moral dilemmas, and it bespoke of important testimonies on the emergence of communism in Việt Nam. In the novel, the storyline was clean and straightforward. The war, which is initiated with the intention of bringing about the best and the brightest, is however often fought by the politically uninformed farm boys like the two Vietnamese soldiers, or by Murphy, who created schisms he could not contain.

For Mankiewicz, the film had to become a propaganda work for the US foreign policy in Việt Nam. In that time, Redgrave had a great career throughout the English-speaking community. Simultaneously, Murphy, despite being a newcomer, was the most decorated soldier in American history, and winner of the Medal of Honour for his endeavours during World War II. Blending all of this together, and one could expect a potent potion for success (encompassing literature, cinema, theatre, and war). But the result was disappointing. The movie contained encircling half-truths, disproportionate quality acting, and a determined idealism coming from a member of a United States of amnesia. Notwithstanding, Mankiewicz did not have too much room for manoeuvre either. In its original format, the novel would have never been turned to a film, especially not by an American corporation during the Cold War period. Because of the tumultuous history and problematic heritage, the French would have never produced it either. The British, too, avoided political conflicts at that time, and wanted the Anglo-American relations to flourish. Ultimately, this made the film persistent rather than particular (Lewis, 1998).

Finally, Philip Noyce transformed once more the novel into a powerful colonial anecdote. Michael Caine gave yet another outstanding performance, and together with Brendan Fraser, brought a subtle intensity to the plot. Their framework was fully redesigned. Fowler and Pyle developed a different type of relationship, one of mentorship-friendship, that surprised and convinced the public. A detective story with great political intrigue, introspection, and rich textures, the film pushed the protagonists outside the Rule of the Three typology and made them authentic. Caine skilfully conveyed a myriad of moods for a man who wants to be left alone with the woman he loves but knows such a life is not possible. His performance is heart-breaking as he grasps how difficult it is to maintain a policy of detachment once the horrors of the real world start to encroach. Contrary to the vulnerably romantic Redgrave, his decisions are rooted in a humanitarian need to act in the dichotomies “war vs peace”, “truth vs deception”, and “personal vs political”.

All in all, the reactions, appropriations, and historical depictions associated with each of the three works reveal how the story of the “third force” has developed under the Rule of the Three. Because of the moment of release, the dexterity of the cast, as well as the visions of the two directors, in the end, each of the three works registered very distinct results. The novel informed the public about the breakdown of the French involvement and the rise of the American meddling in Việt Nam; the first movie outraged, and the latter, clarified upon the motor of needs and intention prescribed to the three main characters. Without being mutually exclusive, both the novel and the respective movies have succeeded in educating, cultivating, and captivating the attention of global audiences about the socio-political quagmire that marked Việt Nam in the 1960s.

Peer-review: Externally peer-reviewed.

Conflict of Interest: The author has no conflict of interest to declare.

Grant Support: The author declared that this study has received no financial support.

Hakem Değerlendirmesi: Dış bağımsız.

Çıkar Çatışması: Yazar çıkar çatışması bildirmemiştir.

Finansal Destek: Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

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Immigrants as ‘Others’ of 21st Century Britain: Ethnicity, Culturo-Religious Identity and Critical Race Theory in Rachel De-lahay’s Social Realist-Political Theatre*

21. Yüzyıl Britanya’sının ‘Ötekileri’ olarak Göçmenler: Rachel De-lahay’ın Toplumsal Gerçekçi-Politik Tiyatrosunda Etnik Köken, Kültürel Kimlik ve Eleştirel Irk Kuramı

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*I would like to thank Prof. Joe Kelleher in the Department of Drama, Theatre and Performance Studies at University of Roehampton for his research assistance and supervising.

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Submitted: 09.07.2020

Revision Requested: 28.08.2020

Last Revision Received: 31.08.2020

Accepted: 29.09.2020

Citation: Cakirtas, O. (2020). Immigrants as ‘others’ of 21st century Britain: ethnicity, culturo-religious identity and critical race theory in rachel de-lahay’s social realist-political theatre. *Litera*, 30(2), 365-383. <https://doi.org/10.26650/LITERA2020-0092>

ABSTRACT

This article addresses Rachel De-lahay and her plays *The Westbridge* (2011), *Routes* (2013), and *Circles* (2014) aiming, in a broad sense, to observe De-lahay’s theatre in terms of the contradictory nature of identities inexorably fluctuating among multi-cultures, and the representation of reality as represented within the milieu of dramaturgical fundamentals. To what extent the characters’ language is used as a theatrical armament in the making of identity, as well as the playwright’s strategy in using dramatic basics to represent the conflicting identities are subjected to this exploration. As well as this, to what extent the cultural and identity conflicts are evolved into the dramatic conflict will be illuminated through the playwright’s oeuvre. The religious and traditional views regarding culturo-religious behaviourism that partly constitutes cultural structure and identity will also be associated. These will be blended with the playwright’s socio-political and socio-realist point of view; relevant analyses will be conducted and De-lahay’s approach to the concept of ‘other’ will also be considered. In addition to all these, the recent signs of race and racism— with a keen interest in non-white portrayals—and their direct influence on the immigrants in Britain—as represented in the plays— will be included in this exploration in relation to race theory.

Keywords: Rachel De-lahay, contemporary British theatre, critical race theory, political theatre, social realist theatre

ÖZ

Bu makale, Rachel De-lahay’in *The Westbridge* (2011), *Routes* (2013) ve *Circles* (2014) oyunlarını merkeze alarak yazarın tiyatrosunu, çoklu kültürler arasında zorunlu olarak bocalayan kimliklerin çelişkili doğası ve dramaturjik prensipler temelinde ifade edilen gerçekliğin temsili açısından incelemeyi amaçlar. Karakterlerin dili kimlik inşasında bir teatral donanım olarak ne ölçüde kullandıkları ve oyun yazarının çatışan kimlikleri temsil etmek için dramatik temelleri kullanma stratejisi bu



araştırmaya tabi tutulur. Bunun yanı sıra, kültürel ve kimlik çatışmalarının dramatik çatışmaya ne ölçüde evrimleştiği oyun yazarının yapıtları aracılığıyla aydınlatılır. Kısmen kültürel yapı ve kimliği oluşturan kültür-dinsel davranışçılığa ilişkin dini ve geleneksel görüşler de oyunlarla ve yazarın düşünceleriyle ilişkilendirilir. Bunlar yazarın sosyo-politik ve sosyo-realist bakış açısıyla harmanlanarak, ilgili analizler yapılır ve De-lahay'ın 'öteki' kavramına dair yaklaşımı da göz önüne alınır. Tüm bunlara ek olarak, Britanya'da son dönemlerde fark edilir ölçüde beliren ırksal sorunlar ve ırkçılık ve bunların Britanya'daki göçmenler üzerindeki doğrudan etkileri, kritik ırk kuramına ilişkin olarak oyunlardaki beyaz olmayan karakterler aracılığıyla bu araştırmaya dahil edilir.

Anahtar Kelimeler: Rachel De-lahay, çağdaş İngiliz tiyatrosu, eleştirel ırk kuramı, politik tiyatro, toplumsal gerçekçi tiyatro

Introduction

Though sporadic, modern theatrical works featuring immigrants who are mostly people of colour and Muslim background recently fill a gap. Among these plays are multi-ethnic and multicultural stratagems reflecting the ethnic and cultural change of Britain along with plot structures that deal with certain cultural and identity distinctions. These recent plays are not only productions that address the multi-ethnic and multicultural aspect of Britain in more historically and culturally specific ways, but they also address the problems of ethnic identities along with the politics behind the making of the new world order. Until recently, plays about the life of immigrant Muslims, Orientals or the non-white were those either imitating the British Asians who do not speak the Urdu language, as in David Edgar's *Our Own People* (1991), or ones such as David Farr's adaptation of Marlowe's *Tamburlaine* (2005), depicting an 'unchanged' perception of them. But in the changing new world order, the new form of Britain has also brought in the plays of the 2000s. Eastern and Muslim characterization, which is clearly evident in pejorative visions in the Elizabethan world, once again holds a prominent place in twenty-first century British theatre. David Greig's *Damascus* (2006), Simon Stephens's *Motortown* (2006), Richard Bean's *England People Very Nice* (2009) and Alia Bano's *Shades* (2009) are some of these works, among others. In spite of this recent fluctuation in the portrayals of those 'excluded', the lack of Muslim and non-white experience in British theatre is proportional to the lack of Muslim and non-white playwrights. Perhaps with that in mind, in 2008, The Royal Court Theatre in London launched a new playwriting agenda, under the title of 'Unheard Voices,' for British Muslim and Black citizens to support young individuals to use theatre for discovering their sphere and the things which indeed *matter to them*. The program continued after the pilot implementation in 2008 and has been active in its presence onwards with the participation of new names. Rachel De-lahay, one of the participants of this programme, wrote her debut play *The Westbridge* (previously *SW11*), which was first performed at the Bussey Building on 3 November 2011 as part of the Theatre Local Season, but later transferred to the Royal Court Jerwood Theatre Upstairs, London, opening on 25 November 2011.

Given the content set out above, the necessity of this article to address Rachel De-lahay and her plays *The Westbridge* (2011), *Routes* (2013), and *Circles* (2014) is parallel to what I have described above. The aim of this article, in a broad sense, is to observe De-lahay's theatre in terms of the contradictory nature of identities inexorably fluctuating

among multi-cultures, and the representation of reality as represented within the milieu of dramaturgical fundamentals. With this in mind, to what extent the characters' language is used as a theatrical armament in the making of identity, as well as the playwright's strategy in using dramatic basics to represent the conflicting identities, are subjected to this exploration. As well as this, to what extent the cultural and identity conflicts are evolved into the dramatic conflict will be illuminated through the playwright's oeuvres. The religious and traditional views regarding culturo-religious behaviourism that partly constitutes cultural structure and identity will also be associated. In addition to all these, the recent signs of race and racism—with a keen interest in non-white portrayals—and their direct influence on the immigrants in Britain—as represented in the plays—will be included in this exploration in relation to race theory.

To make it more understandable, it is necessary to provide a brief overview of the plays at the outset. *The Westbridge* probes into the strains wrought on an estate when the news about an Asian girl at a young age harassed by a gang of black boys is soon spread through social media. Tension rises in the neighbourhood, and this pressure launches a bunch of questions in Soriya's (mixed race White-Pakistani) mind which sets off a separation alarm for her relationship with Marcus (mixed race White-Afro-Caribbean). In the meantime, sixteen-year-old Andre (Black British) is driven out of the house by his mother by the thought that he has harassed the Asian girl. Around this event, cultural, racial and identity conflicts begin. In *Routes*, De-lahay points out the breakdown of the concepts of immigration and 'other' in multicultural Britain bringing the reader/audience face to face with the desperate lives of immigrants. Bashir, an eighteen years old Somalian, is forced to be sent to his native Somalia, where he has no relationship. Olufemi wants to return to Britain, where he had taken refuge years ago. Anka, empathetic to immigrants who works as an officer at the immigration unit, is experiencing an emotional collapse. Lisa, exposing a xenophobic orientation, doesn't care about immigrants. However, each tries to protect their 'home'. *Circles*, on the other hand, deals with the phenomenon of intergenerational violence that encircles society. Even if the subject theme is different from De-lahay's two plays, the selected characters are people of colour living in Birmingham who are far from the impression of Englishness. Debi, a fifteen-year old British Asian girl, meets Malachi on the bus. The interesting dialogues between the two and their unfolded secrets depict typical reflection of British youth. Angela, on the other hand, Debi's mother, experiences a feeling of disheartened life, and recalls her past seeing her own life once again through her mother, Phyllis.

Social Realist or Political?

De-lahay's imagination is powerful enough to bring us to ask questions, and her authority to shape the dramatic structure is key to concentrating our attention on the performance. De-lahay, whether purposefully or not, brings differing enquiries onto the stage as reflections of those in the real world, and forces us to ask 'who is more normal?' since for her, playwriting is a dais where she aspires to change the way people see others, and that is why she says "I wish my friends, and even members of family, would stop thinking they were normal and everyone else other." This is the core point in her plays - that is to say, each character has a strong feeling of seeing himself as normal while seeing the others as *other*. Is this normality or is it socio-cultural or racial tendentiousness to be parted? Or is it exactly the inevitable result of the collective consciousness that Emile Durkheim proposes? These are the questions which De-lahay puts into our minds and forces us to find the proper answers to. De-lahay's plays offer us the options, and we are left to choose one of these options. These choices evoke the preferences in real life as well as making us take the side of a character on the stage. Therefore, we are now part of the politics that De-lahay produces. Patterson, in the introduction to *The Strategies of Political Theatre*, associates this process with "empathetic playing of realism" and "social emphases of Brechtian theatre" claiming the process to be "an inherently political act, for the origin of political thought is in the willingness to identify with others, to share their problems, to experience transcendence" (3). De-lahay's 'empathetic playing of realism' comes from her brownish colour which, to her, is political in itself, and this contemplation appears at the moment when we are familiarized with her black and brownish characters. Empathizing with others is one of the rudiments that divulges De-lahay's vision, which she articulates in one of her interviews "I like seeing people who look like me on stage," (qtd in Kellaway, 2017) and this impression triumphs not only in *The Westbridge* (2011), but in her succeeding plays, *Routes* (2013), and *Circles* (2014). De-lahay, therefore, purposes a strategy of dramatic characterization that turns around 'coloured' appearances 'to experience transcendence', as she believes that "[i]t's a tiny bit harder being a person of colour in this world" (qtd in Kellaway, 2017). Within this strategy, the characters are made to speak in line with their skin colour and their personalities are released as colour-indexed; for instance, while George is extrovert in terms of publicizing her whiteness, Marcus is withdrawn in propagating his blackness in *The Westbridge*.

One of the observable actualities of De-lahay's playwriting is the 'naturalness' which is submerged within not only the street jargon used by the characters, but also the performed body language that goes beyond the actual words written in her script. The focus of her plays is on what is happening around Rachel De-lahay's real world. De-lahay transmits the reality to the stage, and this is the undertaking of her theatre. The speeches should reflect the naturality and the language is, therefore, natural. What De-lahay does is to turn the reality into art, as Brecht says. In doing so, of course, De-lahay uses the dramatic figures of theatre; first of all, she formulates a conflict, which is as real and natural as it is dramatic. The subject matters in her three plays are both the conflicts and the realities that are true to life. Constructing such dramatic structures is in fact quite political, too. That is, the conflicts, –which Brecht characterizes as “clash of forces” (70) - whether external or internal, produce some other conflicts in the play and the feeling of the rising tension causes an intellectual illumination in the spectators or readers—a view Michael Kirby addresses in his essay “On Political Theatre” by way of ‘literary theatre’ in which “[p]olitical meaning is ‘read’ by the spectator” (1975, p. 130). The tension – analogous to the ‘rising action’ theatrically – is supplied through the stage directions by the playwright through the specific sounds of banging on the door or the sounds of the sirens outside, screams, sounds on the street, phone calls and etc. creating an amalgam of theatricality and reality. Both conflict and tension prompt the spectator/reader to focus on how to solve the problem in question, and we happen to come to the real complication of “different people” (p. 361) represented in the play – a reality in contradiction of what is thought. Kirby's consideration of political theatre as literary theatre is, thus, strengthened through De-lahay's aptitude for playwriting in which “all production elements are subservient to, support, and reinforce the symbolic meanings” (Kirby, 1975, p. 130).

De-lahay is in pursuit of everyone, and says, “I'd want it to be heard by everyone, from old to young, middle-class to working-class” (qtd in Barnett, 2014), a recent approach which Barz Kershaw stresses through “theatre's relationship with the wider social order” (1992, p. 2) as against “community-oriented theatre” (p. 5). So, in De-lahay's characterizations, there are those who come from any part of Britain - socially, economically, culturally and politically. In the background of shaping a heterogeneous *dramatis personae* is probably the aim not only of attracting heterogeneous audiences, but also of building a heterogeneous community that aspires to “question everything about what it means to fight for other people,” (qtd in Kellaway, 2017) and that is why De-lahay heatedly proclaims “I'm going to organise the audience with brown, disabled

and queer people to the front. I want white able-bodied men right at the back". Perhaps this is in contrast to the idea of De-lahay's liberal theatre (in terms of her having anger against 'white privilege'), and this is not good in terms of proper audiences, either. However, creating an atmosphere for an audience who 'does already agree' can spring "emotional and intellectual support"; giving "them the feeling that they are not alone in their beliefs, that others are actively involved and pursuing the same goals" (Kirby, 1975, p. 135) – an idea which, as Kirby suggests, stimulates change under the agenda of political theatre.

On the other hand, De-lahay's insistence on 'coloured' characterization and 'coloured' urban life—the latter is a mark recently used by the *Independent* to label De-lahay as "the new queen of urban drama" (Anon., 2012)—is a probable proclivity of social realist theatre in terms of the tensions between a domineering, hegemonic power and the sufferers. This is a strategy employed by the playwright regarding 'how' she tackles the subject matter, and this is the apparent consequence of her being a performer which, as stated by her, "helps with dialogue" (qtd in Kellaway, 2017). De-lahay locates the power hierarchy by way of the societal realities and builds a dramatic picture of social stratification in which there are Asians vs. Jamaicans, Whites vs. Blacks, Soriyas vs. Marcuses, Bashir vs. Lisas, or Demi vs. Malachis. The 'tension' as an analytical side of real life, and the 'conflict' as an indicative sign of the dramatic element that I have referred to above are the products of De-lahay's social realist, political and modernist practices. For this reason, she tries to expose urban life as the centre of communal happenings within all the outlooks of the observed realities, since she believes that "[p]eople have their own opinion of what urban means, but to me it just speaks of the world where I'm from. Not ghetto or ethnic but inner city, with all its brilliance and beauty" (qtd in Love, 2014).

De-lahay observes the typical characteristics of the real environment; that is to say, she portrays the unsystematic picture of any given fact in which we see some random boys like Andre and Ibi in *The Westbridge*, random families like Anka's and Olufemi's in *Routes*, random affairs like the one between Demi and Malachi in *Circles*, though all of which are methodically chosen by the playwright with intense curiosity for the plot. De-lahay's exceptional method of construction of the plot – both real, dramatic and methodical – thus turns into a self-reflexive point of interpretation. The 'random' all of a sudden gains a specialized drive, and the attention of the audience/reader is suddenly drawn to the recently-visible facts. The old woman's avowals in *The Westbridge*, such

as “I would turn a blind eye, too” (De-lahay, 2015, p. 375) or Bashir words in *Routes*, “That’s an awful lot of freedom you’re talking about” (De-lahay, 2013, p. 62) are strong implications of ignorance of the truth, which later causes a distraction in characters’ enlightenment. De-lahay wants to create the same awareness in the audience and the audience is illuminated in a changed way in which dramatic realities trigger a social awareness and the audience is encouraged to undertake this awareness. As Kelleher proposes, “[t]his is not unlike the ways we encounter things in the theatre (or the ways we come across accounts of the theatre sometimes in theatre studies writing), where the scene does not just happen of its own accord but is put together in a particular way for our benefit, which means also put together to ‘work’ on us in particular ways” (2009, p. 8) - emphasizing the inevitable skill of any playwright who employs the ‘hows’ of bringing the events to the stage. De-lahay’s victory in bringing the social conflicts to the stage and generating a kind of illumination in the audience is practically what Raymond Williams refers to by the phrase “realistic intention” (Williams, 1977, p. 64) in one of his lectures. However, De-lahay does not propose a didactic aim in its projections, but - for the sake of the naturalness – she wishes to startle us – a kind of Brechtian point of view (Brecht, 2014, p. 71). For that reason, De-lahay, as a contemporary dramatist, challenges the mirror theory of ‘just showing the real as it is’; instead, she induces readers or viewers to accomplish a series of analyses by creating intense questionings and conflicts. In her plays, the playwright provokes us to look at differing aspects of analysis that illuminates us through more accompanied questionings on the subject matter of the represented reality. De-lahay’s playwriting, along with the Brechtian effect which constructs “an awakening of critical consciousness” (Boal, 2008, p. 98) in the audience rather than the Aristotelian catharsis, produces a plot and characterization that lead the audience to “assume[...] the protagonic role, change[...] the dramatic action, try[...] out solutions, discuss[...] plans for change – in short, train[...] himself for real action”, which is what Augusto Boal proposes to be a “rehearsal for revolution” (p. 98). The represented reality of De-lahay’s play is true to her undertaking the issues; that is, she not only provokes an awakening of critical consciousness, but builds a ground on which the audience feels the necessity to train himself for the real action. Bringing conflicting cultural identities to the stage, the playwright does not attempt to shock the audience; nonetheless she perceives the communal reality through a complete ‘social realist’ frame with political undertones. The social reality in question is not about the feminist idealism, economic emancipation, gender equality or moral degeneration; nor is it about the social-economic representation of kitchen-sink realism. It is more about the social reality of the ‘undermined’ voices of the unheard people in

any part of Britain; the *kala* boys, *bruvs*, *Asian freshies*, half-white hybrids, *terrorists* of undefined colours, and *bredrins*, among many others.

Culture, Identity and Language

De-lahay's revelation of such a heterogeneous Britain is, of course, the result of a status quo created by the new world order – in this unity, Britain has accommodated a majority of immigrants since the Second World War, especially with an enormous number between the 1950s and 60s. Homi Bhabha's discussions on the phrases "in-between" and "past-present" and their fluency in leading to the cultural newness (1994, p. 7) are common features of the plays De-lahay formulates. As an example, not only in *The Westbridge* but in *Routes*, the past appears as an important complement of cultural transformation – which Raymond Williams proclaims in *The Long Revolution* as the last revolution that British society has moved through following the two revolutions - industrialization and democratization- respectively (1965, p. 10). In the two plays, culture and identity emerge as the main factors of conflict, and the conflicts expose the necessity of re-interrogation of these two entities. Characters, from the youngest to the oldest, are in a struggle, and this struggle is, on the one hand, the result of a concrete disagreement of the characters with one another, while it is the result of a culture and identity crisis on the other. De-lahay embodies the disintegration of what Stuart Hall refers to as the "*settled* character of culture" (2003, p. 4) (*italics stressed*), and she portrays the progression of converted cultural identity within "the process of globalisation" which, to Hall, is "coterminous with modernity" (p. 4). In *The Westbridge*, Ibi, as one of the 'in-between' characters in the play, turns back to "the shared meanings" (Hall, 2003, p. 2) of his ancestors' cultural community in which 'Asian boys should be for Asian girls'. In this regard, Ibi is, on occasion, portrayed as a Pakistani Muslim who is suppressed under the "cultural domination" (Sardar, 1999, p. 26) of Englishness; while on some occasions, he is shown as a Pakistani who still shares the same "cultural codes" (Hall, 2003, p. 2) with his father; he is supposed to make an 'arranged' marriage, and believes that married men should be away from women, so he tells his ex-girlfriend, George, "I just don't think we should be as close as we were. It's inappropriate" (p. 367).

Then again, struggle for their cultural identity and belonging is metaphorically underlined through the characterizations of Bashir and Kola in *Routes*– they are portrayed as two friends who epitomise contradictory ethno-cultural assignments. This point of view is not only the dramatic reality that De-lahay uses for her theatricality to prototype

the common troubles of the immigrants within the revelations of 'collective consciousness', but it is also the generalization of the cultural 'meanings' that Hall terms as the "circuit of culture," (p. 3). De-lahay presents Kola in the cultural spheres of Englishness, while Bashir is a perplexed boy who is 'in-between' Britishness and Africanness. Thus, the conflicts centre around the cultural fragmentation of the community members, which reveals a social fragmentation on a larger scale. De-lahay, whether intentionally or not, covers the necessity of this 'circuit of culture' resulting from an interethnic and intracultural gap as well as the requirements resulting from *post*-colonialism, which is underlined by Kola's anger: "They don't respect this land. They'd rah shoot someone and just fly back to their country. Like, gone" (De-lahay, 2013, p. 9). The interethnic and intracultural gap is conceived to be a part of the chaos aroused in the neighbourhood, where the aged people seem to be unresponsive, too. This brings some conflicts with it, yet, in the formation of these conflicts, there is also the feeling of not being culturally identifiable and not belonging to a place. Anka, who is unresponsive to her past, is a prominent character that exemplifies cultural calamity. Pretending empathetic to what Bashir experiences, she exhibits a representation of Western superiority to Eastern personalities, and goes into stereotyping the non-Western immigrants expressing, "I don't negotiate with terrorists," (p. 11) revealing her Polish background by a word of anger "Wkurzyć!" (p. 11) The playwright's use of the word 'Wkurzyć!' is somewhat attributable to her metaphorical pen to demonstrate the shared crisis that people experience when ethnically distanced.

As a "process of displacement and disjunction" (Bhabha, 1994, p. 8), contemporary culture is presented within the differing words meaning 'unbelonging', as Marcus reveals "It's not me and I get that" (De-lahay, 2015, p. 384), and Soriya says "I'm not cool with who I am," (p. 423) while Bashir insists "I want to go home" (De-lahay, 2013, p. 70) Bashir's desire to have a 'home' comes from the fear of 'unbelongingness', or the anxiety to be 'unmapped' to keep pace with the changes in his life.

While the playwright makes a miniature of the multi-cultural world in the plays, the language used by the characters creates separate identities and these multi-voices recall Bakhtin's dialogism. This point of view corresponds to De-lahay's liberal and all-inclusive theatre where language and identity are identified through the consciousnesses of the 'the others'. Fiona Mountford, in her interview with De-lahay in the *Independent*, writes that De-lahay "speaks in the same sparky, urban-inflected way as her characters". This appears part of De-lahay's naturalness, while on the other hand, it is a significant

sign of the 'local colourism' that she would like to express. In not only *The Westbridge*, and *Routes*, but also in *Circles*, the realities of the characters, as well as their lifestyles, are in the language they use, as much as they are in their socio-economic and cultural reality. The fragmented language of the characters goes well with the fragmented cultural identities, which expose the clatters of post-colonial individualities. Saghir, who struggles with his split linguistic and cultural identity, is the prototype of such a characterization. The Urdu words he utters, such as *kala*, *pani*, *roti*, are some kind of linguistic images of his sympathy for his homeland, Pakistan. However, as an old man who seems to have been in England for a long time, "This is my home [Britain] and I'm not going anywhere!" (De-lahay, 2015, p. 439). On the other hand, in the play, the fragmentation of the language gives some other metaphorical impressions. Language appears as an instructor of human relations; the affinity between Ibi and his wife Umra is strongly connected with their sympathy for the language they use. As Ibi expresses, "there's still a slight language barrier but my Punjabi's getting much better and her English is so much stronger and I think that's the reason for not feeling as close as we should" (p. 438).

Language, in De-lahay's plays, is thoroughly, as connoted by Hall, a "system of representation" (2003, p. 4) which discloses its particular meaning in itself. Here I put the emphasis on a representation system designed through the represented culture. Physical movements, speeches, metaphors, clothing styles, gestures, sensitivities, facial expressions, messages and many others are all demonstrations of language as a system of representation that is reshaped through De-lahay's verbal connotations. In this respect, De-lahay treats language as a Saussurian cultural phenomenon in which every sign has its special meaning (2003, p. 31). In particular, during the family dinner in *The Westbridge*, during the talks between Kola and his mother, Lisa, about Bashir in *Routes*, and during the dialogues between Demi and Malachi on the bus in *Circles*, language - both the language spoken by the characters and the dramatic language used by De-lahay - creates its own identity, so that each individual language is reproduced through its own cultural codes with its "cultural or linguistic *relativism*" (Hall, 2003, p. 22). The meaning is twisted by some linguistic particulars along with the language comprehended through gestures and mimics. Language, thus, covers the "poetics" (p. 6) of the 'represented reality' in which each group shares their own secrets: Saghir speaks his own language, sometimes manipulating the language without replying to any questions; Lisa uses her own language; her reactions are both dramatic and realistic, as well as cultural. While characters' own cultural 'uniqueness' emerges as an example of what

Judith Butler terms as 'cultural solipsism' (Kuo, 2003, p. 223), the playwright highlights Butler's signification phenomenon by bringing the characters who view identity and culture through personal and subjective perspectives in a multicultural geography. Language, thus, becomes an important factor in this interpretation process. The employment of language is in a similar direction in Angela and Phyllis, too. However, De-lahay interprets language in a certainly clever manner in which language preserves its identity while sabotaging the characters' identity. For instance, in the words below,

Bashir: We could do it low key – I mean, I ain't got anyone that would need to be there. Not even Kola. I could do it if it was just you. And then when we have kids – more of your beautiful kids. Oh my days, can you imagine another little baby girl with your face? The most beautiful little girl in the world, and a boy of course, that would have my strong face and hopefully your hair and – and ... well then. Then I'd have to be able to stay. And – an' – and everything would be, could be ... perfect. Don't you think? Anka? Huh? (De-lahay, 2013, p. 69)

When Bashir cries out his imagination of baby girls and boys who will physically resemble Anka upon their marriage, he actually refers to the cultural reality he is in, and the language he speaks represents the precise natural position of his social identity. However, the nature of the language is observed in a different way in Bashir's character – a character which really wishes to metamorphose and adapt to 'white' culture - and that is why his 'imaginary marriage' might be regarded, as he puts it, as the only way "to stay" (p. 69). Such language disclosures along with social and cultural affinities divulge, in some ways, a Foucaultian approach in which "knowledge is discursively constituted through social practices suffused by relations of power and ideology" (Evans, 2015, p. 5). With a differing undertaking, the Foucaultian approach is, on a broader scale, embodied within the idealization of the English language that turns into a power struggle between Ibi and Soriya. English – represented as a language of social, cultural and political power – is emphasized through the 'family dinner' in which Umra is not included, and the reason for this is metaphorically given by way of Umra's unfamiliarity with English. The emphasis on the familiarity with the English language during the family dinner – the family dinner hints at the representative Commonwealth - is a hegemonic representation of the power struggle that the language processes. The representation of power takes on a different dimension at certain points of *The Westbridge*, and the hegemony of the language, as it is represented in the play, is attempted to be framed within cultural identity and then interpreted by dint of the

racial connexions. The discussion by Marcus and Soriya on cooking is one of the most obvious examples of this. Marcus's complexed words, such as "my mum is white" and "[t]he house I grew up in was as white as George's" and for this reason she could cook "English stuff. Roasts, spaghetti..." (De-lahay, 2015, p. 383) are the psychological echoes of hegemonic identity in which Marcus localizes power. Soriya's perplexed reply, "Spaghetti? Very English" (p. 383) is not only the expression of the 'underestimation', but also the challenge against the power missioned within the supremacy of Englishness.

On the other hand, words reflect the underestimated visions of socio-economic belonging as well as an identity which elucidates De-lahay's usage of urban London and Birmingham patois. For this reason, De-lahay's employment of language reflects the essence as much as possible. De-lahay typifies Andre in *The Westbridge* and Malachi in *Circles* to illustrate the socio-economic and cultural affinities. Andre's and Malachi's frequently-uttered word *bredrin*—used mostly by black Jamaicans—refers to the word brother, alleged to derive from the Rastafarian subdialect used for the word brethren (Anon, 'Urban Dictionary'). With unusual religious connotations, this word is frequently used by the enthusiasts of a cultural and religious movement, Rastafarianism—a religion that appeared in Jamaica in the 1930s as "a direct result of, and response to slavery" (Chawana, 2014, p. 92). The usage of the word *bredrin* is exactly essential to be used as a sign for black Jamaican people, since Rastafarians have faith in the idea that Haile Selassie is God, and that he will reappear to the African black community who are living in exile as the result of colonisation and the slave trade (p. 92).

Race Theory

"Skin colour" (Loomba & Burton, 2007, p. 2) has been acknowledged as one aspect within the localities of the term 'race', along with "family, class or lineage" and "religion" (p. 2) by some experts. Within this characterization, the representation of 'coloured' people other than the White is a problematic issue in British social circles, where the practice of it is one of the most visible ones via the theatre; with a parallel concern, the presence of race as a challenging issue is not a recent phenomenon in British theatre history, though the receipt of different races onto British stages is something recent. Marginalisation has been partly due to what De-lahay simply puts into words as "[i]t is hard to talk about race in this country" (qtd in Kellaway, 2017)—a different perception of disenfranchisement within the making of the borders of Britain excluding 'others'. In this understanding, the representation of 'other' – a term that has been interlinked

with various differing methodologies on the perception of 'Self', 'Us' and the 'same', as against 'Them' and the 'different' – has appeared in a number of illustrations as “Muslims [...as] the Other of Christian” (Shah, 2014, p. 2) and Blacks as the Other of Whites in some works of English Renaissance playwrights, and more recently in the works of modern and contemporary British playwrights.

De-lahay challenges the problem of *othering* of non-whites on the stage, and accordingly she might in a way reproach the xenophobic words of Janet Suzman that “theatre is a white invention,” (qtd in Alberge and Brown, 2014) holding the idea that the problem is not with the invention of theatre but with the exclusion of non-whites. Perhaps, as a provocation of this degradation, she cries out “I would have cast black actors just because black actors do not have enough parts.” She does not expose a utopic underestimation of race in Britain, as she points out, “Every non-white person I know admits the world seems easier if you’re white, but no one would pick a different skin colour” – a practical exposé which she accentuates in one of her conversations that coincides with the first proposition made by Richard Delgado and Jean Stefancic in *Critical Race Theory: An Introduction*, broadcasting the idea “that racism is ordinary, not aberrational—‘normal science,’ the usual way society does business, the common, everyday experience of most people of colour,” (2001, p. 7) yet the geography in Delgado’s mention is America rather than Britain. In her three plays, *The Westbridge*, *Routes* and *Circles*, respectively, De-lahay introduces the cast of the characters with an emblematic deliberation, publicising them “in order of appearance”, by which she points out the reality of the colour question in the social showgrounds in Britain. But what is interesting in this play is that the concept of colour is not only about the ‘white – black’ conflict, but about some other clashing colours or identities, as well. Accordingly, skin colour, in all three plays of De-lahay written so far, is reflected as an identifier of another set of situations in addition to being placed in an identity category; nevertheless, the ‘coloured’ characters give the impression of having some similar feelings towards the supremacy of ‘whiteness’ which corresponds with “the notion of a unique voice of colour” (p. 9).

De-lahay produces a decidedly multifaceted pictogram of race issue; we are first acquainted with the characters compliant with their coloured appearance, and then the characters are shown within the spatial reality of the ‘ghetto’ which Ambalavaner Sivanandan terms as “the decaying areas of the inner city” (1976, p. 349), where the first immigrants to the UK under the title of Commonwealth “became ghetto-ized and

locked into" (p. 349). By dint of this rendering, De-lahay reminds us of the supremacy of the ethnocentrism over the ideal of geographical location – that is to say, the non-European immigrants are placed in various 'decayed' areas according to their ethnicity, colour and religion, which make them 'outsiders' – a way of political exclusion to locate them as secluded from the common socialites. That is why Sivanandan quotes Ceri Peach's definition of the term ghetto which, to him, "is the geographical expression of complete social rejection" (p. 349). The concept of ghetto is well criticized by the playwright through some dialogues between Soriya and George in *The Westbridge*; between Demi and Malachi in *Circles*, and Femi and Abiola in *Routes*. Then again, De-lahay offers us the 'spatial psychology' of the characters, where the characters are psychologically placed in a 'space' and they struggle for a way out of it. This space is not a concrete space; it is an abstract space where the characters make an effort to fit inside. In *The Westbridge*, Ibi, for instance, feels empathetic to Umra for "giving her her space" (De-lahay, 2015, p. 419); she appears to construct a space of her own in which there is no English/ness. In *Routes*, Bashir, on the other hand, attempts to fit himself into 'white' world, while Femi strongly wishes his boys to have British citizenship, "They will British, soon" (De-lahay, 2013, p. 39).

Black as a skin colour is represented as one of the ciphers of 'the inferiority complex' in the communal understanding, as it is underscored by George in *The Westbridge*; accordingly, blackness should be concealed, degraded and may only be 'whispered' in the community – this is what Ziauddin Sardar puts into words in his Introduction to Fanon's *Black Skin Dark Masks*, "Blackness represents the diametrical opposite: in the collective unconsciousness, it stands for *ugliness, sin, darkness, immorality*. Even the dictionary definition of white means clean and pure" (2008, p. xiii). It is this psychology of 'the inferiority complex' that leads Marcus to attempt to construct a space for himself which he would like to *paint* with his idealised childhood that was "as white as George's" (De-lahay, 2015, p. 383). In *Routes*, Bashir's state is, on the other hand, a symptom of fear that is manifested through social control where he tries to construct his own space within the 'idealized' society and can be part of that society as long as he succeeds in identifying himself within the space that the society has manifested. That is why he tells Anka "You really do make it flawless. The way you've just slotted in. Looking at those pictures I would never have guessed anything. You just look like you belong here" (De-lahay, 2013, p. 68) The problem of 'spatiality' is, predictably, a true-to-life occasion which De-lahay features by its pressure on black playwrighting, and she, in response to another black writer's interpreting her plays as 'overdone', proposes:

I think there's a fear, which possibly comes from a real place, that's there's only room for one [non-white playwright], and if Rachel De-lahay has taken that spot, then that spot's taken. Laura Wade isn't going to be kicking off about me having a play on at the Royal Court, Polly Stenham isn't, because they know there's room for them. (qtd in Mountford, 2013)

The psychology of fear – not only in the reality that De-lahay observes, but also in the fictional world of Marcus in *The Westbridge* and Bashir in *Routes* – arises by the “intrusion of alien wedge” (Sivanandan, 1976, p. 358) into the spheres of a hegemonic desirable society in which the supremacy of whiteness has already been acknowledged. This point of view, as De-lahay foregrounds in both her play and in real life, is the social construction of the race issue around the world, and that is why De-lahay points out that “Inequality is in every country. Go to the east and people are still praising white over black” (qtd in Kellaway, 2017). Given that, De-lahay's judgment parallels with the scientific approach of the ‘social construction’ thesis of race theory – Frantz Fanon alludes to this as “the spirit of the group” (Fanon, 2008, p. 46) – which “holds that race and races are products of social thought and relations. Not objective, inherent, or fixed, they correspond to no biological or genetic reality; rather, races are categories that society invents, manipulates, or retires when convenient” (Delgado and Stefancic, 2001, p. 7).

Bashir exposes the realities that lie in his subconscious when he is psychologically at the margins of his constructed space. His words on having some ‘white’ children with Anka are the probable psychoanalytical manifestations of “the internalization—or, better, the epidermalization—of [his] inferiority,” (Fanon, 2008, p. 4) which corresponds to what Soriya exclaims, “[i]t's not the word it's the tone, the context!” (p. 425) Even if the stated cases in the play appear too insignificant to be serialised as ‘racist’ in the represented reality of Britain, these behaviours can be construed by the term ‘microaggression’ which, given the definition by Delgado et al., is “one of those many sudden, stunning, or dispiriting transactions” (2001, p. 2), that “[s]tunning small encounter with racism, usually unnoticed by members of the majority race” (p. 151). The image of ‘microaggression’ is strengthened through Anka's racist allegations, which she exclaims “I don't negotiate with terrorists” (De-lahay, 2013, p. 11), and Lisa stresses that “This is not your home, Femi” (p. 52). The echo of microaggression is felt within the screams of Andre as well. Andre is angry with the gossip about his being an alleged rapist, and during his talk with Soriya, he shouts “Cause if a young Asian girl gets raped by a young

black boy or worse, boys, then all Indian people round here have ammunition to say what they really think about their black neighbours!" (p. 413). These are the unnoticed points, that is to say, "[l]ike water dripping on sandstone, they can be thought of as small acts of racism, consciously or unconsciously perpetrated, welling up from the assumptions about racial matters most of us absorb from the cultural heritage [...]" (Delgado & Stefancic, 2001, p. 2).

Given all the above, almost every scholar studying political theatre agrees, in a way, that all theatres are political in a sense.¹ De-lahay's play overtly contains political issues, and although she does not regard herself as a political dramatist, her play peaches on her. The politicizing of the play lies in De-lahay's presenting the racial issues to the spectator through political imagery. In this context, urban life is shown as an amalgam of colours where other small groups and races cross over the concept of 'Englishness'.

Peer-review: Externally peer-reviewed.

Conflict of Interest: The author has no conflict of interest to declare.

Grant Support: This study was conducted at University of Roehampton in London and supported by TUBITAK 2219 International Postdoctoral Research Scholarship Programme.

Hakem Değerlendirmesi: Dış bağımsız.

Çıkar Çatışması: Yazar çıkar çatışması bildirmemiştir.

Finansal Destek: Bu çalışma Londra'daki Roehampton Üniversitesi'nde yapılmış ve TÜBİTAK 2219 Uluslararası Doktora Sonrası Araştırma Burs Programı tarafından desteklenmiştir.

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1 See, for instance, Howard Goomey and Ewan MacColl's *Agit-prop to Theatre Workshop: Political Playscripts, 1930-50*, Joe Kelleher's *Theatre and Politics*, Michael Patterson's *Strategies of Political Theatre*, Augusto Boal's *Theatre of the Oppressed*, Amelia Howe Kritzer's *Political Theatre in Post-Thatcher Britain*.

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Teleological Trajectory of Subjection: A Critique of Marlovian Heroes

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Submitted: 19.02.2020

Revision Requested: 05.04.2020

Last Revision Received: 14.06.2020

Accepted: 24.07.2020

Citation: Singh, S. (2020). Teleological trajectory of subjection: A critique of Marlovian heroes. *Litera*, 30(2), 385-406. <https://doi.org/10.26650/LITERA2020-0040>

ABSTRACT

One might view Christopher Marlowe's heroes such as Tamburlaine, Barabas, Edward II and Doctor Faustus in terms of individuals who capably transgress the boundaries within which they are located. War for Tamburlaine; gold for Barabas; *philia*, which is defined as love or friendship between an older and a young man, for Edward II; and the knowledge of good and evil for Doctor Faustus are those mediums by which they apparently subjectivise themselves. This study analyses their subjectivities by posing a fundamental question: do they form their individuality on their own or is it a matter of a paradigm of divine providence? The paradigm of divine providence might be equivalent to a structure of power. This study has recourse to what might be termed the Foucauldian teleology, which is based on some of Michel Foucault's fundamental ideas. In other words, in order to present a critique of Marlovian heroes, this study has recourse to the Foucauldian teleology which involves various mechanisms of control to subjectivise ordinary people in accordance with the state or the structures of power. Thus, the Marlovian heroes are kept in a centripetal motion, which might be viewed in terms of a trajectory of subjection that brings them out from the periphery and carries them to the centre for subjectivisation, within and by the structures of power. This study utilises the textual evidence from prologues and epilogues of some of Christopher Marlowe's plays that may indicate such a process of subjectivisation.

Keywords: Christopher Marlowe, Michel Foucault, *The Jew of Malta*, *Edward II*, *Doctor Faustus*



Introduction

Christopher Marlowe was born in 1564, led quite a controversial life and died in mysterious circumstances. His major plays include: *Tamburlaine the Great I & II* (1587), *The Jew of Malta* (1590), *Edward II* (1592) and *Doctor Faustus* (1592). Marlowe's eponymous heroes do not belong to a category of mainstream protagonists. Tamburlaine is a 'shepherd' by birth, and is referred to by different people as base-born and a fox. Barabas is a 'Jew', and he is addressed as an infidel and a villain. Edward II is a 'homosexual' king, and he is called a sweet prince, unnatural and misgoverned king. Doctor Faustus is a 'necromancer', and, besides being called doctor, he is also referred to as a conjurer and damned.

In the case of Tamburlaine, it might be noteworthy that these epithets, firstly, indicate his ignoble descent. Secondly, they characterise him in the erstwhile time while he is on the move to be the ruler of the world. In Barabas's case, these epithets, firstly, portray him in religious terms. Secondly, he is known as good or bad, which is contingent upon his actions vis-à-vis other people. Edward II is viewed, in accordance with these epithets, firstly, as a mild natured person. Secondly, he is considered in idealist terms. Thirdly, he is evaluated with respect to his relationship with Gaveston. Lastly, Edward II is seen as an inadequate king, who is not interested in the administrative responsibilities ascribed to a king. In the case of Doctor Faustus, these epithets are a perceptible sign of a movement or change in him from being an intellectual to a sacrilegious magician or conjurer due to which he finally degenerates and is damned.

Irving Ribner (1953) takes recourse to Collingwood's terms 'humanism' and 'substantialism' while explaining *Tamburlaine the Great* and the idea of history. Concerning humanism, he points out:

There is nothing of Christian recognition of sin and repentance before death. If there is any tragedy in the play it is in the tragedy of man himself, the recognition that all men, no matter how great or noble, must inevitably die... And Tamburlaine is a hero not because of any Christian virtues, but because of a Machiavellian *virtù* which enables him to master fortune and win success in his enterprises. The theme of the play is a glorification of *virtù*, and this theme places Tamburlaine outside the Christian world of divine providence which rewards man for good and punishes for evil. As

history it belongs in the A-Christian world of Machiavelli which considers not what should be but what is, and which does not study the path to virtue, but rather the path to success. (pp. 257-58)

In other words, Marlovian heroes, especially Tamburlaine, Barabas and Faustus, extricate themselves from the Christian paradigm of divine providence. According to this paradigm, God as the sovereign creator causes events, makes history and produces tractable human beings whom he can change from evil to good. God is the ultimate authority, thereby creating an equivalence between God and the Foucauldian analysis of the state and its various apparatuses, which have been discussed below, would not be unwise. The Marlovian heroes, conversely, assert that the events of history are a product of man's actions and will power, not divine intention. Apparently, it is a plausible argument, but a close examination of different parts of Marlowe's plays reveals otherwise.

One might perceive the equivalence between God and the state through Michel Foucault's (2003) analysis of intricate cobwebs of control over the individual. The control might be initiated, first, through the process of medicalisation of private space of the family in which the focus is on, especially, the male children's sexuality. Based on the discursive practices in the 1720s, which included texts or manuals of exhortation, advice and injunctions, Foucault (2003) discusses the infantile onanism, which is a tendency of masturbation in male children (p. 238). He reveals the belief in a link between the male onanist's masturbatory practice and physical illness of which the outcome is death, thereby leading to physical proximity between the onanist and the parents who turn themselves into watchdogs of the onanist's body. This control over the body, later on, gives way to the medical intervention represented by the doctor, thereby replacing the familial watchdogs by the medical one.

Foucault seems to view the doctor-onanist relationship as a means to ethical and physical or sexual control. It turns the family's private problem, which is its male children's onanism practice, into a medical need. He terms it a field of "medico-familial mesh" that is ethical as well pathological within which "sexual conduct becomes an object of control, coercion, examination, judgement and intervention" (Foucault, 2003, p. 254).

The second means of control over the individual, which lets one perceive the equivalence between God and the state, is through Foucault's (1988) discussion of the

police. The word *police* entails a number of meanings. The Latin *politia* and a cluster of Greek words such as *politeia*, *politēs* and *polis* mean citizenship, government, citizen and city state. In other words, it refers to something that functions in relation to the citizen, city and the government. He focuses on the late fifteenth and sixteenth to the end of nineteenth centuries during which the police signify public order. In accordance with his genealogical analysis, the police are viewed in terms of “specific techniques” by which the state governs individuals as utility, that is, individuals who can be used by or expended for the state (Foucault, 1988, p. 154).

According to Foucault (1988), the police-as-specific-techniques are used in three forms: dream or utopia, practice or rules for real institutions and academic discipline. They cover quite a wide area: the education of children, care of the unfortunate and the destitute; the private property market, religion, moral conduct of the individual and the factory worker. He notes the functionality of the police:

The task of the police was to foster civil respect and the public morality... In a word, what the police see to is a live, active and productive man. [W]ith this new police state the government begins to deal with individuals, not only according to their juridical status but as men, as working, trading, living beings. (pp. 154-56)

In other words, it is the individuals’ life or society *in toto* that is the object of the police. He is not much concerned with how the police govern according to the law. He rather argues for “a specific, a permanent, and a positive intervention” by the police in the individuals’ behaviour (Foucault, 1988, p. 159). Thus, the real problem might not be countable anti-social elements with which the police may have to deal. It might be, in fact, a multitude of people that the police have to contain.

The nature of control within the familial, medical and the policing space appears to be interventionist in the Foucauldian worldview. It might be argued that this intervention leads individuals to subjectivisation at the behest of the state. Just like the Christian paradigm of divine providence, from which Marlovian heroes capably extricate themselves, it seems through Foucauldian analysis that the state also assumes the sovereign creator’s role and constructs tractable subjects. The *modus operandi* in this respect might be hypothetically explained: the individuals are kept in a centripetal motion, that is, they are moved from their private periphery to the

open and public centre. In other words, the individuals are placed on a trajectory of subjection through the intricate cobwebs of control that finally takes them to the centre for subjectivisation.

The equivalence between the Christian paradigm of divine providence and Foucauldian analysis might indicate towards teleology vis-à-vis the individual. For lack of a better term, it could be called Foucauldian teleology. The entire journey of the individual, from birth to death and from the periphery to the centre, in accordance with this idea of teleology seems to have been predetermined through the intricate cobwebs of control.

As referred to above, apparently, Marlovian heroes aberrate from the rigid norms of their societies by rejecting the predetermined roles and categorisations or identifications that have been recognised as the lineage of Tamburlaine, religion in the case of Barabas, sexual preference and the societal or royal responsibilities of Edward II and the knowledge of Doctor Faustus. Quite unlike what happens with the individual in accordance with Foucauldian teleology, Marlovian heroes, apparently, aberrate from the trajectory of subjection that leads them to subjectivisation in accordance with the state. That is, they seem to grapple with *a priori* world bifurcated into good and evil, and thereby climb up the ladder of success in their respective preoccupations by Machiavellian *virtù*, or their skill, ingenuity, and ability (Bondanella, 2005, p. xii). In short, Marlovian heroes appear to capably move out of the predetermined space allotted to them on the margins of their society to occupy the centre stage. Nevertheless, they are not led by the nose by God or the state in their endeavours.

According to Ribner (1953), Collingwood's substantialism is a derivation of metaphysics that defines substance, for instance, human beings and countries, in the sense of constancy and, therefore, it can be known (p. 260). In other words, it has a fixed form and does not change. On the contrary, the subject matter of history is composed of temporal and transitory events. History, in this sense, cannot be knowable. In short, history is quite unlike the "substantial, unchanging in form, and thus knowable" individuals such as Tamburlaine and Barabas (Ribner, 1953, p. 261).

As a result of such theorisation, which proposes a binary opposition between history and human beings on the basis that the former is merely a flow of changing events and the latter are substantial, one might have Marlovian heroes disjointed from the

powerful flux of history or social process. Thus, they might be recognised as subjects without history. In other words, one might understand that history does not influence the construction of human beings. They, in short, enter endless identity crises and thereby remain nameless. Further, one might have them turned into atemporal or transcendental subjects who disregard historical finitude and social process that are instrumental in the construction of human beings. The argument that places them out of history and society, thereby turning them into atemporal, transcendental and ahistorical subjects, is largely fallacious. Despite the dissent of the Marlovian heroes, as it is amply corroborated in Marlowe's plays, they can escape neither the Christian paradigm of divine providence or history nor Foucauldian teleology or social processes.

Aim and Methodology

The aim of this study is to present a critique of Christopher Marlowe's heroes by finding out how they have been subjectivised. As indicated above, Marlovian heroes are apparently transgressive. That is, they transgress the limitations in society and construct themselves on their own. Thus, Marlovian heroes are apparently self-made men. The aim of this study is to present a critique of the idea of the self-made individual. The methodology is to find out textual suggestions from some of these plays written by Marlowe that go against the idea of the self-made individual. Another part of the methodology is some of Michel Foucault's ideas that might build and be termed Foucauldian teleology, which involves various mechanisms of control to subjectivise ordinary people in accordance with the state or the structures of power.

Findings

Since this study focuses on the four Marlovian heroes, its findings have been placed under four fundamental points. The first is that war is a pocket, or area, of power within which Tamburlaine is subjectivised. The second is that insofar as Barabas is concerned, gold is an essentialising factor. It also functions just as Ferneze's politics does. That is, the former's gold is equal to the latter's politics. The third fundamental point is about the idea of *philia*, or love or friendship between an older and a young man, by which Edward II is bound to Gaveston, thereby getting himself subjectivised. The fourth point is about Doctor Faustus' knowledge of good and evil and how it subjectivises him. Four of these fundamental points have been discussed below in detail.

War as a Pocket of Power and Tamburlaine

Tamburlaine's engagement in wars, which entail violence, consequent victories and charting new territories are an obvious sign of his inextricable presence and participation in the historical process or convention of enlarging one's territory by waging wars. Mycetes commands Theridamas to war with Tamburlaine:

Go, stout Theridamas, thy words are swords,
And with thy looks thou conquerest all thy foes.
I long to see thee back return from thence,
That I may view these milk-white steeds of mine
All loaden with the heads of killed men,
And from their knees even to their hoofs below
Besmeared with blood that makes a dainty show.
(Marlowe, 1940, 1.1.73-80)

These lines are indicative of war or killing as considered a prominent medium of display of one's power as well as a spectacle to behold and relish. It might also be a type of ritual that they perform. After two lines, when Mycetes sees Menaphon's reluctance to assist Theridamas, he asks: "Ah, Menaphon, why stayest thou thus behind / When other men press forward for renown?" (Marlowe, 1940, 1.1.83-4). Christopher Marlowe conceives war, in these lines, as a way whereby the participants record themselves and become famous in history.

War is an approved and prescribed activity in society. Following Foucauldian teleology, it might be argued that Tamburlaine, Mycetes and others are in a centripetal motion, whereby the centre or destination is war. Does it mean they are moving towards what might be called agentification? Kathryn Schwarz (2013) disagrees as she finds all actions are errant that one realises later (p. 194). Through violence, which war entails, one brings end into focus and gives a shape and definiteness to life (Greenblatt, 1980, p. 197). It might also provide one with such a space wherein people like Tamburlaine "search for a masculine identity" irrespective of consequences (Huebert, 2003, p. 23). Thus, war exceeds the status accorded to it above as a ritual and becomes a medium of ennobling one's self. One might argue that war is a pocket of power within which Tamburlaine and others are subjectivised.

Georges Bataille (2001) discusses a primordial form of war vis-à-vis the Christian commandment of “Thou shalt not kill” (p. 63). Despite prohibition, the commandment does leave some space for killing, for instance, in duel, feud and war (Bataille, 2001, p. 72). In other words, there are permitted exceptions to the taboo of killing in Christianity that clearly bans the killing of human beings. Bataille (2001) holds:

Primitive war is rather like a holiday, a feast day, and even modern war almost always has some of this paradoxical similarity. The taste for showy and magnificent war dress goes very far back, for originally war seemed a luxury. It was no attempt to increase the peoples’ or rulers’ riches by conquest: it was an aggressive and extravagant exuberance. (p. 76)

Although such an argument decontextualises war from Marlowe’s play, one might yet argue that for most of Tamburlaine’s opponents, but not for Tamburlaine, war is an affordable luxury. They wonder how a person who is not even eligible to wage a war can afford it. He does not kill people unnecessarily, nor does he seem to be a person to wage war just for a show or extravagance. The path to war is an upward trajectory, or like a ladder, for him to climb up the social scale in order to change his status or subjectivise himself anew “through the irreverent overthrow of inherited structures of deference and identity” (Engle, 2013, p. 202).

However, there is only one point that discredits and excludes Tamburlaine from the discourse of war: his lineage. None of his opponents desist from referring to his humble background and ignoble origin. It is not Tamburlaine, or war, who is a thorn in their flesh. His lineage is the real bone of contention for his opponents. Therefore, Cosroe, who is Mycetes’s younger brother and has conspired against him with Tamburlaine, is aghast when he is double-crossed by Tamburlaine: “What means this devilish shepherd, to aspire / With such a giantly presumption” (Marlowe, *Tamburlaine I*, 1940, 2.6.1-2). He might have compromised with being double-crossed, but a shepherd snatching the crown that he has planned to put on his head is completely unacceptable to him.

In their world, not everyone can be coronated. In spite of war as a valid pocket of power within which the process of subjectivisation occurs, not everybody can partake in war. In order to wage a war, one must be of noble origin. Tamburlaine is aware of his social status and identity: “I am a lord, for so my deeds shall prove, / And yet a shepherd

by my parentage" (Marlowe, 1940, 1.2.34-5). On the one hand, due to his status as a shepherd and his royal and noble opponents, he gets disqualified and prohibited from becoming a part of discourse or convention of war in accordance with the values of his society. In other words, Tamburlaine's royal and noble opponents and conventions of his time attempt to freeze his centripetal motion. On the other, it is only through his actions in war, whose foundations are his "invincible army and an unshakable will", that he ennoble his self (Huebert, 2003, p. 27).

War, even though he is not eligible to participate in it, is a pocket of power wherein "fates and oracles [of] heaven have sworn / To royalise the deeds of Tamburlaine" (Marlowe, 1940, 2.3.7-8). In other words, he is capable of reworking his identity after every victory in war, and thereby capable of moving out from the margins of his society to its centre.

Barabas' Gold is Equal to Ferneze's Politics

Dena Goldberg (1992) discusses Marlowe as an invert, somebody who turns things inside out or upside down, with respect to the ways he uses material for his plays, for instance, the stereotype of the Jews as ritual sacrificers (pp. 235-36). She contends:

Even as he [Marlowe] uses the mythic material, Marlowe plays with it, diluting its polarities, demystifying its ritual centre. ...Barabas is a travesty of a suffering hero or Christ, even to the extent of a faked death and resurrection. ...What I am contending, rather, is that in *The Jew of Malta* Marlowe's corrosive irony has the effect of debunking myth and ritual, both orthodox and popular, especially as it is used to explain the existence of suffering and evil. ...And the myth and ritual invented to legitimise and glorify human suffering is reduced to its political functions. (p. 237)

Barabas' first meeting with the Governor of Malta might corroborate how the playwright inverts the aforesaid stereotype. Three decrees are read out to Barabas and his fellow Jews:

First, the tribute money of the Turks shall all be levied amongst the Jews, and each of them to pay one half of his estate. ...
Second, he that denies to pay, shall straight become a Christian. ...

Lastly, he that denies this, shall absolutely lose all he has.
(Marlowe, 1965, 1.2.69, 1.2.72-4)

Needless to say, the Christian majority of Malta, represented by Ferneze, the Governor of Malta, is salvaged at the expense of the Jew minority community of Malta, represented by Barabas. They are utterly exploited and sacrificed.

Goldberg (1992) derives the concept of sacrifice from René Girard who has argued against the anthropological standpoint that places sacrifice within the rites of fructification and expiation on the part of the individual or the entire community (pp. 239-40). She explains that according to him it

is a mechanism by which the community attempts to save itself from its own violence by inflicting that violence on a scapegoat....What makes people 'sacrificeable' is their marginality, the fact that they are not fully integrated into the community....There is nothing mysterious about this choice of marginal victims: it is dictated by the practical consideration that the suffering of a person who is not truly bonded into the community will not bring about retaliation in the form of further violence. (p. 240)

In other words, according to Girard, sacrifice is a political phenomenon, and she adds that Marlowe links it with its inseparable part, that is, economic (Goldberg, 1992, p. 243). One might view Ferneze as the representative of politics and Barabas as a representative of economics.

At this juncture, Foucauldian (1990) theorisation of one of the three domains or techniques of the self, which is economics or the art of commanding, managing or ruling, might be relevant (pp. 153-54). It is asserted, especially in the context of a married man, that "manage[ment of] the *oikos* [or household] is to command, and being in charge of the household is not different from the power that is to be exercised in the city" (Foucault, 1990, p. 153). It is a clear indication of the association or relationship between the inside and the outside domains of the household and power. Malta as *oikos* is also managed by Barabas as it is by Ferneze. Political and monetary powers are on an equal footing. Thus, both Barabas and Ferneze should be held equally responsible for their *oikos*. However, due to primacy accorded to material acquisition, one might have a simulated antagonism between politics and economics (Greenblatt, 1980, p. 204).

As the image of the Jew as a sacrificer has been inverted above, the image of the Christian as somebody who has a compassionate heart is also cancelled. In short, it would be credulous to strictly categorise Ferneze as good and Barabas as bad, since they are nothing but “brothers under the skin” (Goldberg, 1992, p. 239). In other words, politics and economics are complementary and in consonance with each other. If there is any dissonance between the two, it must be either a show or eradicated only if the objective is a smooth governance of the people. Moreover, Barabas’ act of defiance against confiscation of his property may constitute “an emblem of authority” vis-à-vis Ferneze’s (Huebert, 2003, pp. 25-6).

Edward II’s *Philia* for Gaveston

Queen Isabella and the nobility at the court of King Edward II are worried about or annoyed with him. She informs Mortimer Junior when he accosted and asked her where she was going:

Unto the forrest gentle Mortimer,
To live in greefe and balefull discontent,
For now my lord the king regards me not,
But dotes upon the love of Gaveston.
He claps his cheeks, and hanges about his neck,
Smiles in his face, and whispers in his eares,
And when I come, he frownes, as who should say,
‘Go whether thou wilt seeing I have Gaveston.’
(Marlowe, 1981, 1.2.47-54)

Apparently, for the nobles also, Gaveston with whom the King is openly obsessed is a thorn in their flesh. Marlowe is unambiguous about why they are discontented with Edward II and Gaveston. Isabella is side lined as her husband prefers Gaveston more than his wife. She is prohibited to have access to her husband when Gaveston is in England. Even if Gaveston is banished, she is accused of creating hurdles between their confluence and his beau’s banishment. Therefore, she is kept away. Such a maltreatment, especially, when she is placed vis-à-vis Gaveston, meted out to her sabotages her royal authority, and it disenfranchises her of marital and sexual rights over her husband.

In other words, Gaveston's existence in relation to Edward II is detrimental to her private and public identities both as a wife or sexual partner and as a royal Queen in England. Thus, she has all the reasons to be circumspect of her husband's lover.

Gaveston's low origin or social status is referred to time and again in the form of epithets, for instance, Lancaster says: "My lord, why do you thus incense your peeres, / That naturally would love and honour you, / But for that base and obscure Gaveston?" (Marlowe, 1981, 1.1.98-100). Mortimer Junior also says: "Thou villaine, wherefore talkes thou of a king, / That hardly art a gentleman by birth?" (Marlowe, 1981, 1.4.27-8). It is obvious that the entire nobility objects to Edward II as he is fond of and mindlessly confers political or noble titles on his lover, who is of ignoble origin, with a lavish hand.

In other words, Gaveston is a threat to the nobility with regard to his ignoble origin as well as profession. He tarnishes their birth and foils their political expediency. As it is in Isabella's case, in their case too, Gaveston jeopardises their private and public identities. Therefore, from the perspective of the nobility, his proscription is compulsory and the most sought-after option available to them.

However, in an interesting argument Viviana Comensoli (1993) rejects the proposition that is built upon the factors of lineage of Gaveston, his political expediency and Edward II's inadequacy in his public as well as personal domains (pp. 175-76). She refers to Holinshed, Fabyan and Stow's historiography covering the reign of, historical, not dramatic, Edward II in which they have dealt with homophobia and homosexuality quite implicitly (Comensoli, 1993, pp. 177-79). She argues that it is "Marlowe's deliberate distortions" of such historiography that in the dramatic version of Edward II's homosexual relationship, which had invited repression and eventually led to deposition of Edward II from the patriarchal, heterosexual and homophobic society of the historical king, is rendered almost transparent and explicit (Comensoli, 1993, p. 177).

She argues further:

Mortimer, at least ostensibly, is heterosexual like the father. Yet his love relationship with Queen Isabella always takes second place to his desire to overthrow Gaveston, suggesting, I will argue, an unconscious fear of his own homoerotic impulses. Mortimer's latent homosexuality is suggested

by two important ahistorical developments: his preoccupation with and contempt for Gaveston's deviant masculinity, which the barons equate with baseness; and his collusion with Isabella in plotting Gaveston's death. (p. 187)

In other words, Mortimer Junior is apparently heterosexual, but a latent homosexual, because of which he qualifies to represent the patriarchal structure of society where symbolic law or the law of the father is the norm. Therefore, if people like Edward II and Gaveston infringe it, the structure will automatically accord legitimacy to Mortimer in order to chastise such deviancy. In short, the very rhetoric of the patriarchal norm not only legitimises nobles, led by Mortimer Junior, but also becomes a façade behind which the structure hides its homophobia for flagrant homosexuals as well as the homosexuality of those who abide by the norm.

Therefore, Comensoli (1993) advises:

By accepting at face value the barons' deposition of Edward II strictly on the grounds of political incompetence, as has been the general practice in Marlowe scholarship, we are thus ignoring the subversive implications of Marlowe's interrogation of official history. (p. 199)

That is, Marlowe's distortion or dramatisation of the historical Edward II's life, as recorded by the above mentioned historians, examines historiography and locates the origin of the entire political crisis in homophobia and homosexuality.

The homosexual bond between Edward II and Gaveston is incontrovertible and fairly confirmed. Nevertheless, there are a couple of loopholes by which an argument based on homosexuality considered and treated as abnormal or flouting the norm leading to political unrest, especially in Marlowe's time, might be denounced.

Firstly, Gaveston is a highly ambitious man. To achieve his goals, he manipulates his relationship of love with Edward II and remains an utterly selfish man (Huebert, 2003, p. 30). He knows how exactly the king can be overpowered:

Do: these are not men for me,
I must have wanton poets, pleasant wits,

Musicians, that with touching of a string
 May draw the pliant king which way I please: Musicke and poetrie is his
 high delight,
 Therefore ile have Italian maskes by night,
 Sweete speeches, comedies, and pleasing shows,
Such things as these best please his majestie.
 (Marlowe, 1981, 1.1.49-55, 1.1.69)

His aspirations, manipulation and methodology of overpowering the king are clear in these lines. The nobles are also as ambitious as their opponent is. The main difference lies in the operation of power over and the methodology of generation of consent of Edward II. They always threaten him to forsake Gaveston or he will have to face a violent revolt that might result in either his deposition or brutal killing. That is, the nobles' methodology of generation of consent is coercion. It is only the intimidating and glaring sword, which ultimately is instrumental in claiming the king's life but not his consent, that speaks for Mortimer Junior. In Gaveston's case, homosexuality is not only a relationship to sexually consume each other, it is also a very efficient tool, which works through small revelries and entertaining shows, for generation of Edward II's consent to submit completely to him.

Secondly, the reason behind the nobles' disappointment, which doubtless includes Mortimer's too, and such a political upheaval in Edward II's reign are not due to the king being homosexually related to another person:

The mightiest of kings have had their minions,
 Great Alexander loved Epehestion,
 The conquering Hercules for Hilar wept,
 And for Patroclus sterne Achillis droopt:
 And not kings onelie, but the wisest men,
 The Romaine Tullie loved Octavious,
 Grave Socrates, wilde Alcibiades.
 (Marlowe, 1981, 1.4.389-95)

For a male to have a relationship with another male, as cited above, has been a long tradition. This tradition might be recognised in terms of Foucauldian *philia*, which is translated as 'love' or 'friendship', that is, "an affinity of character and mode of life, a

sharing of thoughts and existence, mutual benevolence" (Foucault, 1990, p. 201). The *philia* is a relationship between an older and a young male (Foucault, 1990, p. 195). The formation of the young male's self and status entirely depend on how the *philia* is conducted with his older counterpart. This *philia* might be the path that leads the young male to subjectivisation.

A man's *philia* for another man, in other words, is quite normal. Therefore, Edward II's *philia* for Gaveston might not disappoint the nobles. Their disappointment grows because of "one so baselie borne, / Should by his soveraignes favour grow so pert, / And riote it with the treasure of the realme, / While souldiers mutinie for want of paie" (Marlowe, 1981, 1.4.402-05). It is also because of "The king of France sets foote in Normandie" (Marlowe, 1981, 2.2.9). In other words, the reason behind the conflict between the king and the nobles is because the kingdom of Edward II is undergoing a financial crunch and a political challenge from France.

It is, in short, because of economic and political problems, which have marred England, that the nobles are upset with the king. Why Gaveston incurs their wrath and criticism and finally death might not be because of his *philia* with Edward II. Besides the fact that personally he is a blot on the nobility because of his ability to overpower the king in spite of his ignoble origins, the nobles somehow consider him the main source of their king's diversion from the economic and political crises of the state.

One might argue that Edward II, and Gaveston too, is an economic and political deviant, not sexual. As it has been corroborated on the basis of textual evidence above, he participates in a very long tradition of *philia*, which might be viewed as homosexuality in today's world, and maintains the *philia* with Gaveston until he is mercilessly killed. Homophobia, as discussed above through Comensoli, might hardly find any space to occupy in the Marlovian society where, because of the theatre's influence, it is quite normal for a man to have *philia* with another man.

Good and Evil versus Doctor Faustus

In *Doctor Faustus*, Christopher Marlowe presents a clear-cut contrast between good and evil characters. For instance, there are a number of good people and good angels: his scholar friends, the old man, his servant Wagner, and the Good Angel. There are also a number of evil people and evil angels: his magician or necromancer friends,

Valdes and Cornelius, Robin, and Lucifer, Belzebub, Mephistophilis, and Evil Angel. Such a distinction might refer to a monolithic world inhabited by those who are fossilised as either good or evil, that is, a traditional classification intended to make good people and characters remain forever good and virtuous, and evil to remain eternally damned.

After having conjured Mephistophilis, while Faustus asks him who he is, he introduces himself and other evil angels as “Unhappy spirits that fell with Lucifer, / Conspired against our God with Lucifer, / And are for ever damn’d with Lucifer” (Marlowe, 1940, 1.3.71-3). One cannot be more lucid than Mephistophilis in order to explain rigidity and immutability.

Conversely, there is the Old Man whose “faith is great” to such an extent that Mephistophilis “cannot touch his soul” even though they attempt to do so in order to turn him away from God (Marlowe, 1940, 5.1.78). In other words, Doctor Faustus inhabits a rigidly bifurcated world of good and evil in which once a human being has either chosen, of his or her own free will or otherwise, or commits a mistake to opt for evil, such an action remains irrevocable. Despite such predetermination, Marlowe creates Doctor Faustus as a site of fluidity and ambivalence. He might be both a “disappointing worldling” and a “multivalent figure”, thereby constituting a “tragic selfhood” for himself (Engle, 2013, p. 210). Throughout the play, he eschews such preordained classification of subjectivisation into good or evil, thereby remaining neither completely good nor evil.

There are several reasons for it. Firstly, he remains through and through an academician. He has studied the valid branches of knowledge prevalent in his time. Knowledge is the prime building block of Doctor Faustus. Yet he has an exceptionally unbridled desire to study and learn more. This unbridled desire is due to having used up the valid knowledge (Greenblatt, 1980, p. 198). Therefore, he yearns for forbidden knowledge and eventually pursues it. However, there is another important reason why he chooses to go beyond the recommended boundary. He has studied Analytics, Economy, Physics, Law and Theology etc., yet he remains merely “Faustus, and a man” (Marlowe, 1940, 1.1.23). That is, the entire tradition of knowledge and wisdom is pointless if it cannot aid human beings in their survival. The valid knowledge does not promise to insure human life. Thus, Doctor Faustus’ subjectivisation through valid knowledge is faulty, and thereby he must transgress this boundary.

In other words, the state of human beings has not changed even though there is a great intellectual tradition. A human being is still vulnerable as he or she has been for ages. Therefore, it is judicious to reject the pursuit of such inefficient or inadequate intellectual tradition that cannot “make men to live eternally, / Or, being dead, raise them to life again” (Marlowe, 1940, 1.1.24). Is this rejection of academic establishment also to be viewed as an act of defiance against authority and his desire to know more? (Huebert, 2003, p. 38). Such defects, which he has detected in the system of knowledge, or apparent promise of necromancy to equip Doctor Faustus with power to raise the dead, are his rationale to opt for necromancy.

Secondly, one might view his interaction with Mephistophilis as inquisitive catechism in order to collect material or primary sources for research. After he has attained the status of “conjurer laureate”, because he has finally conjured up the devil, he asks a series of questions (Marlowe, 1940, 1.3.32). Who is your lord, Lucifer? Was Lucifer not an angel once? How did Lucifer become the prince of devils? Where are you damned? How did you come out of hell? Does Lucifer tempt human beings to enlarge his kingdom? Do you feel pain like others? Where is hell? Why do you think that Faustus will be damned? Engle (2013) answers the last question by viewing Faustus’s life as secular in which the thrust is on the temporal instead of the spiritual (p. 203).

These questions, it seems, have been asked to know the unknown. Whether some amount of veracity is attached or not to the answers that he gets from Mephistophilis, for Doctor Faustus hell is a fable and whatever the devil has told him is nothing but “trifles and mere old wives’ tales” (Marlowe, 1940, 2.1.136). Does this indicate his genuine disbelief? (Huebert, 2003, p. 39). It is doubtless a flippantly made statement. Nevertheless, it does not diminish the chances to argue that he simply rejects Mephistophilis’ answers, for instance, “where we are is hell” (Marlowe, 1940, 2.1.123).

Thirdly, whenever there are attempts on his part to go in the direction of evil, the Good Angel or the Old Man intervenes to admonish him not to opt for it. When he thinks of repenting, the devils prevent him. In other words, he is never allowed, or he is interrupted, to subjectivise himself. Doctor Faustus oscillates from good to evil and from evil to good throughout the play.

However, Jonathan Dollimore (2004) argues:

Faustus is constituted by the very limiting structure which he transgresses and his transgression is both despite and because of that fact. God and Lucifer seem equally responsible in his final destruction, two supreme agents of power deeply antagonistic to each other yet temporarily cooperating in his demise. Faustus is indeed their subject, the site of their power struggle. (pp. 110-11)

Marlowe presents most of the things in dyads throughout *Doctor Faustus*. They are in binary opposition, for instance, good and bad people, Good and Evil Angels, the Old Man and Mephistophilis, and God and Lucifer etc. As argued by Dollimore (2004), God and Lucifer do collude against Doctor Faustus (p. 111). People represent them in perennial antagonism to each other and as vying to claim an individual. However, their opposition that the faithful believes in might be misleading. Moreover, Godly judgments remain insignificant vis-à-vis “intellectual framework” that Doctor Faustus has built (Engle, 2013, p. 206).

Dollimore (2004) suggests that “the most fundamental contradiction in Christian theology is reactivated: evil is of the essence of God’s creation” (p. 117). Similar is the case with most other theologies in different parts of world. If God had created everything, He would surely have created Lucifer too who an angel once “and most dearly lov’d of God” (Marlowe, 1940, 1.3.66). At this point, Dollimore (2004) asks a pertinent question: “how is evil possible in a world created by an omnipotent God?” (p. 117). If evil is possible, it will be given birth by God Himself, otherwise there will be no evil.

Discussion and Conclusion

As the dyad constituted of antagonistic elements in Marlowe’s *Doctor Faustus*, one finds another very important dyad. The first constituent of this dyad is the people that represent the establishment, for instance, different rulers and their states against Tamburlaine; the Governor of Malta and Malta itself against Barabas; the Queen, Mortimer and nobles and England against Edward II; and God, or good, and evil against Doctor Faustus. Marlovian heroes seem to occupy the second constituent of this dyad. Both the constituents of the dyad vie for prominence. However, it seems that the latter is overly eager. Most of the Marlovian heroes tenaciously aim for deification. This

deification or subjectivisation might be equivalent to Stephen Greenblatt's (1980) self-fashioning, especially, in an environment of opposition within which they are located (pp. 1-2).

Tamburlaine as a desiring machine of violence, which is incessantly in motion, produces the spoils in the form of male prisoners of war, women and, especially, crowns grabbed after each victory (Greenblatt, 1980, p. 195). These victories make him "a king" that is "half to be a God" (Marlowe, 1940, 2.5.56). For Barabas "Hermoso placer de los dineros", or beautiful pleasure of money, and nothing else, is of paramount importance (Marlowe, 1965, 2.1.63). Moreover, for him it is gold, not the Governor's office, that "serve[s] in peril of calamity / To ransom great kings from captivity" (Marlowe, 1965, 1.1.31-2). Therefore, he "must confess we [the Jews represented by Barabas] come not to be kings.... / Give us a peaceful rule; make Christians kings, / That thirst so much for principality" (Marlowe, 1965, 1.1.127, 1.1.132-33). Edward II is already a king, yet his deification or subjectivisation does not lie in being in charge of the royal command. His deification or subjectivisation happens after he has transmogrified his self into "another Gaveston" who loves the king "more than all the world" (Marlowe, 1981, 1.1.142, 1.4.77). It is magic and the world of necromancy, not the pursuit of the *Holy Bible* and God, that promises Doctor Faustus "a world of profit and delight, / Of power, of honour, of omnipotence" (Marlowe, 1940, 1.1.54-5). In short, being a "sound magician is a mighty god" (Marlowe, 1940, 1.1.63).

In other words, one might argue, besides the establishment in the above dyad, the Marlovian heroes, for instance, Tamburlaine can create docile subjects by the use of words only. They, for instance, Barabas and Edward II can save the lives of townsmen and exclusive individuals. Tamburlaine, Barabas, Edward II, and Doctor Faustus can destroy whoever comes to stop them from deification or subjectivisation. Despite the fact that they attain godhood, the "Prologue" and the "Epilogue" of some of these plays, unequivocally, predict that it is a "picture in this tragic glass" (Marlowe, 1940, 7). That is, the protagonist has already been framed within a tragic structure, and thereby predestined to have a tragic end. One might view this predestination through the Foucauldian teleology. However, especially in *Doctor Faustus*, the place where the tragic end occurs is the most significant place (Greenblatt, 1980, p. 196).

It is interesting to note how Marlowe caters to different audience's demands. He attaches two prologues and appends two epilogues to *The Jew of Malta*. The "Prologue"

spoken at the court, for the royal and noble audience, is meeker than the “Prologue” for the common audience. On the one hand, in the production for the court, Barabas, the Jew of Malta, has been clearly equated with Machiavelli and there is a humble request to “crown the action, and renown the pen” (Marlowe, 1965, 12). On the other, in the staging for the common audience, there is no such comparison and plea. What this version of the “Prologue” brings to notice is ambivalence towards the play’s commercial success.

As far as the epilogues are concerned, the degree of meekness increases before the royal and noble audience. In the version for the common audience, it is stated that the actor “only aimed to go, but not outgo” (Marlowe, 1965, 4). In addition, the applause is expected. The explicitness shown in the “Prologue” and “Epilogue” of *Doctor Faustus* is completely different from other plays. The “Prologue” states that the protagonist with “waxen wings did mount above his reach, / And melting, heavens conspired his overthrow” (Marlowe, 1940, 21-2). Because he practised magic, or necromancy, “more than heavenly power permits” (Marlowe, 1940, 8).

Such prologues and epilogues arguably place the Marlovian heroes and plays on the Foucauldian teleological trajectory. That is, everything, especially the fate of the eponymous hero or the end of the play, is prefigured in front of the royal, noble or common audience. Even though the Marlovian heroes attain the godhood, they are predestined to doom. In this way, one might argue that the Marlovian heroes are enclosed and co-opted within and by the structure, convention, tradition or the world of the play itself. Whatever occurs in the world of Marlovian plays has already been permitted, that is, the Marlovian heroes have been authorised to transgress and deify or subjectivise themselves. The transgression and deification or subjectivisation are insignificant, because the Marlovian heroes will be chastised in the end in quasi-moralistic terms.

The fact of such developments reiterates the point of Marlowe that his heroes and plays are subjected to a reality that is outside the world of dramatics. This reality demands a teleological submission from the playwright and his protagonists. Christopher Marlowe, needless to say, does adhere to and abide by the teleological paradigm proposed and demanded by the first half of dyad.

Acknowledgement: The author wishes to acknowledge Professor GJV Prasad who was the Supervisor on his MPhil dissertation “The Matrix of Power: A Critique of Marlowian Heroes”, which was submitted to the Jawaharlal Nehru University, New Delhi, in 2008. This article is partly based on the dissertation. He is also indebted to Professor Saugata Bhaduri for introducing the author to the world of theories, especially, the Foucauldian notion of power between 2004 and 2006. Finally, the author would like to acknowledge Dr Miranda Das for reading the manuscript and suggesting some changes.

Peer-review: Externally peer-reviewed.

Conflict of Interest: The author has no conflict of interest to declare.

Grant Support: The author declared that this study has received no financial support.

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“Light Verse Can Be Serious” in the Songs of W. H. Auden

W. H. Auden’in Şarkılarında “Mizahi Şiir Ciddi Olabilir”

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Submitted: 19.03.2020

Revision Requested: 29.04.2020

Last Revision Received: 29.05.2020

Accepted: 26.07.2020

Citation: Altunsoy, S. (2020). “Light verse can be serious” in the songs of W. H. Auden. *Litera*, 30(2), 407-438.
<https://doi.org/10.26650/LITERA2020-0056>

ABSTRACT

This study evaluates Auden’s “Twelve Songs” (1935-38), “Five Songs” (1948-53), “Two *Don Quixote* Lyrics” (1963) representing three different periods in the Auden canon in order to discuss the senses of anxiety and desperateness felt by the poetic personas. As the last major voice of Eliot generation, Auden poeticizes his process of problematic uniformity. In other words, he feels at home after the harassing motion of centring and decentering reflected in his early poems. The songs from the different periods of Auden demonstrate the unchangeable nature of hopelessness in his poems. However, the awareness of a broken link with various defining factors such as love and nature evolves into a humble acknowledgement in Auden’s later works. Thus, the selected poems share a similar attitude towards the basic arguments of love, loneliness, and bourgeoisie values besides the political implications on capitalism and religion. In conclusion, the analysis of “Twelve Songs,” “Five Songs” and “Two *Don Quixote* Lyrics” from his early, transition and later periods suggests that Auden’s poetry cannot be reduced into any formula and reflects his problematic perception of ‘peace’ as the poems waver between the songs of reunification and those of separation.

Keywords: W.H. Auden, “Twelve Songs,” “Five Songs,” “Two *Don Quixote* Lyrics,” Anxiety

ÖZ

Bu çalışma, Auden’in üç farklı dönemini temsil eden “On iki Şarkı,” “Beş Şarkı” ve “İki *Don Kişot* Güzellemesi” adlı şiirlerinde şiir kişilerinin yaşadığı umutsuzluk ve endişe hislerini incelemektedir. Eliot kuşağının son temsilcisi olarak Auden, sorunlu uyum sağlama sürecini şiirleştirir. Diğer bir deyişle, erken dönem şiirlerinde yansıtılan merkeze yaklaşım merkezden uzaklaşmanın bıkırtıcı deviniminden sonra şairin huzura kavuştuğu söylenebilir. Şiirlerin tartışılmasından önce çalışma, Auden’in hayatının şairliğine nasıl bir etkisi olduğu üzerine kısa bir değerlendirmede bulunur. Auden’in hayatındaki başlıca konu veya sorunların seçilen şiirlerde ne derece görünür olduğu da çalışmanın ana tartışmalarından birini oluşturur. Tartışmanın diğer odak noktasıysa şiirlerin imgeler yoluyla Auden’in yaşadığı ve başka bir şiir derlemesinin adını da oluşturan “Kaygı Çağı”ni çarpıcı bir şekilde yansıttığıdır. Üç farklı dönemdeki “şarkılar,” Auden şiirindeki değişmez ümitsizliği yansıtır. Ancak, aşk ve doğa gibi çeşitli belirleyici unsurlarla yitirilen bağlantının farkındalığı, Auden’in son şiirlerinde mütevazı bir kabullenmişliğe evrilir. Seçilen şiirler, din ve anamalı anlayış üzerine belirli imalar taşımanın yanında aşk, yalnızlık ve kent soylu değerleri işleme



bakımından benzerlikler taşımaktadır. Sonuç olarak, erken, geçiş ve son dönemlerinden seçilen şiirler, şairin karmaşık ‘huzur’ düşüncesini yansıtanın yanında hem kavuşma hem de ayrılık şarkıları olduğundan Auden şiirini herhangi bir genellemeye indirgemenin sorunlu olduğunu gösterir.

Anahtar Kelimeler: W.H. Auden, “On iki Şarkı,” “Beş Şarkı,” “İki Don Kışot Güzellemesi,” Kaygı

Introduction

W.H. Auden, one of the most influential poets of the modernism, exemplifies the tumultuous atmosphere of the twentieth century with both his life and artistic career. Born in an Anglo-Catholic family in 1907, Auden's obsessions and desire for a constant change started within this first established circle of his family. In other words, his conflicting emotions began with his parents, a positivist father and a devout Catholic mother. His father shaped Auden's love for the science and complicated machines, and his mother played an essential role in his later conflicts with the bourgeoisie conventions, she also represented for Auden the 'normal' values of the society such as religion and heterosexuality.

The dualities of ideas and emotions occupy a significant place in Auden's canon and his attempts to resolve certain binary oppositions or to reconcile with them fill the remaining place in most cases. Although it is possible to divide Auden's artistic career into different periods in which he adopts a new poetic stance, his challenge to combine the opposite poles remains unchanged. For instance, despite his disavowal of the Romantics, he openly expresses his yearning to perceive the world in the way the speakers of "Dame Kind" or "The Cave of Nakedness" who find a healing breath in nature, but "without a trace of idealizing" (Mendelson, 2017, p. 717). In other words, even in such poems combining sexuality, fantasy and nature with the implication of hope and reproduction, Auden does not refrain from reflecting the desperateness of the modern man with the acquiescent words "we cannot describe them without faking" (Auden, 1995, p. 217).

As a result of the conflicting and radical emotions of his age, Auden employs 'songs' which seem to be 'light' as he calls them. Nevertheless, he also clarifies his argument, "Light verse can be serious" (1977, p. 364) in his introduction to *The Oxford Book of Light Verse* by employing song form for the description of the problems facing the modern society.

Thus, this study aims to evaluate the place of songs for the representation of anxiety and desperateness felt by the poet by referring to the biography of the poet. In this vein, the study takes the poems analyzed as the voices of the poet's inner conflicts in front of a constantly changing epistemology. Interestingly, the songs from the different periods of Auden demonstrate the unchangeable nature of hopelessness in the poems.

However, the awareness of a broken link with various defining factors such as history and nature changes into a humble acknowledgement towards the end of his life. Thus, "Twelve Songs" (1935-38), "Five Songs" (1948-53), "Two *Don Quixote* Lyrics" (1963) share a similar attitude towards the basic arguments of love as an essential inner and outer force to create the prevalent restlessness in the selected poems. In other words, the poetic personas or the speakers of the selected poems underline different facets of their loneliness in the songs' seemingly nonsequential parts. The parts of the selected songs function as lapses or deviations from the preceding ones in order to emphasize the hopelessness felt in the end, respectively. Furthermore, as a line from "Twelve Songs," "and me with a magic crystal to foresee their places" (Auden, 1994, p. 136) can illustrate, the speakers yearn for grasping what is beyond their borders by resorting to occult powers or liberate themselves from the bonds of corporeality with a peculiar magical realist dislocation. In this way, the poetic persona's recurrent question "will it alter my life altogether?" (1994, p. 145) about love as a phenomenon in "Twelve Songs" is extended to "Five Songs" and "Two *Don Quixote* Lyrics" by reminding the Eliotesque "overwhelming question," (Eliot, 1963, p.3) as the proper answers to it are either dissatisfactory or simply missing. Since love stands as an organizing principle in the selected poems, the study takes the presentation of love and its interconnectedness with the subjectivity of the poet as its reference point in order to clarify the assumed 'truth' of love and the frustrations brought with it.

Auden's poetry has been variously classified as Early Auden, Later Auden, English Auden, Post-English Auden or American Auden. His endeavours to find an idiosyncratic voice which would lead to a style coined as 'Audenesque' later on, can also be demonstrated through three periods as Early, Transition and Conversion. In his early period, the place is the British island, and the obscure tone of his poems deliberately hinders or impairs the communication with the reader. As Hoggart discusses, "in Auden's verse one finds obscurity which arises from an unusual handling of language" originated "from ellipsis, oddnesses of construction, experiments with new forms" (1966, p. 18). Moreover, the borders of the island also demark the borders of representation. In this respect, "Twelve Songs" can be an example for the early Auden period with its double-edged or ambiguous presentation of "another love" (Auden, 1994, p. 138) as the socially accepted intercourse and the juxtaposed one in order to unveil his homosexuality and paradoxically to hide such implications. 'We' pronoun in the poem sequence supports the elliptical language of Auden in this early period as well. The recurrent use of 'we' also underlines the two opposite groups, 'me and you' (him or her) and others. In such

an equation, elitism naturally occurs by limiting shared knowledge and language. As Hecht puts it “this elitist can be greatly magnified by the use of special languages, the employment of an arcane vocabulary, the use of the names of places and persons that might be known only to a select few” (1993, p. 13). In other words, his use of some invented words, jokes/implications or his secret language known merely by his friends change the action of writing poems as an encoded source of experience which is accessible to only an elite group.

Moreover, Emig discusses that “the lack of clear signifieds can be caused by overlapping signifiers to create ambiguity. Another cause of obscure images can be the missing context of signifiers . . . The absence of a definable meaning can also be interpreted as a calculated strategy which fulfils a function of its own in Auden’s early poems” (2000, p. 15). It is also possible to explicate Emig’s argument of signification in Auden’s early poetry with the term floating signifier. For instance, such signifiers as “voluntary love” or “false representations of love” (Auden, 1994, p. 138) in “Twelve Songs” function as empty signifiers as they have no ‘definite’ signifieds. In other words, the ‘obvious’ ambiguity in such poems distinguishes the Early Auden by creating deliberate obscurities and multiple meanings. In this regard, Emig’s discussing Auden’s intentional ambiguous style as “the absence of a definable meaning” (2000, p. 15) understates Auden’s peculiar modernist anxiety of representation. To put it differently, Auden’s concern of representation that can also be traced in his later poems affirms the presence of many “definable meanings” (p.15) Additionally, “missing context of signifiers” (Emig, 2000, p. 15) enables the possibilities of different assumed meanings in the text. Thus, although Auden creates a linguistic barrier with his elitism, the text allows the reader that “by adding my situation to my reading of a work I can reduce its ambiguity” (Barthes, 2007, p. 27). However, As Barthes maintains, ambiguity in the text cannot offer the sense of wholeness in such created meanings since “the work cannot protest against the meaning I give it, but neither can the work authenticate that meaning” (p. 27), which starts the signification process over as it happens in the attempts to describe ‘love’ in “Twelve Songs.”

At the end of the thirties, Auden leaves the extremely private world for another binary, public. The unifying and bordering nature of Britain is also decentered with constant trips to other countries such as Germany and Spain, Iceland, China, and America. His private voice changes into a political one at the transition period too. Paradoxically, his communism begins to evolve into a more mature and objective form

after the experience of the Spanish Civil war. Another important event in this period is his decision to settle in the US with Christopher Isherwood, his collaborator, and close friend. In "Five Songs," Auden reflects the paradoxical pessimist tone of his transition period with the opposition of private and public though a new attempt to understand love as well. Such images as "admiral" or "ambassador" (Auden, 1994, p. 573) delineate the influence lines over the poetic persona. Furthermore, the image of a punishing god and presentation of a hostile world with the absence of love underline the change from a private voice to an objective one in Auden's transition period. As "Five Songs" exemplifies, the negative attitude of "Twelve Songs" evolves into an affirming one towards the end of the poem. At this stage, the poetic personas' reactions continuously change by oscillating between the absence and presence of love. However, as "Pamina and Tamino" (p. 576) demonstrate, although such experience of love is hidden from the speaker of the poem, there is still hope to break with borders of the social.

Auden's transition period prefigures his later acquiescence to the contrasting forces he poeticized in his early poems. As Bucknell states "At fifteen, he was already losing his faith in God; he was scientifically oriented and rational-minded, which should have made it easy for him to decide that magic, fairies, elves, and visionary experiences did not belong to his poetry" (1994, p. 22). Auden rejects the existence of God until the end of the thirties, but during his stay in the US, he feels a rekindled enthusiasm for the Catholic religion of his mother. The interest in rituals and ambience of the ornamented churches signify a new period in which his wholehearted search for a centre is finalized at last. This last reconciliation with God also foreshadows the poet's relieving recognition of his sexual character.

Thus, in "Five Songs," the representation of love is conveyed through a gendered concern and besides, there is almost no implication to the poet's gay identity. To put it differently, the poem primarily engages itself to the presentation of love between a man and a woman. It is known that in the early years of his homosexuality, Auden regarded such experience or tendency as a disease to be cured. Moreover, in order to save himself from that 'abnormality,' Auden used every possible means such as going through a psychoanalytic treatment in Brussels, various heterosexual intercoursés and even an attempt to marry a nurse as his father had done. After the failure of all these so-called remedies, he transformed his notion of homosexuality firstly from disease to a means for personal expression and then into a sin that is admitted and resolved through an innate weakness.

As the last major voice of Eliot generation, Auden reflects that his split emotions find an unchanging and meaningful ground in the end with an idiosyncratic Wordsworthian “tranquil restoration” (“Tintern Abbey,” 1991, p. 114). In this respect, “Two *Don Quixote* Lyrics” reveals that the quixotic attempts to find a reconciling realm comes to an end in Auden’s later period with a rekindled hope and paradoxically the idea of death. In other words, he feels at home after the harassing process of centring and decentering. During the mid-forties, Auden was not satisfied with settling in the US and started regular visits to Europe again with Chester Kallman, his partner. In a way, he reiterated the situation, which led him to leave England. However, Auden’s reconciliation does not mean that he finds ultimate peace through submission. On the contrary, he demonstrates the wrongness or “corruption” (Raichura, & Singh, 1975, p. 34) in society, which forms the basic political trace in Auden’s transition period.

However, Auden’s urge to correct is also in flux. When he was asked as “do you still believe in the writer’s social commitment?” (Raichura & Singh, 1975, p. 34) in an interview, his answer reflects a linguistic concern rather than a social one. Auden’s words “the most important responsibility of the writer is to defend the language against corruption” (Raichura, & Singh, 1975, p. 34) can delineate a new phase in his perception of the public and the political. Thus, in some cases, he offers a possible remedy, but in the others, he just takes it as it seems to be without making an effort to change. For instance, he acknowledges the broken link between the individuals and nature but also regards it as the essential quality of the age. However, being an incongruous member of “the Greater Community” (“The Unknown Citizen,” Auden, 1945, p. 142), Auden alchemizes his sense of uneasiness with the boundaries of the intersubjectivity into a search for an anchoring principle, out of that a peculiar literary career emerges. In this respect, trying to trace the collective anxiety in Auden’s personal experiences and works can help shed light upon the evaluation of the recurrent themes of love and hope/hopelessness in the selected poems.

Restlessness as a Nourishing Source for Auden as a Poet

Auden’s restlessness started with the family circle. Being raised in an Anglo-Catholic family within the codes of middle-class consciousness, Auden began his intellectual development by either rejecting or repositioning the established elements of his early life. Auden’s love of mines or complicated production machines can be originated in the middle or upper-class education pattern. Despite the interest in science and biology,

he left his degree in Natural Science at Oxford University after completing the required first year in 1925 and then he tried to find a more suitable study field through various disciplines such as politics, philosophy and economics, "by the autumn of 1926 he settled on English" (Bucknell, 1994, p. 42). As Davenport-Hines suggests "he was an encyclopaedist who liked to collect, classify and interpret large amounts of information and strove to integrate natural phenomena, spiritual experiences, human history and intimate emotions into a system in which both body, spirit, feelings and intellect cohered" (2004, p. 15). At Oxford University, he fraternized with C. Day-Lewis, Louis Macneice and Stephen Spender, whose long-lasting cooperation would be named as 'Thirties Group' or 'Auden Group' and there he "further explored his homosexuality" (Sharpe, 2007, p. 2).

After graduation, his family offered to finance him one more year, and this resulted in his visit to Berlin. "By October 1928 Auden had settled into a middle-class suburb of Berlin" (Mendelson, 1977, p. 13). According to Sharpe, he deliberately chose Berlin "because he was allured by the reputed sexual adventurousness of the Weimar Republic's capital" (2007, p. 2). There he came across with the epic style of Bertold Brecht and lighter forms such as cabarets and as Bucknell puts it, "alone in Berlin, cut off from family, friends, and familiar institutions, he started to come to terms with the gift of his own weakness" (1994, p. 52). As Michael O'Neill stresses, "Auden's 'poetic land-scape' in his early poems serves as an objective correlative for a sense of England as a county riven by conflict and stratification, a place where something is distinctly rotten" (2007, p. 108). Thus, this first journey was triggered by Auden's dissatisfaction with England and induced various visits to Europe, China and America by turning the poet into "the Wanderer," or "the man on a Quest" (Hoggart, 1951, p. 7).

Auden's literary career can be divided into three periods according to the fundamental changes both in his life and style as 'Early Auden' in the thirties, 'Transition' in forties and 'Later Auden' in fifties as stated before. Additionally, it is possible to classify his development as a poet by the chronological order of important events and trips in his life. In this respect, Auden's life functions as a starting point in order to grasp the richness of representation in his poems. To put it differently, the changing moods in each period underline a characteristic restlessness for the representation of his ideas.

'Early Auden' period covers the years between the twenties up to the forties. At this stage, Auden was an anti-fascist and began to read both Freud and Marx to understand

the sickness of his time as he argues in his essay "Psychology and Art To-day" that "both Marx and Freud start from the failures of civilization, one from the poor, one from the ill . . . Marx sees the direction of the relations between outer and inner world from without inwards, Freud vice versa" (1977, p. 341). Besides the influence of Karl Marx and Freud, he offers a combination of Icelandic sagas (Auden believes his origins go back to Iceland as his father tells stories about their family name), Old English poetry and a schoolboy's bullying humour in the same period. As Spears points out, his poetry evolves into fantasy, mythic and unconscious, or changes from objective voice to finding moral and psychological defects (1963, p. 12). For that reason, Auden's inclination for fantasy has both "social and psychological implications" (Spears, 1963, p. 12) since certain "imaginary worlds . . . served both to provide escape from and to express revolt against the existing order" (Spears, 1963, p. 12). Thus, being an enigmatic poet, Auden reflects his desire to grasp the socio-political concerns from a psychological outlook.

Between 1933 and 1939 his search for a satisfactory discourse and self-expressive voice gained a physical quality with his nomadic lifestyle through journeys across Iceland, China, Spain, and America. His leftist discourse and criticism of the capitalist social order gave way to a more extrovert concern for direct communication with the reader in this period. So, the obscure and introvert poet appealing to only an intellectual minority transformed his previous style for rather propagandistic purposes, which would leave its place to a radical rejection (as seen in his disowning the poem "Spain 1937") and regret later on. Moreover, in his introduction to *The Oxford Book of Light Verse* besides emphasizing the significance of "talent for making something" (2005, p. 66) and artistic medium, Auden suggests a definition for the artist as follows "Those who have no interest in communication do not become artists either, they become mystics or madmen" (2005, p. 66). Thus, to implement a more populist strategy, he found it necessary to change the medium for communication. As a result, he wrote experimental plays such as *Dance of Death* and three plays, *Dog Beneath the Skin* (1935), *Ascent of F6* (1936), *On the Frontier* (1938) in collaboration with his close friend, Christopher Isherwood.

Although "he had already begun to find intolerable his public role as court poet to the left" as Mendelson points out, ironically "immediately after *F6* Auden's poems, which in earlier years had been unable to cross a border or even move 'from town to town,' began to travel all over the map" (1977, p. 19). His travel writings appeared during the thirties. In 1937, *Letters from Iceland* was written with MacNeice after their trip to Iceland.

Sharpe suggests that "the journey there implied both rejection and escape" (2007, p. 25). His desire for a close look at the political events and the tumultuous atmosphere began with a resolution to serve for the republican side in the Spanish Civil War in the same year. He wanted to become an ambulance driver to serve on the front but was placed to work in broadcasting propaganda instead. This experience was embodied in a poem, "Spain 1937" as the start point of the evolving opinions from leftist ideology to a return to Christianity and God that he renounced in his youth.

Auden's interest in politics did not subside, and another travel writing, *Journey to a War* appeared after he visited China in 1939. "The Japanese invasion of China drew the attention of Auden and his friend-collaborator- Christopher Isherwood. Auden and Isherwood decided to go to China to make an on the spot study and bring out an account of their experiences" (Sasidharan, 1991, p. 51). On their way back to Europe via the United States, Auden and Isherwood decided to settle down there. With that resolution, Auden inaugurates a new period in his life, which can be called as his transition period or the second phase of the change he underwent. In his transition period, Auden's "disillusionment with Marxism and his return to Christianity" (Jacobs, 1995, p. 550) indicates the change in his ideology with a particular glimpse of stability for his belief. The fame Auden achieved during the thirties was based on the political left but "he now wished to withdraw from that arena and write a different kind of poetry, less publicly engaged" (Sharpe, 2007, p. 5).

The poetry collections during this period, *Another Time* (1940) and *Double Man* (1941) exemplify his relocated concern for time and place since "by the summer of 1939 Auden had stopped writing poems about places, and turned his attention instead to time" (Mendelson, 1977, p. 20). *For the Time Being* (1944), a religious oratorio represents a renewed outlook on Christianity. *Sea and the Mirror* and *The Age of Anxiety* exemplify a more colloquial language and less obscurity. In 1948, with Chester Kallman, his young partner Auden routinized to leave New York for spending the months from April to October. These regular visits to Europe denote the turning point of reconciliation with his contrasting problems and the beginning of his last period. So, his settlement in New York is infracted with an inverted practice of the previous one that is, migrating from Europe to America. Triggered by common homesickness, as Emig points out, "it is Auden's reduced version of certainties, their eventual shift from metaphysical promise to existential presence, even though this presence is one of absence and yearning" (2000, p. 171). Accordingly, *Shield of Achilles* (1955), *Homage to Clio* (1960), *About the*

House (1965) and *City without Walls* (1969) demarcate the reconciliation with the anxiety of the age and the problem of existence.

As the last point for the sources of Auden's restlessness, the variety of the writers who influenced the artistic development of Auden to create his original voice attracts attention. Emig states that "the virtuosity of Auden's poetry, its use of many distinct traditions and allusions to a plethora of poetic models, it is closely linked with the desperation over the suspicion that meaning and reality as firm reference points have vanished" (2000, p. 23). Besides his obsession with Hardy and Eliot, he read the works of other modernists such as Gertrude Stein, Virginia Woolf, Ezra Pound, and Edith Sitwell. He also studied Hopkins, Owen, Katherine Mansfield, D. H. Lawrence, Kafka, and Thomas Mann, whose daughter married Auden to get a British passport in 1936 (Bucknell, 1994, p. 56).

Auden himself acknowledges Thomas Hardy as his first literary influence. Edward Thomas follows Hardy. As Sharpe points out "if from Hardy Auden developed an abiding interest in experimenting with different kinds of stanza and metre, from Thomas he may have learned the value of an unassuming and unsentimental accuracy, and an ability to be satisfied with apparently modest effects: a kind of honest pastoralism" (2007, p. 10) as seen in Hardy's rejection of the Romantic vision of nature. Auden also applies Hardiesque 'hawk's vision' which can be described as the act of looking at the objects around and the life in general from a certain distance in its simplest form.

Bucknell states that "Auden passionately admired Yeats's mastery of language, but this mastery was married in his view to an eccentric vision. He felt profoundly ambivalent towards the vision which seemed to him far more subjective and esoteric than Wordsworth's" (1994, p. 56). Lawrence influenced Auden in his attempts to confront the Lawrencian 'blood conscious' self and in the theme of "the failure of the romantic conception of personality" (Mendelson, 2017, p. 101).

T. S. Eliot became an essential influence on the poetic style of Auden. At the beginning of his career, Auden tried to imitate Eliot with "unexplained illusions, obscure scientific terms, startling and apparently unrelated images" to create "an Eliotic mixture" (Sasidharan, 1991, p. 65). Despite the desire to find an objective and detached means for the illness of society, he did not disregard the need to express the "inner world of fantasy" (Spears, 1963, p. 2). The basic difference in the understanding of two poets

can be summarized with the words of Alvarez, "Where Eliot transformed the sensibility of his age, Auden caught the tone of his" (1958, p. 88). In other words, Auden resolves his dualities through reconciliation in the end.

Auden's vision of doubleness reflects the problem of communication and elitism. In "Light Verse," he mentions the necessity of a hawk's vision but at the same time its hindering influence on the communication with the reader as follows "the more unstable a society, and the more detached from it the artist, the clearer he can see, but the harder it is for him to convey it to others" (1977, p. 364). Thus, Auden regards poetry as a kind of precoded system. In "Introduction to *the Sonnets* by William Shakespeare," Auden clarifies the reader profile he looks for as "the one thing a writer hopes for, is attentive readers of his writings. And he hopes they will read with patience and intelligence so as to extract as much meaning from the text as possible" (2015, p. 94).

A peculiar duality appears in Auden's perception of homosexuality as another source of the restlessness. According to Rodway, "its influence on his work, were it not known of, would be literally imperceptible; known, it is negligible" (1984, p. 18). Similarly, "during his lifetime, Auden's homosexuality had something of the status of an open secret: known to some readers, to be sure, but either ignored by commentators in print or addressed only by implication" (Bozorth, 2004, p. 176). However, Auden's earliest poems aim to discover the quality of the unspeakable and the closet since "there is always another story" and "there is always a wicked secret, a private reason for this" (from "The Eight Song," Auden, 1994, p. 141). By the time the popularity of his poems increased, Auden learns, as Bozorth points out, "to practice sexual politics as the manipulation of signs, so that homosexuality becomes something that both is and is not there in his poetry" (2001, p. 12). Similarly, Auden dualizes his homosexuality by regarding it a sin or disease and way of freedom (Bozorth, 2001, p. 12). Ironically with his relation to Chester Kallman, jealousy, disillusionment and resignation made Auden return from the vision of Eros to a more abstract and divine notion of love (Agape) with a certain way back to the ritual religion of his boyhood. Thus, as Bucknell points out, "the idea of loving without equal return of love became generalized into a model for God's love" (1994, p. 51).

"Twelve Songs"

The discussion of love stands as a formidable phenomenon not only in Auden's life but also in his poetry. When the elliptic nature of the 'Early Auden' is reconsidered, the

arguments of love in “Twelve Songs” turn into so-called occult prophecies with the combination of “fantasy, mythic and unconscious” (Spears, 1963, p. 12) elements in this period. Moreover, in “Twelve Songs,” Auden employs surrealistic images and a fragmented subject matter, love as if the poet projects his concerns onto changing actors of the poems. As the title suggests, the poem is composed of seemingly unrelated twelve songs. Although the personas are different in each poem, they function as unique mouthpieces for the vacillations of love and the lack of love. The opening of the poem with the chorus-like beggars’ tirade underlines the poet’s previous interest in the sagas and Old English heroic works as well. However, the sarcastic tone of the beggars trivializes the weighty matters such as the absence of love and predominant loneliness, which reflects an early Auden trace again. The poet’s problematic connection with his gay identity is also both apparent and absent in the text with the “missing context of signifiers” (Emig, 2000, p. 15), which creates a continuous ambiguity throughout the poem sequence.

The first part, “Song of the Beggars” denotes the split relations by means of ‘beggar’ image. Similar to the chorus in an ancient tragedy, the beggars convey a different argument each time when they appear on stage,

--“O for doors to be open and an invite with gilded edges
To dine with Lord Lobcock and Count Asthma on the
Platinum benches,
With somersaults and fireworks, the roast and the
Smacking kisses”—
Cried the cripples to the silent statue,
The six beggared cripples. (1994, p. 135)

The elaborate style of the opening creates a false scene for an aristocratic meeting or bards’ ceremonial speeches in a feast. The voice of the chorus is heard from a high heroic tone. However, the backdrop of “Platinum benches” (p. 135), invitation letter “with gilded edges,” (p. 135), the guests or hosts, “Lord Lobcock and Count Asthma” (p. 135) parody the high-born manners. In other words, the castles and the costly utensils or furniture turn into regular clumsy benches at parks. Aristocratic titles are given with the common diseases among the beggars exposed to cold weather due to the ill conditions of homelessness. “Lord Lobcock” (p. 135) can also refer to the Prufrockian inertia with the crushing loneliness and lethargy. Thus, the celebrations, acrobatic

movements and shows of firework during the feasts are also turned upside down with the ambience of a park full of beggars. The roast and mouthful kisses disappear in the bloody coughs of the "six beggared cripples" (p. 135). The yearning tone of "O for doors to be open" (p. 135) creates an insider-outsider duality and "the silent statue" (p. 135) underlines a scene of total indifference in which an insistent beggar's demands are disregarded.

Love offers a glimpse of freedom for the disadvantaged groups in "Twelve Songs." While the first stanza satirizes the social classes and the massive miscommunication between them, the second stanza presents another dimension of the fantasy, the libidinal impulses through which the poem is developed. "To be" (Auden, 1994, p. 136) structure of the first stanza is kept through the other stanzas and in each one, a different yearning is visualized. Unlike the first stanza, the second one denotes that fantasy is not about getting a warm place with delicious foods but about a night with an actress and a queen,

"And Garbo's and Cleopatra's wits to go astraying,
In a feather ocean with me to go fishing and playing,
Still jolly when the cock has burst himself with crowing"
Cried the cripples to the silent statue,
The six beggared cripples. (1994, p. 135)

Greta Garbo, a famous actress during the thirties and the queen of Egypt, Cleopatra lose their strong will and submit to the beggars. "Feather ocean," "go fishing and playing" (p. 135) and enjoying till the morning imply the presence of a carnal love scene. The stanza reflects the contrasting factors such as ration versus the hedonic love and the removal of class borders. Nevertheless, as the refrain reminds, the description of a cosy bedroom is a mere dream and yearning to "the silent statue" (p. 135) is again fruitless. The sexual implications of the second stanza change into an absurdity in which a palace full of servants or "craning yellow faces" (136) is depicted. "And me with a magical crystal to foresee their places" (p. 136) indicates the desire for supernatural power. Being an outsider, the beggar craves for playing the pivotal role in society by telling the unknown or hidden knowledge.

"Twelve Songs" abounds with many metamorphoses in which the beggars find a kind of consolation for their desperate situation. With this longing for a change, "The

six beggared cripples" (p. 135) project their physical surroundings onto the ones they imagine. Especially the fourth and fifth stanzas voice the desire for a distant, utopian land. "And this square to be deck and these pigeons canvas to rig" and "to the shaded feverless islands where melons are big" (p. 136) of the fourth stanza exhibit the search for remedy through changing places as in the procedure Auden poet himself tried with his decision to settle in the US and then Europe again. The stable square transforms into a ship and the doves into a canvas for sailing.

The images of sea and voyage indicate the traces of relaxation in Auden's early poetry. However, the sea is not an end in itself, but a means for the dreamed place. When 1935, the publishing date of the poem is kept in mind, "shaded feverless island" (p. 136) becomes more meaningful since the search for such a soothing place/space covers the whole life of Auden. The beggars' yearning for reunification with nature is demonstrated with "to follow the delicious breath with tantony pig" and images of ripe melons (p. 136) can also refer to Auden's craving the Romantics' holistic perception of nature, which exemplifies the previously mentioned dualities in the Early Auden. However, the poet admits that he cannot be a poet like them.

Furthermore, the attempts at voicing the natural are mostly marked with political implications. For that reason, the poet cannot poeticize nature without turning it into an instrument for his ideology. The rising capitalism is satirized through the image of a gardener (beggar) with a crutch in hand. For instance, in the penultimate stanza, the beggars wish the shops to transform into tulips as it happens in the square of the previous stanza, which seems as the beggars' desire of alchemizing the ugly into the beautiful. In other words, similar to the wind that would provide a breath of fresh air, the dream of a garden with flowers in the above lines makes the unpleasant park and shops bearable for the beggars. However, in the case of nature, similar to the presentation of love, the idea of hostility and intense rage is foregrounded since nature is not a place of tranquility but a stage out of which violence spouts with a fantastic metamorphosis of the tradesmen into little insects to be crushed,

And these shops to be turned to tulips in a garden bed,
 And me with my crutch to thrash each merchant dead
 As he pokes from a flower his bald and wicked head"
 Cried the cripples to the silent statue,
 The six beggared cripples. (Auden, 1994, p. 136)

After the "cripple[d]" (p. 135) presentations of love and nature, the last stanza focuses on how faith is perceived in the age of anxiety by referring to the surrealistic images again. In other words, the assumption of a stable centre is again negated with the image of a drilled heaven since it cannot hold too, which typically bears an Early Auden trace. Moreover, the trivialization of certain biblical images is another expression for the poet's toughness towards his mother's Catholicism. In addition to that, the implication of moving from a higher status to a lower one in the lines below questions the basic mission of institutionalized beliefs, the claim of saving souls,

"And a hole in the bottom of heaven, and Peter and Paul
And each smug surprised saint like parachutes to fall,
And every one-legged beggar to have no legs at all"
Cried the cripples to the silent statue,
The six beggared cripples. (Auden, 1994, p. 136)

In Auden's poetry, the problem of faith functions like a return of repressed material. It also influences the poet's sense of love as the residue of disillusionment. The stanza above opens with negation, a process from ascent to descent, the head of Apostles, Peter who holds the key of heaven as stated in the Bible as "And I say unto thee, That thou art Peter, and upon this rock I will build my church; and the gates of hell shall not prevail against it. And I will give unto thee the keys of the kingdom of heaven" (*The Bible*, Authorized King James Version, Matthew 16: 17-18) and another apostle Paul are displaced and fallen from heaven. "Each smug surprised saint" (p. 136) maintains the negative representation of religion since its self-satisfied members disregard the sorrows felt by the beggars. For that reason, it cannot offer any solution to the problems of the modern man, on the contrary, "a hole in the bottom of heaven" (p. 136), creates a gutter image by visualizing the sense of emptiness and dissatisfaction. In other words, certain set of beliefs are already chaotic and cracky, and faith does more harm than good as the line "And every one-legged beggar to have no legs at all" (p. 136) can suggest. The last wish of the beggars may also denote to the missing leg, religion and such a radical desire of losing the one on hand can be a way to nullify the binaries in a nihilistic way. As the last point, the recurrent couplet, "Cried the cripples to the silent statue,/ The six beggared cripples" (pp. 135-6) solidifies the image of an indifferent god with "the silent statue" (p. 135) by negating its traditional omnipotence, which signifies Auden's problematic connection with God and would shape Auden's sense of Agape in his own style later on. Furthermore, the second, third and fourth songs of "Twelve Songs" convey

the first song's prevalent dissatisfaction with the age through the dichotomies of black and white, love and hatred, personal deed and public opinion.

The second song voices the possibility of a healing love as if it is the speaker's wise advice for the lovers and opens with the lines "O lurcher-loving collier, black as night,/ Follow your love across the smokeless hill; / Your lamp is out, the cages are all still;" (p. 136). Again, Auden proves how a light verse can deal with a serious subject matter with the multilayered meaning of hunt. On the surface level, a coal miner who is fond of hunting hounds follows a lightless track to reach for the beloved one. On the other hand, the speaker's warning tone reflects his fear of witnessing the lost love. In this regard, the love affair between two people seems as vulnerable to outer effects and should always be protected meticulously. Thus, the image of the hunting lover changes the man into a prey surrounded by the enemies of love. In other words, the meaning of hunt is elusive since both lovers are hunts in the eyes of the speaker. The speaker's yearning voice is consistently heard with such wishes as "course for her heart and do not miss" (p. 136). The images of a hunting scene are maintained with the verbs "course" and "miss" (p. 136). Up to the line "For Sunday soon is past and, Kate, fly not so fast" (p. 136), the short poem keeps its song style and gives the impression of a sonnet in which unrequited love is poeticized. Nonetheless, this impression is created just to be destroyed in the following lines. "Be marble to his soot" (p. 136) in the ending lines signifies the desire for a stable unity or organizing principle and "To his black be white" (p. 136) depicts the desire for a proper unification, the yin-yang in the mutuality of love. When Auden's personal disappointments in love are reconsidered, the poem becomes an earnest recommendation in its sense with a lightness in its sound.

Accordingly, the third song of "Twelve Songs," proves that the concerns of the preceding poem's speaker are not without reason by underlining the love that has been lost. In this bipartite song, the first part points to the predominance of love over hatred through imperial/martial images in the lines "Let a florid music praise,/ The flute and the trumpet, Beauty's conquest of your face" (Auden, 1994, p. 137). While the first part keeps the style of English sonnet in sense, the second stanza suddenly turns into a Yeatsian prophecy or to be more precise, "some revelation" "at hand" (Yeats, 1956, p. 185). The second stanza confronts the bitter truth of the modern times with the lines, "O but the unloved have had power,/ The weeping and striking,/ Always time will bring their hour" (p. 137). In other words, the stanza conveys its pessimistic tone like Yeats' "The best lack all conviction, while the worst/ Are full of passionate intensity" (1956, p.

185) in "The Second Coming." The contrast of black and white does not suggest a prospective union as it happens in the second song, on the contrary, the juxtaposition of the colours contributes to the absence of love and imminence of "the unloved" (Auden, 1994, p. 137). Accordingly, Auden's personal experiences in the Spanish Civil war, and the disillusionment of the leftist politics creates a new pessimism visualized with the dominance of the darkness and "unpardonable Death" (p. 37) in the third song. When the aftermath of the Spanish Civil war and the eve of WW II are taken into consideration, Auden's previous subjective tone gradually evolves into a public voice criticizing the wrongness in the structures of society and politics. However, being a spokesman of the leftist ideologies does not bring relief, and they do not provide a sense of wholeness for the poet as well. Moreover, the transition between the private and the public is porous since there is always a fluidity in the poet's sense of love. In other words, while the third song generalizes the absence of love with a more implicit and prophetic language, the following song conveys the absence through the presence of a private love affair in which rejection, despair and inadequateness prevail.

When Auden finds a stable and unified meaning, he immediately commences deconstructing it. Such an assumption is also valid in how the poet evaluates love. In this respect, the fourth song reflects the fragmentized and schizophrenic mood of the persona through a carnal love scene. While the previous songs can refer to heterosexual love, the fourth song implies a gay one with the presence of derogating people "who sat with hostile eyes" (p. 137) in a den of vice "cavernous, lofty as a railway terminus" (p. 137). However, such sexual unification is short-lived and is destroyed with "That you then, unabashed,/ Did what I never wished,/ Confessed another love;/ And I, submissive, felt/ Unwanted and went out" (Auden, 1994, p. 138). The colour imagery of the preceding song is also altered. The images of night and day connote to a Yeatsian interplay of colours in his Byzantium poems. Similarly, as the lines "though the night is gone,/ Its dream still haunts to-day" (p. 137) can suggest, the night image functions as a door for feeling the wholeness of fantasy and its aftereffects seem also healing. However, when the succeeding lines are considered, the duality of night and day carries the pessimistic tone of Eliot's "Till human voices wake us, and we drown" (1963, p. 7). In this respect, Spear's discussion of the imaginary with the words, "imaginary worlds . . . served both to provide escape from and to express revolt against the existing order" (1963, p. 12) understates the slippery function of fantasy in Auden's early poetry since in the fourth song, fantasy cannot furnish shelter for love between two persons. When the lines "And I, submissive, felt/ Unwanted and went out" (Auden, 1994, p. 138) are taken into account,

rather than “revolt against the existing order” (Spears, 1963, p. 12), an Eliotesque inertia is remarkable. In this regard, the song underlines the impossibility of love as a reconstructive force in the subject’s life since neither the “inert and vaguely sad” (p. 138) people “who sat with hostile eyes” (p. 137) nor the persona who yields to his lover’s confession of “another love” (p. 138) can fully experience the phenomenal love. In the end, the outsider position of the beggar image is reiterated with the persona’s words in the ending line, “felt/ unwanted and went out” (p. 138).

Furthermore, the tenth song of “Twelve Songs” describes this feeling of incompleteness and miscommunication between the partners, “I and my John” (Auden, 1994, p. 142). The style of the tenth song calls to mind those of the three ballads “Miss Gee,” “James Honeyman” and “Victor.” The severely broken link is given through various events in which the beloved one behaves oppositely. “And I leaned on his shoulder; ‘O Johnny, let’s play’/ But he frowned like thunder and he went away” (p. 142) structure is repeated through the five stanzas with an alteration in the last line of the song. Thus, “Ten thousand miles deep in a pit there I lay:/ But you frowned like thunder and you went away” (Auden, 1994, p. 142) clarifies the loss and loneliness felt by the persona. In other words, the emotional fragmentation is crystallized in a comical tone by implying that neither ‘normal’ nor ‘abnormal’ love relieves the persona of anxieties in which every attempt of finding a new centre to hold fails as it happens in the fourth song too. The last song questions the nature of love, but the persona cannot find any satisfactory answer. On the contrary, Auden enigmatizes love as a concept by employing a style jumping from presuppositions about love to the stanzas full of absurd questions on what it is like with such lines in the twelfth song as “Some say that love’s a little boy/ And some say it’s a bird” (Auden, 1994, p. 143) or questioning stanzas such as “Does it look like a pair of pyjamas, / or the ham in a temperance hotel?” (p. 143). Scepticism of the persona is represented in extended forms of the question “will it alter my life altogether?” (Auden, 1994, p. 145) and the search for true love or a centre again results in disappointment.

In Auden’s poetry, the discussions of love and nature share a common point, the sense of lack. Accordingly, the relation of nature and love conveys the basic arguments of hostility and apathy in the fifth, “Autumn Song” (sixth song), seventh, and “Roman Wall Blues” (eleventh song). For instance, the opening lines of the fifth song, “Fish in the unruffled lakes/ Their swarming colours wear,/ Swans in the winter air/ A white perfection have,/ And the great lion walks/ Through his innocent grove” (Auden, 1994,

p. 138) create a serenity from which the persona is excluded and becomes just an observer. With "the Devil in the clock" (p. 138) time-bounded worries are conveyed through an apocalyptic perception of future similar to the previous poems. The disharmony with nature is denoted with "We must lose our loves / On each beast and bird that moves/ Turn an envious look" (p. 138). Moreover, the lines also suggest that the love experience should be merged with the natural to feel the sense of wholeness. Then, the lines above turn into a warning with the imperative tone of the speaker. In other words, his love formulated by culture should be sacrificed for experiencing the holism of nature. However, the persona's likening his lover to the swan bearing the gifts of the one "Impulsive Nature gave" (Auden, 1994, p. 139) in the ending lines is not a mere "bless" or "praise" (p. 138) of his lover with the clichés of a love poem. On the contrary, the metaphorized swan image deliberately distances the lovers from the reunification with the natural through language and contributes to the malevolent attitude of the "envious look" (p. 138) by underlining the impossibility of regaining such union with nature.

Similarly, in "Autumn Song" (the sixth song), hopelessness overwhelms the whole atmosphere, and the feeling of a unifying centre disappears again. The falling leaves and withering flowers correspond to the dead nurses and moving prams, "Nurses to their graves are gone/ But the prams go rolling on" (p. 139). The following lines waver between the borders of the real and the surreal. "Whispering neighbours left and right" (p. 139) hinders the lovers "from our true delight" (139), and the mob or "Dead in hundreds" (p. 139) backbite the lovers by criticizing the "false attitudes of love" (p. 139) bitterly. In other words, "the unloved" and the ones "with hostile eyes" (p. 137) are reiterated with the emphasis on the threatening voices of the people towards love. Thus, the social norms threatening the individual preferences transform into the surrealistic giants which move by destroying the forest, "Scrawny through a plundered wood/Trolls run scolding for their food,/ Owl and nightingale are dumb,/ And the angel will not come" (p. 139). With nullified intersubjectivity, Auden's pessimism in the lines calls to mind again a different version of Yeats' "The Second Coming" by stressing the absence of the previous healing beliefs and expectations. In other words, to wait for a saviour in any form merely agitates the hopeless state of modern man remaining firm with his willing impotence. Moreover, "Mountains of Instead" (p. 139) and the fountains descending over the hills of it in the last stanza in "Autumn Song" function as an oasis in the desert and the thirsty persona acknowledges that reconciliation is not possible in any way. To put it another way, the persona cannot heave a sigh of relief in "instead"

since the idea of no-alternative overwhelms and besides, nature conveys a corporeally inaccessible ground since “none may drink except in dreams” (p. 139).

Similarly, such physical and emotional abandonment of “instead” (p. 139) is described with an estranged lover in the seventh song. The “desolation” of lover “underneath an abject willow” (Auden, 1994, p. 140) visualizes the distance of nature. “Bells that toll across the meadows/ from the somber spire/ Toll for these unloving shadows/ Love does not require” (p. 140)” poeticize that religion cannot offer a solution for the persona’s restlessness with the age similar to the parachuted saints and a drilled heaven in the first song. Then, the lines above exclude the Christian perception of Agape from the one the persona experiences since the call of the church bells are only for the “unloved” (p. 137) and “these unloving” (p. 140). Accordingly, such exclusion also delineates the secluded life of the persona by referring to the opposition between ‘me’ and ‘others.’ In this respect, “Love” in personified form can stand for Eros in the lines and demonstrates the Early Auden’s preference for the unleashed love rather than its organized and controlling version.

However, “Geese above you flying, / Their direction know,” and “Icy brooks beneath you flowing/ To their ocean go” (p. 140) mark the persona’s outsider position and again accentuate the gap the persona feels with nature through the definite course of the birds and his indeterminate state. In this regard, the ninth song problematizes the sense of loss by means of love-nature relation. Although an unknown destination does not relieve the persona, he does not follow the desperation of “Autumn Song” in this poem, either and presents a renewed solace through the simple resignation of “I thought that love would last forever: I was wrong” (p. 141). Thus, nature and the experiences of human being are represented on two different lines which do not cross each other in the end. After the separation of the lovers, nature as the source of rejuvenation is consciously rejected although it reminds the ‘joie de vivre’ and wholeness in the time of ruptures, “The stars are not wanted now: put out every one;/ Pack up the moon and dismantle the sun;/ Pour away the ocean and sweep up the wood;/ For nothing now can ever come to any good” (Auden, 1994, p. 141). Moreover, the rejection of tranquility offered by nature is reiterated in “Roman Wall Blues,” the eleventh song in which Auden describes a lonely legionnaire patrolling on the Hadrian’s Wall in an unfriendly atmosphere, “Over the heather the wet wind blows,” “The rain comes pattering out of the sky,” and “The mist creeps over the hard grey stone” (Auden, 1994, p. 143). The lonely soldier’s concerns about his “girl” and his “pay” (p. 143) are expressed in the backdrop of gloomy nature as well.

The last three poems of "Twelve Songs," caricature the pessimism brought with the unreachable nature of love experience. The tenth song, to illustrate, retells the chasm between "I and my John" (p. 142) by implicating that neither heterosexual love nor the gay one offers an emotional satisfaction with the idea of an impending failure. To put differently, the tone of the last poems conveys the bitterness of truth in 'light' way utilizing a ballad-like versification. However, the repetition of "But he frowned like thunder and went way" (p. 142) at the end of each stanza provides a balanced fatalism about the unrequited love. Even though the poem does not carry the obscure and tragic tone of the fourth poem, such endings remind the harshness of "felt/ Unwanted and went out" (p. 138). In addition to that, the tenth song demonstrates that "another love" (p. 138) with the implication of heterosexuality is also tragic in essence. Thus, the existence of "reciprocal love" (p. 142) seems just as a myth to be demystified with the advances of the persona and the antagonistic reactions of his beloved one. Similarly, the eleventh song, "Roman Wall Blues" dehistoricizes the dissatisfaction with love through the anachronisms of a Roman warder and the melancholy of blues. On the other hand, twelfth song projects the lack of love into several attempts to metaphorize love with the lines "some say that love's a little boy/ And some say it's a bird" (p. 143). Nevertheless, the speaker cannot find a definite answer or proof for his questions and assumptions. Then, the meaning of love becomes blurred by turning love as a concept into an empty signifier. As the lines "Our history books refer to it/ in cryptic little notes" (p. 144) can suggest, the presence of love also denotes the absence of its meaning. Accordingly, the persona's both absurd and rhetorical questions underline that love cannot be stabilized through deconstructions and reconstructions of its possible meanings. Thus, the yearning for a clear cut explanation for love, "Will it alter my life altogether?/ O tell me the truth about love" (p. 145) in the ending lines of the last poem summarizes Auden's efforts to discover a meaningful unit in life. Consequently, as the word "altogether" (p. 145) can denote, finding a totalizing principle that would organize one's life is an unattainable desire for Auden's early years. For that reason, Auden changes his strategy to unveil the so-called right answer or "truth" (p. 145) by turning love into a means for objective correlative with a remarkable difference from the private voice to the public one.

"Five Songs"

"Five Songs" written between 1948 and 1953, proves that Auden's attitude towards his age eludes a precise description or an absolute ideological grasp. However, when

"Five Songs" is compared to "Twelve Songs" of the late thirties, it can be suggested that his restless mind paradoxically remains steady. The first song reminds the third song of "Twelve Songs" which indicates an apocalyptic revelation with "Time will bring their hour" (Auden, 1994, p. 137). Similarly, the first poem opens with martial images such as discarded fleets, admiral, ambassador, and shaggy horse riders. The first two stanzas develop the idea of a total change in which the previous/historical actors or notions disappear. "Deftly, Admiral, cast your fly/ Into the slow deep hover/ Till the wise old trout mistake and die" (Auden, 1994, p. 573) reduces the position of 'skilful' Admiral into a clumsy fisherman whose "skill" (p. 573) is dependent upon the mistake of fish. A radical change and desolation at hand are described with "Salt are the deeps that cover/ the glittering fleets you led/ White is your head" (p. 573). The splendid war ships malfunction and are deserted, the last days of the decaying ships correspond to the perishing admiral. The "ambassador" (p. 573) of the second stanza shares the same fate with the admiral since "The Outer Provinces are lost/ Unshaven horsemen swill/ The great wines of the Chateaux/ Where you danced long ago" (p. 573). The civilization is replaced by the barbarity in which tradition or manners are destroyed as the lines below suggest,

Do not turn, do not lift your eyes
 Toward the still pair standing
 On the bridge between your properties,
 Indifferent to your minding:
 In its glory, in its power,
 This is their hour. (Auden, 1994, p. 573)

Unlike the submissive speakers who acknowledge the impossibility of love experience beforehand in "Twelve Songs," the speaker in the above lines challenges the hostile eyes presented in "Twelve Songs." In other words, instead of leaving the place as it happens in "unwanted and went out" (p. 138), the act of staying within the system becomes prominent, which exemplifies the political stance of "Five Songs" to struggle from the inside. The position of "still pair" (p. 573) demonstrates the possibility of a peaceful realm between the opposing forces by means of love. In that limbo, the lovers are immune to both sides and experience the sense of wholeness in the specific temporality. Moreover, "This is their hour" (p. 573) does not only denote a particular time silencing other dominant factors but also announces the time of death, "Nothing your strength, your skill, could do/ Can alter their embrace/ Or dispersuade the Furies"

(p. 573). In this regard, the "unpardonable Death" (p. 138) of the third poem in "Twelve Songs" is repeated from a different perspective since in the first poem of "Five Songs," the speaker only accepts the power of death by excluding the interventions of the dominant discourse represented with the admiral and ambassador images. However, love experience is not romanticized in the poem, on the contrary, as the Furies "with claw and dreadful brow/ Wait for them now" can suggest, the experience of a reconciling love is short-lived and ends in disaster similar to the way it functions as a leitmotif in "Twelve Songs."

Another point that distinguishes "Five Songs" from the preceding "Twelve Songs" can be seen in the handling of love between couples. As a trace of the Early Auden, the presentation of homosexuality in the poet's first period is discussed implicitly with certain wordplays, ambiguous expressions or gender-neutral pronouns. To put differently, the presence of gay experience is conveyed through a vague tone in Auden's early poems. However, "Five Songs" simply overlooks one of the underlying conflicts in the Early Auden, the acceptance of homosexuality not as wrongness or disease. It can also be said that the poet's public voice in his transition period mutes the consistently felt sexual conflicts with a generalized representation of love experience through gender binary, but nonetheless, such disregard does not mean that the poet resolves his complexities connected with sexuality in this period. As the ending of the first song illustrates, even though "Five Songs" stand as a different expression for Auden's 'hawk's vision' to distance himself from his subject matter, loss as the only remnant of love experience overwhelms the poems by calling to mind the recurrent disillusionment with love in "Twelve Songs."

Subsequently, the second song maintains the theme of a total change in which every element or agent transforms into just the opposite, "The Emperor's favorite concubine" (Auden, 1994, p. 574) becomes Eunuch's mistress, "The Wardens of the Marches turned/ Their spears the other way;/ The vases crack, the ladies die,/ The Oracles are wrong" (p. 574). The state of the world is described in a chaotic atmosphere similar to the events in an ancient Greek tragedy. In such a hostile world, the absence of love is given on the same ground with the presence of a distant god image. However, the negativity towards an organized belief is discussed differently in the second song when compared to "Twelve Songs." While such images as "each smug surprised saint" (p. 136) and "bells that toll across the meadows" (p. 140) in "Twelve Songs" share the idea of the distance between the persona and his shattered faith, the second song underlines a

deliberate negated attitude with “a rather scruffy-looking god” (p. 574) image. But in each case, the impression of God, either indifferent and inert in “Twelve Songs” or engaged in “Five Songs” sustains his problematic nonentity.

Accordingly, the belief in God is both “misplacing” and “misplac[ed]” (p. 574) in Auden’s poetic world. For instance, the second song indicates that religion as institution malfunctions and the existence of God does not provide any solution. Moreover, Auden parodies the notion of fate with ‘*Deus ex machina*’, a plot device that solves an intricate situation all of a sudden. In the regular structure of a Greek tragedy, a performer in the role of God is grounded on the stage through a crane towards the end of the play and resolves the conflict. However, in the poem, the traditional presentation of God as the symbol of perfection is subverted with a sluggish appearance, awkward in manners and speech. Similar to the saints’ anachronistic parachuting “from a hole in the bottom of heaven” (Auden, 1994, p. 136) in “Twelve Songs,” descending God offers nothing more than messing the things up,

But-Music Ho! -at last it comes,
 The Transformation Scene:
 A rather scruffy-looking god
 Descends in a machine
 And, gabbling off his rustic rhymes,
 Misplacing one or two,
 Commands the prisoners to walk,
 The enemies to screw. (Auden, 1994, p. 574)

The third song of “Five Songs” reiterates the incompleteness of love that is not felt wholly or truthfully by taking a heterosexual love to the centre of the poem. This poem can be taken as the mirror reflection of the tenth poem from “Twelve Songs” by poeticizing the acts of the male lover and reactions of the female beloved one. Although both poems handle the love between a couple with gendered conventions, the third song condenses the light tone of the tenth song into its sarcastic style. While the tenth song presents the tragedy of an unconsummated love and the persona’s enticements in vain with the repeated line “but he frowned like a thunder and he went away” (p. 142) between “I and my John” (p. 142), the third song of “Five Songs” criticizes the easiness of a love affair with the fancy words of “the sniveling sonneteer” (p. 575) unlike the persona’s sincere memories in the tenth song. Thus, the shallowness of a particular

love and an emotional hunger following it are recounted from the eyes of two birds calling to mind the functionality of "hawk's vision" again.

Thus, the dialogue between two birds which observe the speech of man and the silence of woman from a certain distance unriddles the man's integrity with the questions at the end of each stanza. The dreamy atmosphere "by a weir" (p. 574) or near a low dam calls to mind that of the fairy tales ending with a lesson (for instance, the fairy tale, "Willow-wren and the Bear" by Grimm Brothers). Furthermore, the poem conveys the argument through two dialogues developing in parallel with each other. "A willow-wren" and "a starling" (p. 574) comment upon the words of the man at the end of each stanza and in each case, the willow-wren is confused by what the man says. "The stare" (p. 574) or the starling plays the role of a wise old man. To exemplify, in the first stanza, the man's artificial language to cajole the woman into having sexual intercourse with such words as "my sweetest duck, my precious goose/ my lascivious lamb" (p. 574) is not understood by the willow-wren, as shown with "what does he want?" (p. 574). "Much too much" by "the stare" (p. 574) signifies that there is an insatiable desire for something beyond what the woman can grant. The man's elaborate style calls to mind that of "sniveling sonneteer" (Auden, 1994, p. 575) and accuses the spring for those outpourings of the love, "For all they fall short of may,/ Dear heart, be still a sign" (p. 575). Again, the willow-wren question, "*Does he mean what he says?*" (p. 575) reflects how language dysfunctions in the case of love by offering other signifiers instead of definite meanings.

Love as a means for bodily pleasures fails in "Five Songs" as well. The starling and the willow-wren's watching the relation of the man and the silent woman can be regarded as a voyeur experience. By the same token, the opening line of the third stanza, "Hark! Wild Robin winds his horn" (p. 575) underlines such sexual connotations. However, willow-wren's question at the end as "Is it only that?" (p. 575) suggests a bitter reality about the modern world, to rephrase it, the belief that love does not exist or it cannot go beyond the limits of corporeality.

Furthermore, the willow-wren's question can suggest that individuals cannot recognize the enormous gap in their emotional world, which makes their position more tragic and desperate. In the last stanza, the man "waking in her arms he cried, utterly content" (p. 575) mystifies the actual intercourse by uttering "I have heard the high good noises,/ Promoted for an instant" (Auden, 1994, p. 574). Emotional fulfilment is replaced by a hedonistic desire without noticing what is lost, "She laughed, he laughed,

they laughed together,/ Then they ate and drank:/ *Did he know what he meant?* said the willow-wren-/*God only knows, said the stare*" (p. 575), which reiterates the opposition between me and others in "Twelve Songs" by stressing the observant eye's outsider state.

In 1951, Auden wrote an opera libretto called "The Rake's Progress" (an opera by Igor Stravinsky) with Chester Kallman and his interest in operas did not lessen. In the fourth song of "Five Songs," he uses *The Magic Flute* by Mozart as a ground for the representation of two radical notions about love. Auden poeticizes the last trial scene of Tamino and Pamina in the caverns of water and fire with specific alterations and implications. After several difficulties, two lovers are rejoined, and their true love is proved through these trials. In the poem, Fire and Water try to dissuade the lovers from the union,

"When rites and melodies begin
 To alter modes and times,
 And timid bar-flies boast aloud
 Of uncommitted crimes,
 And leading families are proud
 To dine with their black sheep
 What promises, what discipline,
 If any, will Love keep?"
 So roared Fire on their right (Auden, 1994, p. 576)

The words of Fire do not hinder the lovers from passing "down the grim passage" (p. 576). Fire's expressions waver between the social and the political, the real and the surreal. "Timid bar-flies" and "leading families" (p. 576) represent the modern man and his unheroic deeds. "When rites and melodies begin/ To alter modes and times" (p. 576) refers to the radical epistemological change undergone in the twentieth century. Water states similar arguments about love or the source of salvation in this case, "When stinking Chaos lifts the latch/ And Grotte backward spin,/ And Helen's nose becomes a beak/ And cats and dogs grow chins,/ And daisies claw and pebbles shriek/ And Form and Color part" (p. 576) reflect the concerns of the era with an emphasis on the loss of a unifying centre. The story of Tamina and Pamina also suggests an existential struggle, that is, the award they gained after the trials is not a mere reunification but the knowledge of God or the real knowledge. The Platonic cave is also subverted with their exit from

the dark caverns as the lines denote, "With his worship, with her sweetness- / O look now! See how they emerge from the cleft/ (Frightened? No. Happy? Yes.)/ Out into sunlight" (p. 576).

Tamina and Pamina find the passage out of the symbolic order through the split surrounding them and reach the real love in the end. Although Auden starts to catch the glimpses of his later optimism with the fourth song since there is hope at least, he paradoxically acknowledges the impossibility of finding such a split to the realm of freedom, which would form an existential basis for the reconciliation in his case. In this respect, the last song of "Five Songs" returns to the argument of the expelled individual who begs the help of an extraterrestrial entity, Moon to change his unrecoverable situation, "Make this night lovable" and "Bless me, One Special," and "Surround our absences" (Auden, 1994, p. 577). Similar to a play, *A Moon for the Misbegotten* by Eugene O'Neill, Moon symbolizes the hope existent but not available for the begging one. "From whose cascading streams/ None may drink except in dreams" (p. 139) of "Autumn Song" is retold almost twenty years later with a wish from the moon, "Grant each your indulgence/ That we may meet in dreams/ For talk, for dalliance, By warm hearths, by cool streams" (p. 577), which shows the duration of an unresolved issue and a restless soul.

"Two Don Quixote Lyrics"

"Two Don Quixote Lyrics" suggests an alternative exit from the chaotic atmosphere of the modern world by consciously creating a false or quixotic centre. The first poem, "The Golden Age" reflects a romantic yearning towards nature. "The poets" (Auden, 1994, p. 719) whose visions are based upon another poem, "Dame Kind" retell "The Age of Gold, an age of love, of plenty and simplicity,/ When summer lasted all the year and a perpetual greenery/ Of lawns and woods and orchards made an eye delighting scenery" (p. 719). The perfectness of that age is sustained with the absence of famine, diseases, and pain. In addition to that, the total unity of nature and man is described through such lines as "And men and beasts were not afraid but lived in perfect amity" and "nymphs and shepherds danced all day in circles with agility" (p. 719).

O but alas!
Then it came to pass
The Enchanters came

Cold and old,
 Making day gray
 And the age of gold
 Passed away,
 For men fell under their spell,
 Were doomed to gloom. (Auden, 1994, p. 720)

In the above lines, the anxiety felt by the persona is clarified through the degradation of the world from the Golden Age to the Iron Age. In other words, the legend of harmonical heaven on earth is overturned with an opposite age and the poets were replaced by the enchanters. While the poets put the truth into words, enchanters deceive humanity to shatter the previous harmony (*concordia discors*). The “enchanter” is a multilayered word in this poem, and when the twentieth century is taken into consideration, it can suggest skilful orators, the leaders, and politicians of the age. The long stanza summarizes the sickness of the age not only from a political perspective as in “There was hate between states,/ A life of strife/ Gaols [jails] and wails” (p. 720) but from a psychological and social vantage point. So, the spiritual crisis is expressed with “Hearts grew unkind,/ Minds blind,/ Glum and numb,/ Without hope or scope” (p. 720) and the pressure of social power groups is reflected with impositions such as “Donts, wonts,/ Cants, shants/ No face with grace/ None glad, all sad” (p. 720).

In the last stanza, a decisive voice is heard, and it calls to mind those challenging words of Don Quixote when he saw the windmills for the first time. The previous stanza’s desperate mood is destroyed with this robust voice. Thus, Auden achieves a last mock with the hopeful waiting for the resurrection of the golden age,

It shall not be! Enchanters, flee! I challenge you to battle me!
 Your powers I with scorn defy, your spells shall never rattle me,
 Don Quixote de la Mancha is coming to attend to you,
 To smash you into smithereens and put a final end to you. (Auden, 1994,
 p. 720)

In “Recitative by Death,” the second poem of “Two *Don Quixote* Lyrics,” Auden employs an opera term to express his reception of death as a defining factor in restlessness. Recitative is an opera device in which the performer uses an ordinary language and improvises while stating his argument. Similarly in this poem personified death appears

on stage and directly announces his power over humankind as "Ladies and gentlemen, you have made most remarkable/ Progress, and progress, I agree, is a boon,/ You have built more automobiles than are parkable,/ Crashed the sound barrier" (p. 720). The personification of death creates a voyeur image which peeps out from its hidden place and decides on the life-span of the human race at his sweet will, "Still I sport with the young and daring; at my whim,/ The climber steps upon the rotten boulder,/ The undertow, catches boys as they swim" (Auden, 1994, p. 721).

Auden does not glorify death, nor does he disparage the notion of death. Instead, he confronts the facts about it in a scientific attitude. However, while describing death, he does not leave aside the social criticism, which implicitly or explicitly exists in his poems. The criticism of a meaningless flux of progress is conveyed through the threatening death or an end to that progress in the opening lines. The class distinction, social structures, and institutions are mocked with "Liberal my views upon religion and race;/ Tax-posture, credit rating, social ambition/ Cut no ice with me" (Auden, 1994, p. 721) and "Westchester matron and Bowery bum,/ Both shall dance with me when I rattle my drum" (p. 721). Thus, in the sixties, Auden's anxiety felt for life and death begins to lessen with the confrontation of that windmills are not enemies but just windmills.

Conclusion

"Twelve Songs," "Five Songs" and "Two *Don Quixote* Lyrics" illustrate how the idiosyncratic experiences of love and hopelessness function by bearing certain traces from the different periods of Auden's poetry career. Despite the idea of death prevalent in the later Auden as the final stabilizing force, the flux in his poetry can be seen in the poet's constant experiments with language and subject matter. Love, as a recurrent theme in the selected poems, always stimulates the sense of lack by arousing a persistent tension between the glimpse of satisfaction and the irruptions of unfulfilled desire. As the poems suggest, particular organizing principles such as religion or nature are far removed from bestowing the sensation of relief for the modern man. Any kind of sexual orientation does not provide fulfilment as well. Thus, in each poem, the presentations of love also bring a definite disillusionment in the end.

Sasidharan points out that Auden's career can be delimited through "the problem of identity, problem of communication and the problem of allegiance" (1991, p. 57). When the factors above are taken as a basis to decide on whether he is rehomed in

the age of anxiety, it can be suggested that after the long period of a struggle to find a true voice and plausible answers, he reconciles with the age and his peculiar obsessions. However, as the songs from his different periods denote, Auden's reconciliation is problematic. To be more precise, he deliberately reconstructs his perception of 'peace' by composing poems wavering between the psychic reunification and the sense of fragmentedness. In other words, the analysis of "Twelve Songs," "Five Songs" and "Two *Don Quixote* Lyrics" from his early, transition and later periods suggests that Auden's poetry cannot be reduced into any formula. Paradoxically, God, nature or social disintegration grant home for him and remind the irresolvable broken link between man and nature. Still, he does not renounce pursuing the means for a meaningful existence. To conclude, Auden acknowledges that he cannot find a way out from the Platonic codification, but he also yearns for leaving that dark cave, as Pamina and Tamina did by finding a split. Thus, his confrontation with the age of anxiety can simply be summarized in the prophetic title of a poem written in 1956, "There Will Be No Peace."

Peer-review: Externally peer-reviewed.

Conflict of Interest: The author has no conflict of interest to declare.

Grant Support: The author declared that this study has received no financial support.

Hakem Değerlendirmesi: Dış bağımsız.

Çıkar Çatışması: Yazar çıkar çatışması bildirmemiştir.

Finansal Destek: Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

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Bir Tutku Öznesi Olarak Kumru

Kumru as a Subject of Passion

Ayşe (EZİLER) KIRAN¹ 



Öz

Bu çalışmada Tahsin Yücel'in *Kumru ile Kumru* başlıklı romanının baş kahramanı özne Kumru ve onun yaşamını yönlendiren nesnelere göstergebilimsel açıdan çözümlemeye çalışılacaktır. Bu bağlamda, çalışma özne nesne ilişkileri ve özne tipleri ile sınırlandırılmıştır. Çözümleme, kullanılan yöntemin ve üst dil terimlerinin sunulmasıyla başlatılmıştır. Özne, iradesi ve bilinci olan insan özelliği taşıyan eyleyendir; nesne ise öznenin bilincini yönelttiği somut ya da soyut bütünlüktür. Değer nesnesi ve bilgi nesnesi konusunda kuramsal bilgiler verildikten sonra, önce iradesizlik nedeniyle özne özelliği taşımayan, sonra da iradeli olmasıyla özne özelliği taşıyan iki tür özne tanımlanmıştır. Sonra da ikinci gruptaki özneler nesnelere ilişkilerine göre, dört ulam içinde örneklendirilmiştir: Boş özne, istek öznesi, bilgi öznesi ve ayrılık öznesi. Bu konumdaki özneler kendilerinden güçlü bir gönderene bağımlı iseler bağımlı, değilse bağımsız (özerk) özneler olarak tanımlanırlar. Kumru önce özne özelliği taşımazken, sırasıyla Bağımlı Boş Özne, Bağımlı İstek Öznesi, Bağımsız İstek Öznesi konularına geldikten sonra başlangıç durumuna dönerek hem iradesini, hem nesnelere hem de özne özelliğini yitirir. Kumru, bilgi ile ilişki kurmadığı için hiçbir zaman bilgi ve ayrılık öznesi konularına gelmez. Romandaki değer nesnelere tümü tüketilebilen, zamanla değerini yitiren iç çamaşırı, buzdolabı, televizyon ve otomobildir. Her nesne önce Kumru'yu dönüştürür, güçlendirir, sonra bunalıma sokar. Kumru'ya göre insan ilişkileri nesnelere bağımlı olduğunda, nesnelere değeri yoksa insanın da değeri yoktur.

Anahtar Kelimeler: Tahsin Yücel, *Kumru ile Kumru*, göstergebilim, özne, nesne

ABSTRACT

In this study, Kumru, the heroine in Tahsin Yücel's *Kumru ile Kumru* (*Kumru and Kumru*) and the objects that guide her life are analyzed from a semiotics aspect. However, the study is limited to subject-object relations and subject types. The analysis starts with the presentation of methods and the terms of the second order language. The subject is an agent who has a will and consciousness and carries human features while the object is the concrete or abstract unit that the subject impels one's consciousness with. After presenting theoretical information about value object and information object, two types of subjects were identified: one who does not have a will thus does not have subject quality, and one who has a will thus has subject quality. The subjects in the second group are divided into four subcategories based on their relationships with the objects: empty subject, request subject, knowledge subject, and separation subject. If the subject in this location depends on a stronger sender, they are defined as dependent, if not they are defined as independent (autonomous)

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Submitted: 26.07.2020

Accepted: 26.10.2020

Citation: Eziler Kiran, A. (2020). Bir tutku öznesi olarak Kumru. *Litera*, 30(2), 439-450.
<https://doi.org/10.26650/LITERA2020-0107>



subjects. While Kumru did not carry the subject features at first, after being the dependent empty subject, dependent request subject, independent request subject positions respectively and returning to the starting state, losing both her will, her objects, and features of being a subject. Since Kumru is not associated with knowledge, Kumru never comes into the subject of knowledge and separation. The value objects in the novel include underwear, refrigerators, televisions, and cars that can be consumed and lose value over time. Each object converts, strengthens, then depresses Kumru. According to Kumru, when human relationships are correlated to objects, if objects have no value, humans do not have value.

Keywords: Tahsin Yücel, *Kumru ile Kumru*, semiotics, subject, object

EXTENDED ABSTRACT

This study aims to analyze the protagonist of the novel titled *Kumru ile Kumru* by Tahsin Yücel from a semiotics perspective. However, the research is limited to subject-object relations and subject types.

In the narration, Kumru is not defined by subject features because she cannot have a will on anything until she is married. When she realizes that she does not want the person she is married to, she realizes her will. Kumru, who went from her father's rule to her husband's rule, and became a dependent empty subject. As dowry, she requests private objects: by obtaining ten new underwear, she also obtains her position on the dependent request subject of her own volition. Kumru comes to İstanbul as an empty subject. With her husband's imposition, she starts to go to other's people houses as a cleaner with the dependent request subject and she sees other people, other objects, and special areas. Kumru is affected by only Mrs. Tuna and her refrigerator. The purpose of achieving the value object that turns into a passion changes her. With the placement of the refrigerator in the concierge's apartment in the basement, Kumru's object moved from confidential space to private space. Even if it is not mutual, Pehlivan gradually falls in love with his wife and his dominance over his wife is lifted. Thus, the positions changed to the dominant independent request subject, which increasingly feels free, becomes Kumru. The one who is dominated becomes her husband who also becomes the dependent request subject. Kumru is far removed from her husband's feelings and thoughts that made her the empty subject. Kumru, inadvertently objectifies and devalues her husband whom she considers an empty subject, by comparing her husband to the refrigerator which she is now starting to lose her attention in. Pehlivan's unexpected rise is embodied by the move from their concierge apartment in the basement to the apartment overlooking the Bosphorus. This spatial vertical rise seems to be a symbol of the transition from poverty to wealth, from cleaner to the lady.

This sudden change in the life of Pehlivan and Kumru leads to increasingly hostile actions from the doormen and their spouses in the neighborhood. Even though when she was the concierge's wife, she was always an outsider in that world, Kumru increasingly feels lonely and cuts off from that world.

The television eventually transforms her once again, giving Kumru two new objects to reach. She learns how to read and write first as she cannot use this tool as an information object because she does not understand what she reads. It is the first time that she realizes ignorance has made her a dependent request subject. Kumru is a Dependent Separation Subject in terms of the information object. Her second object is the car. Kumru, who never loses the feature to become an Independent Request Subject, becomes the owner of the car without any effort, without dreaming too much, and also learns how to drive. Unlike confidential and private space objects, the car is seen on the street where those who are hostile to them live. Pehlivan is killed by doormen and children whose hostility rose after the violent behavior of Pehlivan.

She lost her last object when she lost Pehlivan, who had been with him since she got married, it is like that he seemed to be there, his existence came naturally. She loses her subject position once again because there is no value object left to replace her husband. The fact that she constantly mixes the truth with the dream, and her consciousness cannot turn to a particular object shows that Kumru is no longer in the subject position. Without being able to perceive danger like she will in a dream, she steps on the gas pedal and falls from the sky to the creek at a terrible speed.

Kumru ile Kumru is a sad story of a young woman whose will made her subject but could exist with value objects. She is a person without a life and whose life process is composed of step-by-step objects for her. The Request Subject Kumru's relationship with objects always fits the same line: dreaming, persuading her husband, getting bored, being depressed, turning to a new value object. Kumru as a desire subject, never desires knowledge. Kumru as an acquirer of value objects always becomes stronger, always transforms. But when Pehlivan, the dependent request subject that allows her to obtain these objects, disappears, Kumru enters the process of extinction. She only recognizes the existence of her objectified husband, who has always been there for her. She is not able to find an object to replace him, and has no will, desire, knowledge, or power anymore.

Giriş: Kuramsal Kavramlar

Tahsin Yücel'in *Kumru ile Kumru*¹ başlıklı romanı çok değişik bakış açılarıyla farklı katman ve kesitleriyle incelenebilir. Bu çalışmada sadece romanın baş kahramanı Kumru ve onun yaşamını yönlendiren nesnelere göstergebilimsel açıdan çözümlenmeye çalışılacaktır.

Herhangi bir nesneye yönelen, eyleyen özne (Hébert, 2007, s. 88, s. 260) olarak tanımlanır. Göstergebilim genel olarak iki özne tipi tasarlar: edimsel özne bedensel davranışları, deneyimleri, çalışmalarını görünür (Pehlivan, Kumru...). Oysa bilgi öznesi daha çok bilgi birikimi ile belirir (Tuna hanım²) (Greimas & Courtés, 1979, s. 370-371). Bilgi hiçbir zaman tam ve eksiksiz olamayacağı için kısmî bilgiden ve bilgisizlikten söz edilebilir. Anlatıcı açısından romandaki en bilgili kahraman Tuna hanımdır. Oysa kapıcılar açısından en bilgili kabul edilen Bilal efendiye gelince, o bilginin sadece televizyondaki reklamlarla edinilebileceğini öne sürecek kadar bilgilidir. Kumru bilgi konusunda hiçbir şey bilmediği için, ona kayıtsız kaldığı için bilgi onun istek nesnesi olmamaktadır.

Özne ile nesne birbirini önvarsayar. Bir nesneden söz ediliyorsa mutlaka onu algılayan bir özne vardır, bir öznenen söz ediliyorsa, onun algıladığı en azından bir nesne vardır: zaman ve/ya da uzam gibi. Nesne gözlem yapandan bağımsız, somut ya da soyut gerçekliktir. Bir başka anlatımla nesnelere öznenen bağımsız olup varlıkları ona bağlı kabul edilemez, ama tersi geçerli değildir (Coquet, 1997, s. 230). Greimas ve Courtés ise düşünülen ve/ya da algılanan nesneyi düşünme eyleminden ve onu düşünenden farklı olarak kabul etmektedir (Greimas & Courtés, 1979, s. 258-259). Hébert bu iki bakış açısını şöyle birleştirmektedir: "Nesne öznenin bilincini yönlendirdiği" şeydir (2007, s. 152). Bu şey bir nesne (buzdolabı, televizyon...) olabileceği gibi bir insan da (Haydar, Sultan...), bir kavram da (tutku, bilgi, bunalım, kıskançlık...) olabilir.

Öznenin arzuladığı (ya da arzulamadığı) nesne iki tip olarak incelenebilir: Öznenin değer verdiği (arzu nesnesi), onu istenen kıldığı (Courtés, 1989, s. 17) bir nesne olabilir. Bunlar para gibi biriktirebilen ve /ya da buzdolabı, su gibi tüketilebilen nesnelere (Greimas & Courtés, 1979, s. 288). İkinci tip nesne bilgi nesnesidir: öğrenim, ansiklopedi, öğrenim, araştırma gibi (Hénault 1989, s. 261).

1 Yücel, T. (2005). *Kumru ile Kumru*. İstanbul: Can Yayınları.

2 "Tuna hanım" ibaresinde Tahsin Yücel'in kullanımına sadık kalınmıştır.

Öznenin varlığı istediği ya da istemediği, ulaştığı ya da ulaşamadığı istek nesnesinin varlığıyla belirlenir (Hénault, 1989, s. 248). Öznelerin kayıtsız kaldığı nesnelere (bilgi, görmediği bir kent, meslek...) olabildiği gibi değer atfettiği nesnelere olabilir (Meryem ebe, otomobil,...). Bu son durumda ortaya değerlendiren bir özne ile değerlendirilen nesne çıkmaktadır. Bu değerlendirme olumlu/olumsuz, güçlü/ güçsüz... olabilir. Gerçek yaşamda olduğu gibi kurmaca evrende de özneler kimi zaman kendilerinde bulunan ya da kendilerine ait nesnelere farkında olmazlar. Bu nesnelere kendilerinden koştukları, uzaklaştıkları zaman onların değerini anlarlar: yaşam, sağlık, kardeş, ev, bellek... gibi.

Jean-Claude Coquet'ye göre, her eyleyen, her insan özne olamaz. Bireysel iradesi ile davranmayan, nesneye yönelmeyenler özne kimliği (1984, s. 63) taşımazlar. Özne ise iradesi ile davranır, nesnesiyle ilişkilerini iradesi ile kurar. Öznenin nesne ile ilişkisi onun konumunu ve özelliklerini belirler. Bu çerçevede öznenin isteği, bilgisi, gücü ve özerkliği belirleyicidir. İsteği, gücü ve bilgisi ile nesnesine ulaşmayı amaçlayan özne, istek öznesi olarak tanımlanır. Ama nesneye ulaşmak için bir istek göstermeyen özne gücünü ve bilgisini kullanmayacak boş özne olarak kalacaktır. Özne nesnesini elde etmek için öncelikle bilgisini sonra da gücünü ve en sonunda da isteğini kullanırsa bilgi öznesi konumuna gelir. Nesnesi ile ilişkisinde bilgisini, gücünü ve isteğini harekete geçirmeyen özne ise ayrılık öznesi olarak tanımlanacaktır. Bu dört özne tipi de bağımsızdır, özerktir. Kimi zaman bu özneleri yönlendiren, onlardan daha güçlü eyleyenler (gönderen) bulunur. Bu durumda gönderene boyun eğen tüm özneler bağımlı özne konumundadırlar (Coquet, 1984, s. 59, s. 92). Tıpkı gerçek yaşamda olduğu gibi, özneler nesnelere göre, aynı anda birden fazla konumda olabilirler. Zaman ve uzam içinde olaylara, kişilere, nesnelere göre dönüşüme uğrayarak konum değiştirebilirler.

Mahrem Nesne

Kumru, kendisinden üç yıl önce ölen kız kardeşinin adını ve nüfus kağıdını taşıyan çok zeki ve çok güzel, Meryem ebeye göre "doğuştan sürmeli" (Yücel, 2005, s. 7)³ genç bir kızdır. "Akıllı, duyarlı, meraklı" (s. 11) bir kız olmasına karşın annesi, babası, kardeşleri tarafından aşağılanır; okutulmaz; ablalarının eskileriyle (s. 11) büyütülür. Bu süreçte herhangi bir konuda irade göstermediği ya da göstermediği için özne olarak kabul edilemez. Köyünün en güzeli, yüksek bir başlık parasıyla İstanbul'dan gelen, önce bir kabadayının fedailiğini, sonra da bir apartmanın kapıcılığını yapan otuz yaşını aşmış Haydar Yarma (Pehlivan) ile hiç istememesine karşın evlendirilir. Bu isteksizlik ile iradesinin

3 Romandan yapılan alıntılar tırnak içinde sayfa sayısı ile gösterilecektir.

farkına varması onu Nesnesi olan kocası (Nesne 1) karşısında Özneye dönüştürür, ama Boş bir Özne konumuna (Özne⁴ 1) düşürür (Coquet, 1984, s. 60).

O zamana dek hiçbir şey istememiş olan Kumru da bunu “tam on yeni don” (Nesne 2) (Yücel, 2005, s. 14) isteyerek dengeler. Yaptığının ayırımında olmadan kocası ile iç çamaşırları arasında nesneleştirme yaparak bir eşdeğerlik kurmuştur. İç çamaşırlarına değerini veren “yeni” ve “çok” oluşudur. Oysa kocasına hiçbir değer atfetmediği gözlemlenir. Kumru’nun bu tutumu hiç değişmez. Kumru kimsenin göremeyeceği bu mahrem nesnelere hiç uğraşmadan, düşlemeden kolayca elde eder. İsteğiyle, gücüyle (yüksek başlık parasının gücü) ve bilgisiyle (kullanılmış eski çamaşıra göre yeni çamaşır konusundaki bilgisi) elde ettiği bu nesnelere ona bir de İstek Öznesi konumu ekler (Boş Özne+İstek Öznesi). Burada dramatik olan kocasının karşısında boş, iç çamaşırları karşısında Bağımlı İstek Öznesi oluşudur (Coquet, 1984, s. 60). Bir de babasının egemenliğinden (Gönderen 1) kocasının egemenliğine (Gönderen 2) geçmiştir.

Kapıcı Dairesindeki Buzdolabı

Kumru İstanbul’a geldiğinde Boş özne olma özelliği ağır basar. Okuma yazma öğrenme, bilgi nesnesine ulaşma konusunda bir istek göstermez. İki çocuklarının adını bile kendi koyamaz; hatta kendisine çok benzeyen, her söyleneni olduğu gibi yineleyen zihinsel engelli kızının tedavi edilip edilemeyeceğinin öğrenilebileceğini bile bilmez, bunu da fazla önemsemez (Yücel, 2005, s. 31). Çok zeki ve çalışkan oğlunun ne öğrendiğini ne okuduğunu hiç merak etmez.

Kocasının dayatmasıyla (s. 36) Bağımlı İstek Öznesi olarak gündeliğe gitmesiyle birlikte başka özel alanlar, başka, nesnelere, başka insanlar görmeye başlasa da çok ilgisini çekmez. Yalnız Kumru’ya “kendi türünden bir insanmış” (s. 49) muamelesi yapan Tuna hanım onu çok etkiler. İlk kez onun evinde bir buzdolabını (Nesne 3) yakından görür ve “Ben de alacağım” (s. 53) diyerek kendine o zamana dek görmediği güzellikte (s. 53) tutkuya dönüşen bir değer nesnesi belirler: Tuna hanımın buzdolabı. Ulaşılmak istenen değer Nesnesi (Nesne 3) ile Kumru arasında müthiş gerilimli bir ilişki başlar. Karı-kocanın ilk kez ortak bir değer nesnesi elde etme amacı olur. Bir “büyük düş”e (s. 68) dönüşen değer nesnesine ulaşma tutkusu ve nesnesini elde etme heyecanı Kumru’yu değiştirir, güzelleştirir (s. 69). Pehlivan da (Haydar) bunun farkındadır. Buzdolabının bodrum katındaki kapıcı dairesine yerleştirilmesiyle Kumru mahrem alanından özel alana

4 Roman kahramanlarının eyleysel konumları büyük harf ile gösterilecektir.

geçmiştir. Pehlivan, bir şeylerin dönüşsüz olarak değiştiğini “artık bu küçük kadına karşı koymanın olanaksız olduğunu” düşünür (s. 100). Dönüşen yalnız Kumru değil Pehlivan’dır da. Kendisine çok güvenen Bağımlı İstek Öznesi Kumru bu kez kendi üzerinde egemenlik kurmuş Pehlivan’ı (Gönderen 2) dönüştürür, onu yepyeni bir duyguyla tanıştıırır. Karşılıklı olmasa da Pehlivan giderek karısına aşık olur ve karısı üzerindeki egemenliği kalker. Böylelikle konumlar değişir: Giderek kendini özgür (s. 145) hisseden Gönderen konumuna yerleşen egemen Bağımsız İstek Öznesi Kumru (Gönderen 3 = Bağımsız İstek öznesi 1), egemen olunan ise Bağımlı İstek Öznesi Pehlivan (Bağımlı İstek Öznesi= Gönderilen 3) olur. Pehlivan, “Buzdolabı eve geldikten sonra Kumru’nun başka bir kadına dönüştüğünü” (s. 102) hayranlıkla gözlemler: Daha güzel, daha akıllı. Tüm bildiği Kumru’nun “isteklerine karşı koymasına olanak bulunmadığı bile değildi, her dediğini gönülden yerine getirmek isteğiydi” (s. 135). Bağımlı İstek öznesi Pehlivan karısına olan bağımlılığını onun elde ettiği nesnelere karşısındaki sevincini, mutluluğunu aşkla karıştırmaktadır: “Kumru’nun çok istediği yeni bir nesneyi elde ettiği her seferde onun aşkına da sanki yeni bir aşk ekleniyordu, tüm bu aşklar güçlerini birleştirerek onu neredeyse başka adama dönüştürüyordu” (s. 230). Pehlivan’ın şehvetle başlayan duyguları aşka dönüşür. Bu aşk Pehlivan’ın bağımlı özne konumunu güçlendirir. Oysa Kumru Meryem ebesinden başkasını düşünmemekte, Tuna hanımdan başkasına saygı duymamaktadır. Tıpkı kendisine benzeyen zihinsel engelli kızını yeterince sevmeyişini, çok akıllı olmasına karşın oğlu için yeteri kadar sevinemediğinin de farkında değildir (s. 232). Kumru kendisini Boş Özne konumuna düşüren kocasının duygu ve düşüncelerinin çok uzağındadır: “Doğru, Vestigos [buzdolabı markasının Kumru tarafından söyleniş biçimi] güzel olmasına güzeldi [...] ama o da her şey ve herkes gibiydi: Pehlivan başka erkeklerden ne ölçüde farklıysa, o da başka buzdolaplarından o ölçüde farklıydı” (s. 151). Karşısında kendisini hep Boş bir Özne olarak gören Kumru hiç istemeden evlendirildiği kocasını artık ilgisini kaybetmeye başladığı bir nesneyle karşılaştırması dolaylı olarak Pehlivan’ı (Nesne 1) ikinci kez nesneleştirmekte, değersizleştirmektedir. Ancak Pehlivan bunu farkında değildir.

Buzdolabını edinme sürecinde Tuna hanımın (Yardımcı 1) desteğiyle Kumru’nun iç giyimi de dış giyimi de değişir; en sonunda başındaki memleket işi örtüden (s. 141) kocasının yardımıyla kurtulur. Artık eski Kumru değildir. Biranın arkasından sigara içmeye de başlar. Ama bu arada sokaktaki diğer kapıcıların ve eşlerinin tepkisini çekmeye başladığının farkında değildir. Zaten Kumru kısa yaşamı boyunca onu çok seven Meryem ebesi ve Tuna hanım dışında kimseye ilgi duymamıştır.

Zaman içinde tıpkı memleketinden getirdiği paçalı donlar gibi “buzdolabı [da] gözden” (s. 152) düşmeye değerini yitirmeye başlar. Buzdolabının değerden düşmesiyle Bağımsız İstek Öznesi olarak bunalıma girer: “Yaşamın tekdüzeliğinin ağırlığını her geçen gün biraz daha fazla duyumsamaya” (s. 151) başlar. Değer nesnesi kalmamıştır; onun boşluğunu bunalım doldurur. Onu gene en iyi anlayan Yardımcısı Tuna hanımdır: “Kumru, güzelim, sen tutkulu bir kadınsın [...] aradan bir yıl bile geçmeden [buzdolabından] soğuduğuna göre, gerçek tutkun Vestigos değildi belki [...] Vestigos başka bir tutkunun yerini tutuyordu” (s. 159). Bu tutkunun ne olduğunu Kumru da okuyucu da öğrenemeyecektir.

Boğaz Manzaralı Dairedeki Televizyon

Kapıcı Bilal efendinin Kumru ile Pehlivan'ı televizyonun (Nesne 4) bir bilgi nesnesi olduğuna ikna etmesiyle, Kumru “bir televizyon almayı kafa”sına koyar (s. 157). Kumru “televizyonun [...] daha iyi bir biçimde yaşamayı öğreteceğine inanmaya başlasa”sa da (s. 158) hiçbir zaman televizyon izlemeyi öğrenemez de, sevemez de. Belki de bu nedenle Kumru “buzdolabı için kapıldığı türden bir tutkudan uzak” (s. 159) olduğunun farkındadır.

Karısının her isteğini yerine getirmeye hazır Pehlivan Kumru'nun arzusunu gerçekleştirmek üzere hiç sevmediği eski işine, İsmail beyin fedailiğine geri döner. Artık iki göndericisi olan (Gönderen 3 (Kumru) + Gönderen 4 (kabadayı) Bağımlı İstek öznesi iki güçlü kahramanın egemenliği altındadır.

“Alçak yerden yüksek yere” (s. 178) taşınmalarıyla, Pehlivan'ın beklenmedik yükselişi (s. 179) kapıcı olduğu apartmanın üst katlarından birine yerleşmeleriyle iyice somutlaşır. Bu uzamsal dikey yükseliş fakirlikten zenginliğe, gündelikçilikten ev hanımlığına geçişin simgesi gibi görünmektedir. Geçirilen dönüşümün en olumsuz yanından Kumru'nun haberi yoktur. O artık kapıcı eşi değil acımasız bir kabadayının fedaisinin eşidir. Kumru şimdi istediği her şeye sahiptir. Bilgi hariç. Televizyonları (Nesne 4) ile birlikte tüm elektrikli aletlere sahip olmasına karşın Kumru okuma yazma bilmediği için bu nesnelere başa çıkamaz. Hiçbir tutku duymadan kendisine sunulan televizyona sevinemez. “En güzeli[nin] bu nesnelere düşlemek” (s. 205) olduğunu anlar. Ne kadar uzun düşlerse, arzularsa nesne Kumru'nun gözünde o denli değer nesnesine dönüşür. Kocası, ne düşünmüş, ne de istenmiş bir insan olmadığı için bir türlü Kumru'nun gözünde değer kazanamaz.

Pehlivan ve Kumru'nun yaşamındaki bu ani deęişim, birden zenginleşme (s. 208) mahalledeki kapıcıların ve eşlerinin giderek soęuk ve mesafeli durmalarına, küsmelerine, hatta düşmanca davranmalarına neden olur. Kumru giderek yalnızlaşır ve o dünyadan kopar. Kapıcı eşi olduęu zaman da Kumru hep o dünyanın dışında bir izleyici olmasına karşın gene de üzgündür.

Televizyon aracılığıyla gerçekleşen uzamda dikey yükseliş, sonunda Kumru'ya iki yeni ulaşılabacak nesne vererek onu bir kez daha dönüştürür. "Ne yapıp yapıp okumayı öğrenmeliyim (s. 189) diyerek çok kısa bir zamanda hem okuma hem yazma (Nesne 5) öğrense de bu nesneyi bir bilgi nesnesi olarak deęil bir deneyim nesnesi gibi kullanarak güzel yemekler yapar. Bu hevesi de çabuk geçer. Eđitimi, okuyan insanların edindięi bilgilerin hiçbirine sahip olmadığı için okuduęunu anlamamakta, ne oęlunun ne Tuna hanımın kitaplarına ilgi duymaktadır.

Annesi ve babasının ölümünü, Meryem ebesinin İstanbul'a geldięini öğrendikten sonra ne kadar çaresiz olduęunu ayırmsar. Onu köyüne bağlayan Meryem ebe tek deęer nesnesi (Nesne 6) haline gelir. Hep "Meryem ebeyi bir bulsam, bir bulsam" (s. 207) diye sayıklar. Ancak eyleme geçebilmek için hiçbir bilgisi yoktur: Bilgisizlięin onu Baęımlı bir İstek Öznesi olarak konumlandırıđının ilk kez ayırımına varır: "Baęlıydı işte" (s. 205). Bu farkındalık onu hem derin bir yalnızlığa ve bunalıma sürükler hem de kendisini çevreleyen nesnelere ve paranın özgürlüęünü kısıtladıęını düşünür. Bilinçlenme ile bilgilenme koşutluk göstermemektedir, ama hiçbir eğitimi olmadığı için bilgiye gereksinimi olduęunun farkında deęildir. Kumru Bilgi Nesnesi açısından Baęımlı bir Ayrımlık Öznesidir.

Kamusal Alandaki Otomobil

Bir rastlantı sonucu Kumru ikinci köprü üzerinde üstü açık güzel bir otomobil kullanan, sarışın güzel bir kadın görür. Baęımsız İstek Öznesi olma özellięini hiç yitirmeyen Kumru tüm bu güzellikleri otomobilde birleştirecek son deęer Nesnesinin (Nesne 7) düşünüyormaya başlar: "Böyle bir arabası olsa" (s. 219). Hiç uğraşmasına, düşlemesine gerek kalmaz. Pehlivan'ın patronu İsmail bey, Tuna hanımın otomobilinin aynısını⁵, ilkokul diplomasını ve yazılı sınavı satın aldığı gibi otomobil kullanmayı öğrenmesini de sağlar. Ama bir kez daha düş gerçeklięi yener: Tuna hanımın arabasına imrenerek düşledięi otomobilin yanında "gerçek araba biraz sönük kalmaktaydı" (s. 230).

5 Buzdolabı, televizyon da Tuna hanımın evindeki aynısıdır.

Otomobil mahrem ve özel alan nesnelere farklı olarak kendilerine düşman olanların yaşadığı sokakta, kamusal alanda görülür.

Farkına Varılmayan Nesne

Otomobil de Kumru'nun bunalımını, hüznünü geçiremediği gibi "araba tutkusu da iyice zayıflamaya" başlar (s. 243). Sokaktaki kapıcıların ve çocuklarının düşmanlığı Pehlivan'ın şiddet dolu davranışlarıyla tırmanır. "Bu herifle başa çıkılmaz" (s. 236) diyenlerin tersine Pehlivan'ın kapıcılar (s. 284) tarafından kalbinden vurularak öldürülmesiyle olaylar yeni bir boyuta taşınır.

Pehlivan'ın tabutunun eve getirilmesiyle birlikte Kumru şimdi ile geçmişi, çocukluğu ile yetişkinliğini karıştırır. Doğumundan üç yıl önce ölen, hiçbir gerçekliği olmayan "küçük mü küçük öteki Kumru"yu (s. 261) görsel bir gönderge olarak görür.

Ona Boş ta olsa bir Özne konumunu kazandıran, evlendiğinden beri hep yanında olan, olacakmış gibi gelen, nesneleştirdiği, varlığı doğal gelen Pehlivan'ı, ilk nesnesini (Nesne 1) yitirmiş büyük bir darbe almıştır. Yaşarken hiç şefkat göstermediği kocasının soğuk cesedini tabut içinde görünce "Neden eve getirdiniz ki onu, yani bunu" (s. 263) diyerek kocası ile tabutu, kocası ile nesne arasında son kez nesne ilişkisi kurar. Kocasının yerine koyabileceği bir değer nesnesi kalmadığı için özne konumunu yitirmeye başlar, artık yaptıklarının ayırımında olmadan içgüdüyle (s. 263), "hiçbir şey düşünmeden, herhangi bir bunalım" (s. 267) duymadan davranmaya başlar. Onu ne iradesi, ne isteği, ne bilgisi yönlendirmektedir. Nesnesiz boşlukta kalır. Bu şaşkınlık içinde hiç beklenmedik bir biçimde aşırı makyaj yapar, süslenerek giyinir ve oğlunu İsmail beyin hiç tanımadığı adamlarıyla evde bırakıp kızını alarak kullanmaktan vazgeçtiği (s. 258) arabasına binerek İstanbul'un bilmediği varoşlarında içinde en ufak kaygı duymadan kaybolur.

Evden çıktığından beri "hiçbir duygu, hiçbir düşünce [benliğinde] sürekli biçimde" (s. 272) barınmadığı gibi şöyle bir belirip [...] sonra karanlık suyun içinde yitip" gittiği için (s. 272) gerçekle hayali sürekli karıştırması, bilincinin belli bir nesneye yönelememesi, bir irade gösterememesi Kumru'nun artık özne konumunu yitirdiğini göstermektedir.

Otomobilini çok hızlı ve kötü kullandığı için İstanbul'un uzak bir gecekondu mahallesinde kendisini durduran polis memleketlisi çıkar. Bu çok tuhaf rastlantıyla gene geçmişle içinde bulunduğu anı karıştırır. Polis onu memleketlilerinin olduğu bir kahveye

götürdüğünde bu kez uzamları karıştırır? İstanbul mu? Memleketi mi? Rahatlayacak yerde, ürpererek kaçmak ister. Sokağındaki insanlardan nasıl kopmuşsa onlardan da çöktan kopmuştur. Bu ortamda değer Nesnesi ebesini bulur. İlk kez o anda orada ağlar. Ama bağlam o kadar katmanlıdır ki Meryem ebesine kavuştuğu için sevinç gözyaşı mı? Pehlivan'ı yitirdiği için keder gözyaşı mı? Kimliğini yitirdiğinin ayırımına vardığı için çaresizlik gözyaşı mı? belli değildir. Kocasını öldürenlerin onu da öldüreceği uyarısına karşın kendisini koruyan insanlardan ayrılır. Çevresindekiler arabasına binerken devinimlerinin “insan devinimlerinden çok farklıymış gibi” (s. 287) olduğunu ayırmsarlar. Otomobilini o kadar hızlı kullanır ki arkasından bakan polis Süleyman onun “bu dünyanın çok uzaklarında olduğunu” (s. 287) düşünür. İradesini tümüyle yitirmiş olarak bir “düşte ilerler gibi” (s. 286) tehlikeleri algılayamadan, “fazla bilinç düzleminde” (s. 286-287) olmadan ama işlerin artık düzelemeyeceği sezgisiyle, kendisini kaybetmiş bir halde “bunalımının içinde erimeye” başlar (s. 287). Kumru bir kez daha geçmişle şimdi, gerçeklikle düş arasında gidip gelmektedir. Birden yol üzerinde, karşısında gene ölmüş “öteki Kumru”yu görür (s. 289). İki gönderge karşı karşıyadır. Biri gerçek, diğeri hayal. Özne konumunu onu ilk gördüğünde yitirmiş olan Kumru öteki Kumru ile konuşmaya başladığında insanlığından, geçmişinden koptuğunu ayırmsar: “Dolap dedim, televizyon dedim, araba dedim, mala taptım, unuttum seni, bağışla” (s. 290). Hızla gittiği yolda onun hayalini yakalamaya çalışsa da başaramaz. Artık hiçbir nesne ile ilişki kuramayan Kumru'nun düş olan son değer nesnesi yok olunca Özne niteliğini yitirmiş olan Kumru kendisini yok etmekten başka çare bulamaz. Gene bilmediği bir mahallede, dar bir sokakta, “var gücüyle gaza” (s. 291) basar ve korkunç bir hızla “gökten dereye” düşer (s. 291).

Sonuç

Kumru ile Kumru, iradesini ancak istemediği biriyle evlendirildiğinde fark eden, kendi isteğiyle özne olan, değer nesneleriyle var olabilen genç bir kadının öyküsüdür. Bir yaşam tasarımı olmayan ya da yaşam süreci adım adım nesneleriyle oluşan bir insandır. Ama böyle bir yaşam tasarımının ne denli hüznü, ne denli geçici olduğunu yaşamının sonuna ilerlerken anlar. Kumru düşlediği, değer yüklediği nesnesine ulaştıktan kısa bir süre sonra nesne değerini yitirmektedir. İstek Öznesi Kumru'nun Nesneleriyle ilişkisi hep aynı dizgeye uyar: düşlemek, kocasını ikna etmek, elde etmek, bıkmak, bunalıma girmek ve yeni bir değer nesnesine yönelmek.

Bir tutku Öznesi olan Kumru'nun arzu nesnesi hiçbir zaman bilgi olmaz, hatta onun eksikliğini bile ancak diğer nesnelere ilişki kurmak istediği zaman anlaşırsa da çok

önemsemez. Tuna hanıma verdiği değer onun bilgisinden değil nesnelere kaynaklanır; bir bilgi öznesine dönüşmekte olan oğluna yeteri kadar ilgi göstermez.

Her değer nesnesini elde edişte Kumru daha güçlenir, dönüşür. Ama bu nesnelere elde etmesini sağlayan kendisine Bağımlı İstek Öznesi Pehlivan ve Yardımcı Tuna hanım ortadan kalkınca Kumru da Özne konumunu yitirerek yok olma sürecine girer. Nesneleştirdiği ama hep yanında olan kocasının varlığını (Nesne 1) ancak onun ölümüyle anlar. Onun yerine koyabileceği bir nesne bulabilecek durumda değildir. Artık ne iradesi, ne isteği, ne bilgisi, ne gücü vardır. Ölmüş kız kardeşinin görüntüsünün son değer nesnesi, ulaşamayacağı bir hayal olduğunu anlamasıyla bunalımı içinde kendisini yok eder.

Hakem Değerlendirmesi: Dış bağımsız.

Çıkar Çatışması: Yazar çıkar çatışması bildirmemiştir.

Finansal Destek: Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

Peer-review: Externally peer-reviewed.

Conflict of Interest: The author has no conflict of interest to declare.

Grant Support: The author declared that this study has received no financial support.

Kaynakça

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Düşsel ve Gerçek Arasında *Doğu'da Seyahat'i* Okumak

Reading the *Journey to the Orient*: Between Reality and Imagination

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Submitted: 21.09.2020

Revision Requested: 26.10.2020

Last Revision Received: 15.11.2020

Accepted: 23.11.2020

Citation: Gurses Sanbay, S. (2020). Düşsel ve gerçek arasında *Doğu'da Seyahat'i* okumak. *Litera*, 30(2), 451-464.

https://doi.org/10.26650/LITERA2020-0118

öz

Ondokuzuncu yüzyıl Fransız yazınının romantizm akımına dâhil olan yazarlarından Gérard de Nerval şiirleri ve öyküleriyle olduğu kadar gezi yazılarıyla da döneme damgasını vurmuştur. Romantik bakış açısının yöntemlerini gerçekçilik çerçevesinde ele alarak gezi metinlerini oluşturan yazar bulunduğu uzamları, tanıklık ettiği yaşamları, insanları, olayları, vb. gerçek ve düşsel arasındaki bir alanda okuruna sunar; bu sunma biçimi incelememizin de göstereceği gibi hem gerçeğe hem düşsele aittir. Doğu'nun mistik havasıyla romantik bir atmosfere dönüşen şehirler Nerval'in metninde adeta birer başrol oyuncusuna dönüşür. Öte yandan yazınsal uzam günümüzde yazın araştırmalarında ele alınan önemli konulardan biridir. Yapıtta yer alan uzamın yeniden sunumunu bir odak merkezi olarak ele alan Coğrafi eleştiri kuramı ve uzam ile özne arasındaki ilişkiyi inceleyen uzam göstergebiliminin önerdiği yöntemler, bu sorunsala farklı işlem ve yöntemlerle yaklaşır. Coğrafi eleştiri kuramı için anlatının merkezinde uzam yer alırken, uzam göstergebilimi öznenin uzamı nasıl algıladığı ve uzamla öznenin varlık alanlarının birleştiği alanda ortaya çıkan gerilimi incelemektedir. Bu çalışmada, Nerval'in *Doğu'da Seyahat* adlı yapıtındaki İstanbul'un yeniden sunumu ve özne tarafından nasıl söyleleştirildiği uzam üzerine geliştirilen iki yaklaşım ışığında incelenecek ve elde edilen sonuçlar özellikle yazınsal uzamlar üzerine Edward Said'in geliştirdiği Şarkiyatçılık teorisi ışığında yorumlanacaktır. Sonuç olarak bu incelemede yapıtta sunulan uzamın yani gözlemlenen ve duyumsanan İstanbul'un, şairin söyleminde yüklediği düşsel/gerçek ya da yabancı/yerel gibi anlam değerlerini ortaya çıkarmak amaçlanmaktadır.

Anahtar Kelimeler: Gérard de Nerval, İstanbul, coğrafi eleştiri, uzam göstergebilimi, şarkiyatçılık

ABSTRACT

Gérard de Nerval, who created his travel writings by considering the romantic viewpoint within the framework of realism, described the various spaces, lives, people, events, etc. that he witnessed. Meanwhile, geocriticism, which is a method of literary analysis and theory that incorporates the semiotics of geographic space, tackles this issue through different methods. As for geocritical theory, while the center of a narrative discourse is the space, space semiotics examines the area in which the space and the subject's points of existence merge. Thus, the present study focuses on the representation of Istanbul in the *Journey to the Orient* by Gérard de Nerval. More



specifically, it interprets the data based on the theory of Orientalism by propounded by Edward W. Said in his book of the same name. As a result, it will help determine whether the binary categories are imaginary/real or foreign/familiar, while belonging to the observed, sensed, and represented space.

Keywords: Gérard de Nerval, Istanbul, geocritics, semiotics of space, orientalism

EXTENDED ABSTRACT

With the acceptance of various methods offered by the sciences, such as phenomenology and the theory of signs, and the methods proposed by linguistics and semiotics in literature research after structuralism; the field of literary research is no longer object-oriented. Instead, it focuses on the subject and it has shown transformation in an uninterrupted process. In this regard, it is not only important to understand the meaning of the subject, but also two additional subjects, as markers of the utterances in the narrative discourse. Known as “temporality” and “spatiality”, they no longer anchor the text to a place and time, and have no function other than creating a perception of reality.

When examining previous research on literary space, objective methods, such as geocriticism and spatial semiotics emerge, and they are scientifically based on analysis and not on interpretation. According to Bertrand Westphal, who is the main figure in geocriticism, multi-layered and space-centered geocritical literature places the space at the center, instead of the subject perceiving the space. Conversely, spatial semiotics aims to determine the meaning of the narrated, represented, fictive, or real space when it comes to literary space, which is different from architecture and urban studies. In this process, the transference of the observing subject is in the primary position because in semiotic method-based readings, the space in the subject’s field of existence, which transforms the subject from the observer to the sensing subject or cognitive subject, is examined.

The traveling writer, who assumes the role of the observer in his/her narration, aims to transform the discourse from objectivity to subjectivity by freeing the representation of the space from the monopoly of observation (i.e., seeing). Its purpose is not only to observe the space, but also to experience it by placing it at the center. In other words, it means experiencing it from a “native” perspective. In this regard, Istanbul, one of the spaces in the *Journey to the Orient* by Gérard de Nerval, is no longer far, but is near, since he (i.e., the subject) places himself inside/ and not outside of this space.

When a semiotic reading is created, spatial semiotics prioritizes the perceptions of the observer or subject, especially since it addresses the relationship between subject/space, rather than placing the literary space at the center. In addition to cognitive and practical processes, the importance of aesthetic systems is based on the principle of placing priority on perceptions. Again, Istanbul, which Nerval presents as a “mystical,” “mysterious,” “dazzling,” and “magical” space, can be described in line with these principles.

Through his words, Nerval takes the discourse of “the city that gives pleasure and sweet dreams” from the objectivity of the canonical travel discourse, and transforms it into a space between reality and imagination. This feature can be clearly seen in the spatial use of imaginary words, such as “mirage,” “dazzling,” and “daydream,” and words that fall into the realm of broken reality. Due to this feature, Said placed Nerval in a different place among 19th century travelers within the framework of Orientalism. He also mentioned that Nerval’s space was not a coded, reduced, and ciphered one, but rather an Orient that was experienced as a space full of possibilities in the plane of aesthetics and imagination.

Furthermore, Istanbul plays different roles in the narrative. For example, the city, whose representation as a system of opposing values, changes the functions of the subject as well as the aesthetic effects on the perceiving subject, thus causing the perspective to shift between the two aspects. This difference then allows the reader to easily pass between the temporal and spatial layers of the narrative, and adopt the subjective perception of the narrator.

Finally, Gérard de Nerval does not choose between reality and imagination in Istanbul, but presents both as values of the city. It is as if the imaginary melts into reality, and reality takes its aesthetic value from the imaginary. Therefore, from the poetry of its cemeteries to the brightness of its nights, and from the harsh reality of the strict rules imposed by the geography and society based on Oriental mysticism, Istanbul appears as a system of opposing values for Nerval.

Giriş ve Yöntem Üzerine

Yapısalcılık sonrası yazın araştırmalarının bilimsel ve tarafsız bir temelde yapılmasına olanak sağlayan dilbilimin ve göstergebilimin etkisiyle araştırma alanı önce her ne kadar özne-nesne arasındaki kesintili ilişki üzerine kurulmuş olsa da sonrasında bu bilim dallarının önerdiği yöntemlere eklenen görüngübilim, dilbilimsel sözcelem kuramı gibi bilim dallarının da sunduğu yöntemlerin kabul görmesiyle araştırma alanı artık nesne odaklı olmaktan çıkarak dikkatini özneye ve onun dönüşümünü algıladığı kesintisiz bir sürece oturtmuştur (Öztoğat, 2014, s. 138). Bu noktada sadece anlatı kişisi olan öznenin değil, anlatıda sözcelemin/sözcenin belirteçleri olarak anlatı kişisi kadar önemli işlevleri olan diğer iki kategorinin (Fr. *instance*) de taşıdığı anlam olanaklarına ulaşmaktan söz edilmektedir. Zamansallık ve uzamsallık olarak adlandırılan bu iki önemli belirteç günümüzde – yapısalcılık öncesi araştırma geleneklerinin öngördüğü gibi – metni bir yere ve bir zamana demirleyen (Fr. *ancrage*) ve gerçeklik algısı yaratma işleviyle tanımlanan birer dekor olmaktan çıkmıştır.

Böylece coğrafi eleştiri (Fr. *géocritique*) ya da uzam göstergebilimi (Fr. *sémiotique de l'espace*) gibi yazın araştırmalarının ışığında ele alınan yazınsal metin, sözcelem ve sözce düzeylerinde katmanlaşarak ve derinleşerek ortaya çıkan ve özgün bir anlam evreni oluşturarak, metnin tümel anlamlama süreci içinde değerlendirilmeye başlanmıştır. Özetle yazınsal yapıtlarda uzamın ve zamanın işlevi ve yeri bütünsel anlam açısından büyük önem taşımaktadır.

Yazınsal uzam üzerine yapılan çalışmalara bakıldığında yukarıda da belirttiğimiz gibi, coğrafi eleştiri ve uzam göstergebilimi gibi bilimsel temelli, yorumlamadan ziyade incelemeye dayalı nesnel yöntemlerle karşılaşmaktadır. İkisi de Fransa çıkışlı olan bu yöntemlerden coğrafi eleştiri tam anlamıyla metin içinde geçen ve metnin ait olduğu coğrafyayı temele alan bir bakış açısıyla inceleme yapmak amacı güder. Coğrafi eleştirinin başlıca ismi olan Bertrand Westphal'e göre çok katmanlı ve uzam merkezli olan coğrafi eleştiri yazın ile uzam arasındaki ilişkiye değinen ve merkeze uzamı algılayan özneyi değil, birçok özne tarafından algılanabilen uzamın kendisini koyar (Westphal, 2000).

Uzam göstergebilimi ise mimari ve kent çalışmalarının dışında, yazınsal uzam söz konusu olduğunda, hikâyeye edilen, yeniden sunulan kurgusal ya da gerçek uzamın anlam olanaklarına ulaşmayı amaçlar.

Uzam göstergebilimi, uzamın kurgulanmasında, söylemleştirilmesinde ve algılanmasında kılışsal (Fr. pragmatique) ve bilişsel (Fr. cognitif) süreçlerin incelenmesi kadar; estetik dizge(ler)i, uzamın taşıdığı, yansıttığı ya da önerdiği değerler dizgesinin çözülmesini ve öznenin bu dizgelerle ilişkilerinin ele alınmasını, kısaca birden çok ve birbirinden farklı sürecin betimlenmesini ve incelenmesini kapsamaktadır. (Öztokat, 2014, s. 5)

Bu süreçte gözlemleyen öznenin (Fr. *observateur*) aktarımı birincil konumdadır çünkü göstergebilimsel yöntem temelli özne okumalarında öznenin uzamı nasıl algıladığı, öznenin varlık alanına giren uzamın özneyi gözlemleyen öznenin duyumsayan özne (Fr. *sujet sensible*) ya da bilişsel özne (Fr. *sujet cognitif*) konumuna getirmesi ya da uzamın üstlendiği anlam alanlarını incelemek temel amaçlardan biridir¹. Öyle ki, göstergebilimci Jacques Fontanille'e göre göstergebilimsel işlevin gerçekleşmesi için, öznenin dış dünyayla iç dünya arasında bir bağ kurması gerekir ve bu bağ bir konumlanma şeklinde oluşur. Yani sözcelem işleminin uzam ve zaman belirteçleriyle (Fr. *déictique*) bir araya gelen bir öznenin algılama, duyumsama ve anlamlandırma sürecini söylemleştirmesiyle gerçekleşir (Fontanille, 2003, s. 97). Dolayısıyla uzam özne aracılığıyla aktarılırken esas olan aktaran öznenin konumu olacaktır. Bu konumlanma incelememizde de ele alacağımız gibi yerli/yabancı, yakın/uzak, düşsel/gerçek gibi karşıt ya da tamamlayıcı uçlarda gerçekleşebilir.

Yazınsal uzamın araştırılması konusunda yukarıda kısaca açıklanan yöntemlerin ışığında, bu çalışmada romantik dönem Fransız edebiyatının ve romantizm akımının en güçlü isimlerinden Gérard de Nerval'in *Doğu'da Seyahat* adlı yapıtının son bölümünde yer alan İstanbul gezileri üzerine, uzamı yani İstanbul'u merkeze alan bir okuma amaçlanmaktadır. Avrupalı bir şairin Doğu üzerine izlenimlerini aktardığı bu yapıt incelenirken aynı zamanda Şarkiyatçılık araştırmaları konusunda özellikle yazınsal alandaki en önemli isim olan Edward Said'in de konu üzerine araştırmalarına bu çalışmada yapılan analizler sonucunda edinilen verileri değerlendirmek/yorumlamak adına yer yer değinilecektir.

1 Göstergebilim kurucusu olarak bilinen Algirdas Julien Greimas ve Joseph Courtés tarafından yapılan tanımlamaya göre "gözlemleyen özne", sözceleyen özne tarafından sözceye yerleştirilen bilişsel bir öznedir. İşlevi gereği algılama ve algıladıklarını yorumlama işlemlerini gerçekleştirerek sözcede kendini zaman ve uzamda bir noktaya, bir bakış açısına demirler (Greimas & Courtés, 1979, s. 259). Bu bakış açısı sözce içerisinde gözlemleyen özne konumunu değiştirdikçe farklılaşabilir. Dolayısıyla gözlemleyen özne hem bilişsel hem de duyusal ekseninde var olan bir öznedir. Bu çalışmada özne - gözlemleyen özne işlevini hiç yitirmemekle birlikte - sadece bilişsel bir sözce üstlendiğinde bilişsel özne olarak, sadece duyusal bir sözce üstlendiğinde ise duyumsayan özne olarak tanımlanmıştır.

Algının Merkezi Olarak İstanbul

Nerval *Doğu'da Seyahat* adlı yapıtında Mısır'dan başladığı Şark serüvenine İstanbul'da son verir. Şark gezilerinin son durağı olan on dokuzuncu yüzyıl İstanbul'u yazarın kendinden sonraki gerçekçilik akımının güçlü gözlem geleneğini öncelercesine detaylı bir betimlemesini yaparken aynı zamanda romantizm akımının geleneklerine bağlı olarak dış uzamın iç dünyasına etkisini, bir başka deyişle "gözlemleyen özne"nin iç dünyasına yansıyan etkilerini aktarır. Çalışmanın bütüncesini oluşturan *Doğu'da Seyahat* adlı yapıt bir gezi söylemi olduğundan, metnin kurucu bileşenini oluşturan sözceleyen öznenin üstlendiği en belirgin işlev "gözlemleyen özne" olarak ortaya çıkar. Dolayısıyla anlatıda betimlenen yazınsal uzam da gerçek dünyada var olan/göndergesi olan bir uzamın yeniden düzenlenişi ve yeniden sunumu olarak adlandırılabilir.

Coğrafi eleştiri kuramı daha önce de belirtildiği gibi gözlemleyen özneye önemli bir işlev atasa da merkeze özneyi değil uzamı yerleştirir; uzam algılamının tekelliğinden çıkarılarak odağın çıkış noktasına dönüşür. Dolayısıyla uzam yabancı/yerli karşıtlığının bir tarafında değil, her iki uçta yer alır. Başka bir deyişle, yazınsal yapıttaki uzamın yeniden sunumu tek taraflı bir algının üretimi değil, çift taraflı bir gözlemin sonucu olarak okurun karşısına çıkar. Coğrafi eleştiri kuramı tam da bu anlayış üzerine kuruludur: Uzam yerli bakış açısıyla (Fr. *autochtone*) yabancı bakış açısının (Fr. *allogène*) bir karşılaşma alanıdır (Westphal, 2000).

Doğu'da Seyahat adlı gezi metninin söyleminde yukarıda sözü edilen ikili bakış açısı şu şekilde açıklanabilir. Seyyah Nerval İstanbul'a gittiğinde oldukça katı kurallarla çevrili Müslüman bir kente giriş yapar ve kurallara göre gayrimüslimlere ayrılmış olan Pera bölgesinde kalması gerekmektedir. Ancak kendisi bu "yabancı" bakış açısını reddederek günümüzde tarihi yarım ada olarak adlandırılan eski İstanbul'da kalmak ister ve İranlı bir tüccar kılığında Müslümanlara ayrılmış olan bölgede yaşamaya karar verir. Kentte her ne kadar kozmopolit bir nüfus yaşamaktaysa da, kendisini toplumun genelince "yabancı" olarak adlandırılan sınıfa dâhil etmek istemez. Nerval'in bakış açısını gözlemle sınırlamaktan kaçınarak deneyimle genişletmek isteği Edward Said'in gözünden kaçmamıştır: Nerval'in bu eğilimini onu on dokuzuncu yüzyıl seyyahlarından ayıran en önemli özelliklerinden biri olarak ele alır. Said'e göre Nerval Şark'a kişisel mitolojisini taşıyarak bu coğrafyayı geçmişteki duygulanımlarının, düşüncelerinin izlerini aradığı bir dejavü (Fr. *déjà vu*) uzamı haline getirir (Said, 2017, s. 192).

Anlatısında genel olarak gözlemleyen özne rolü üstelenen şair Nerval uzamı, gözlemin yani görmenin tekelden kurtararak söyleminde nesnelden öznel bir anlatım biçimine doğru ilerler. Dolayısıyla anlatısının başlarında gözleme dayalı ifadelerin sık sık kullanıldığını, ancak anlatının ilerleyen bölümlerinde öznel söylemlerin çoğaldığını belirtebiliriz. Bu geçiş temelde gözlemleyen öznenin nesnesine neresinden baktığının bir göstergesidir. Odağını teleskopla bakarken uzaklara konumlandırılan öznenin mikroskoptan bakarken en yakına odaklanmasına benzemektedir bu durum: uzaktan ve dışarıdan bakan özne içeriye ve yakına baktıkça söylemi de öznelleşmektedir (Bertrand, 2017, s. 795). Nerval'in anlatısında nesnellik gözlemlerin aktarıldığı betimlemelere, öznellik ise bireysel deneyimlerinin aktarılmasına ait düzenleyici bir özellik olarak belirir.

Tablo 1. Nerval'in söyleminde nesnelden öznele geçiş

Nesnel gözlemler	Öznel deneyimler
"Cenevizli Galata'nın surlarının gölgesindeki bir Türk Mezarlığı bu. Ardımda, aynı zamanda kahvehane olan bir Ermeni berber dükkânı var." (Nerval, 2017, s. 546)	"Öbür kıyıya ulaştınca, serviler ve mezarlar arasında, geceleyin dört kilometre yürüdüktan sonra, çok hoş giden bir görünüme, şenliğin ışık donanmalarının büyük bir haz içinde kavuşmuş oldum." (Nerval, 2017, s. 588)
"Galata'nın tahkim edilmiş limanından geçtikten sonra, iki yanımda meyhaneler, pastacı dükkânları, berberler, kasaplar ve bizimkileri hatırlatan, masaların üzerinde Yunan ve Ermeni gazeteleri yığılmış olan Frenk kahvehanelerinin bulunduğu uzun ve dolambaçlı bir yoldan inmemiz gerekti." (Nerval, 2017, s. 553)	"Evet, Yunanistan'da çoktanrıca, Mısır'da Müslüman, Dürzilerin arasında tümtanrıca ve Keldani ülkesinin tanrı-yıldızlı denizlerinde bir sorfu olarak hissettim kendimi; ma Konstantinapolis'te, Türklerin bugün uyguladıkları evrensel hoşgörünün büyüklüğünü kavradım." (Nerval, 2017, s. 741)

Nerval'in ziyaret etmekte olduğu uzamda yabancı kimliğinden sıyrılmak istemesi de yukarıda sözünü ettiğimiz gibi bir varoluşsal bir amacı kanıtlamaktadır. "Yerli" bakış açısıyla uzamı sadece gözlemlemek değil, onu merkeze koyarak deneyimlemek, başka bir deyişle gezdiği/bulduğu yerleri bir kentlinin tarzında yaşamaktır amacı. Öyle ki Nerval gezisi ve anlatısı ilerledikçe şehrin pratiklerini okuruna altını çizerek göstermektedir. Metninde bu deneyimin sebeplerini şöyle açıklar Nerval: "Pera'nın sırtlarından bakan biri, kentin ihtişamla aydınlatılmış olduğunu göürdü kuşkusuz, ama bu iç sokaklar daha da göz kamaştırıcı geldi bana" (Nerval, 2017, s. 585). Alıntıdan da açıkça görüldüğü gibi özne bakışını yukarıdan aşağıya, dışarıdan içe çevirir: Bir turistin ancak Pera'dan yani uzaktan gözlemleyebileceklerini yakından ve içeriden deneyimlemek için şehirde yerlilerin yaşadığı bir mahalleye yerleşir. Özne için İstanbul artık /uzak/ değil /yakın/dır; özne kendini uzamın /dışına/ değil /içine/ yerleştirmiştir. Fenomenolojik bir perspektiften bakarsak anlatıdaki özne algının çıkış noktasıdır, ancak algının odağında coğrafi eleştiri kuramının da önerdiği gibi uzam yer almaktadır. Doğu anlatıları konusunda Said'in de

altını sıklıkla çizdiği üzere Nerval İstanbul'u öznel bir söylem üzerinden ve deneyimleri aracılığıyla aktarılan bir Şark uzamı haline gelmiştir.

Tablo 2. Algılayan öznenin konumları

Nerval		Nerval
gözlemleyen özne		deneyimleyen özne
uzamın dışında uzakta		uzamın içinde yakında
yabancı		yerli

Yukarıda sözü edilen ikili bakışın kentin için bir özelliği olduğu söylenebilir: Hem Türkler hem de yabancılar tarafından benimsenen, her milletten her dinden ve her topluluktan insanları barındıran bu kent, ziyaretçilere ihtiyaç duymadan zaten yerli ve yabancı bakış açısının bir kesişme alanı olarak var olmaktadır gerçek dünyada. Öyleyse Nerval de ziyaret ettiği uzamın gerçekliğine bağlı kalarak hem “yerli” hem de “yabancı” kimlikleriyle uzamı deneyimlemektedir. Greimas'ın “yabancı” uzam diye tanımladığı uzam algısından “tanıdık/aşına” uzama geçmek istediğini de belirtebiliriz. Dolayısıyla “tanıdık” uzama geçmek şair için öncelikli bir amaca dönüşmektedir çünkü Greimas'ın da belirttiği gibi “tanıdık uzam” tanımı gereği içinde bulunan özneye verdiği güven ve rahatlık hissiyle betimlenirken “yabancı” uzam güvensiz ve rahatsız/tedirgin edici özellikleriyle betimlenmektedir (Greimas, 1976, s. 99-100).

Tablo 3. Gözlemleyen öznenin bakış açıları

Dışarıdan bakış	İçeriden bakış
BEN TANIDIK	ÖTEKİ YABANCI

Öte yandan Nerval'in “yerli” kimliği, metnin anlatısal boyutunda /sahtelik/, /kandırma/ üzerine kurulduğundan yazar/sözcelem öznesi uzamdaki öz kimliği olan “yabancı” bakış açısından kurtaramaz algısını dolayısıyla da söylemini; çünkü başat algısı bu şehirde “yabancı” kimliği üzerinden gerçekleşmektedir.² Sıklıkla Avrupa ile karşılaştırdığı Şark uzamını yorumlarken biz/onlar demekten kendini alamaz. Örneğin, çoğunlukla gayrimüslimlerin yaşadığı Büyükdere'yi betimlerken “bizim Champs-Élysées'nin şarkılı

2 Greimas'ın “Doğruluk Sözleşmesi”ne göre bir sözcü öznesi başka bir sözcü öznesinin ya da öznelinin kabul ettiği değerlere göre tanımlanacağı zaman varlığını karşısındaki öznenin/öznelinin algısına göre yeniden kurgulayarak sunar (Greimas & Courtés, 1979, s. 419). Bu durumda “olmak” ve “olmamak” “içkinlik” düzeyine ait kipliklerken “öyle görünmek” ve “öyle görünmemek” “ortaya çıkma” düzeyine ait kipliklerdir. Nerval'in “yerli” gibi görünmesi ancak aslında “yabancı” olması bu sözleşme dörtgeninden yararlanılarak okunduğunda “yabancı” kimliğinin için kimliği olduğunu ve bu için kimliğin yönlendirdiği bakış açısından tamamen kurtulamadığını söyleyebiliriz.

kahvelerinden biri diyebiliriz” (Nerval, 2017, s. 565) şeklindeki karşılaştırması ya da geleneksel Karagöz tiyatrosu hakkındaki “bunlar, her yerde, biz Avrupalıların anlayamadığı mistik bir hava taşıyor” (Nerval, 2017, s. 601) yorumu Said’in işaret ettiği on dokuzuncu yüzyılın tekil seyyahlarının Şark yorumlarını kanıtlar niteliktedir.

Daha önce de belirttiğimiz gibi gözlemleyen öznenin söylemi nesnesine bakarken bakış açısını yerleştirdiği konumuyla ilgilidir. Bir başka deyişle, her gözlem bir bakış açısına ihtiyaç duyar. Burada da, özne ne kadar yerleşmeye çalışırsa çalışsın, kimliği yabancı olduğundan bakış açısı dışarıdan bakışı ve karşılaştırmayı kaçınılmaz kılmaktadır.

Flaubert, Nerval ya da Scott gibi o çağın imgelemi en güçlü yazarlarının bile, Şark deneyimleri de Şark hakkında söyleyebilecekleri de kısıtlanmıştı. Çünkü Şarkiyatçılık son kertede gerçekliğin siyasal bir tasavvuruydu; bu tasavvurun yapısı, tanıdık (Avrupa, Batı, “biz”) ile yabancı (Şark, Doğu, “onlar”) arasındaki farklılığı keskinleştiriyordu (Said, 2017, s. 53).

Nerval’in benimsediği ikili bakış açısının öz kimliğine bağlı olarak anlatıda sürekli ve kaçınılmaz biçimde “yabancı”ya dönmesi coğrafi eleştiri kuramının zamansal katmanlaşma ilkesi³ doğrultusunda okunabilir. Said’in özellikle romantizm akımına bağlı yazarlarda gözlemlediği her yere taşınan kişisel mitoloji burada devreye girer; Nerval’in İstanbul’u gerçekten de adı geçen kuramların öngördüğü gibi zamansal katmanlar arasında yaşanan uzamsal gelgitlerin bir yeniden sunumudur. Anlatıda yer almayan dolayısıyla öyküleme içinde gözlemlenmeyen bir uzam olarak Avrupa’dan ve özellikle eskiden yaşadığı yer olan Paris’ten uzakta olan özne (yazar) oradaki geçmiş kişisel tarihinin yansımalarını deneyimlenen, gözlemlenen ve anlatının merkezini oluşturan uzamın, İstanbul’un değerlerini ortaya koymak için kullanır. Yaptığı karşılaştırmalar ve yorumlar Avrupalı okurun anlatı uzamını daha gerçekçi bir algıyla okumasına yardımcı olacaktır çünkü okur İstanbul’a yabancısıdır. Böylece Nerval söyleminde, Said’in sözünü ettiği biz/onlar arasındaki farklılığı ve ayrışmayı azaltarak anlatının şimdisinde yaşanan uzamı daha algılanabilir/anlaşılabilir kılmak için kullanır.

Öte yandan anlatının zamansal katmanlarındaki anlatının şimdiki zamanına uzak katmanlarındaki deneyimler, yani anlatıcının anlatıda yer almayan geçmişine dair

3 Coğrafi eleştiri kuramına göre uzamlar için kullanılan zamansal katmanlaşma ilkesi metinlerarası bir öge olarak karşımıza çıkmaktadır (Westphal, 2000). Bir uzamın zaman içerisinde sahiplik ettiği tüm kültürler, inanışlar, üzerinde yaşayan sanatçıların ürettikleri gibi öğelerin katman katman birikmesiyle uzam şimdiki zamanda her katmandan izler taşıyarak var olmaktadır. Bütüncemizin özelinde bakıldığında İstanbul’un ev sahipliği yaptığı tüm medeniyetleri zamansal katmanlaşma ilkesi dâhilinde sayabiliriz.

aktarımları düşsel ve gerçeklik arasında birer köprü işlevi de görmektedir. Geçmiş uzam Paris, şimdiki uzam olan İstanbul'un düşselliğinin içinden gerçekliğe atılan bir çapadır. Çünkü anlatıda İstanbul'u deneyimleyen öznenin ikili bakış açısının yarattığı gerçeklik duygusu duyumsayan özneye kendini sıklıkla düşselliğe bırakır.

Düşsel Uzam Olarak İstanbul

Nerval'in betimlediği İstanbul, çalışmanın başlığında da belirtildiği üzere düşsel ve gerçek arasında konumlanmış bir uzam olarak ortaya çıkar; seyyah yazar toplumsal yapı, kurallar, yasalar, adetler gibi uzamın daimi sahiplerinin, İstanbul'da yaşayanların yaşam tarzları üzerine yaptığı gözlemlerini son derece gerçekçi ve detaylı bir biçimde – dolayısıyla kendince nesnel bir tarzda – verirken, uzam üzerine yaptığı gözlemleri gerçekliğin öznel bir algısı gibi sunmaktadır, çünkü romantik öznedir aynı zamanda. Kenti betimlerken sürekli olarak kullandığı "göz kamaşması", "hayranlık", "mutluluk", "serap" gibi öznenin doğrudan uzam algısının altını çizen sözcükler de bu öznel yaklaşımının kanıtı niteliğindedir. Gözlemleyen öznenin varlık alanı uzamla etkileşime geçtiği anda özne yoğun duygulanımlara maruz kalmakta ve bu algı onun duyumsayan özne niteliğini öne çıkarmaktadır; metin bunun örnekleriyle doludur.

Çalışmamızın başında da belirttiğimiz gibi uzam göstergebilimi yazınsal uzamı merkeze koymaktan çok özne/uzam arasındaki ilişkiye değinir ve bu süreçte gözlemleyen öznenin algısına öncelik tanır. Bilişsel ve kılışsal süreçlerin yanı sıra estetik dizgelerin önem kazanması algıya öncelik verilmesi ilkesinden kaynaklanmaktadır. Nerval'in "mistik", "esrarlı", "göz kamaştırıcı", "büyülü" bir uzam olarak yeniden sunduğu İstanbul, bu ilkeler doğrultusunda betimlenebilir.

Gerçek dünyada göndergesi olan bir uzamın yazar tarafından bu denli duygulanımlarla çevrili olarak algılanması kuşkusuz özne kaynaklı bir estetik algının sonucudur. Duyumsayan öznenin sözleriyle "haz ve tatlı hülyalar veren kent" (Nerval, 2017, s. 560) söylemini alışılmış gezi söylemi nesnelliğinden çıkararak gerçeklikle düşsellik arasında bir alana taşır. "Serap", "göz kamaşması", "hülya" gibi düşsel olanın, kırılmış gerçekliğin alanına giren sözcüklerin uzam betimlemelerinde sık sık yinelenmesiyle bu özellik daha açık bir şekilde görülmektedir. Kaldı ki Said de şarkiyatçılık araştırmaları çerçevesinde Nerval'i on dokuzuncu yüzyıl seyyahları arasında bu özelliğinden dolayı farklı bir yere koyarak onun uzamının kodlanmış, indirgenmiş ve şifrelere bağlanmış bir uzam olmaktan çok yaşanan, olanaklarla dolu geniş bir uzam olarak estetik ve imgelem düzlemlerinde

aydalanılan bir Şark olduğundan söz eder (Said, 2017, s. 193). Elimizdeki metinde deneyimleyen özne rolünü üstlenen anlatıcı/yazar bağlı olduğu akımın geleneksel anlatı yapısına sadık kalarak söylemini öznel deneyimin aktarımı şeklinde sunar. Bu deneyim gerçekliğin algısıyla olduğu kadar kendi imgelemiyile (Fr. *imagination*) de oluşmaktadır.

Romantizm akımının en ayırt edici özelliklerinden biri olan iç bakış (Fr. *introspection*) ve bene dönüş (Fr. *retour au moi*) Said'in "kişisel mitoloji" olarak betimlediği olgulardır (Said, 2017, s. 192). Öyle ki kişisel mitolojiyi oluşturan zamansal katmanlar arasındaki gelgitlerin uzamın gerçeklik temeline oturtmak için kullanılması duyumsayan öznenin uzamı düşsel ile gerçek arasında bir denge kurmasının sonucunda gerçekleşir. Romantizmin en güçlü şairlerinden olan Nerval için Şark sadece gözlemlediği değil aynı zamanda duyumsadığı bir uzamdır Said'e göre: "Onların Şark'ı anıların, manidar yıkıntıların, unutulmuş sırların, gizli mektupların, neredeyse virtüözce bir var olma biçiminin Şark'ıydı, en yetkin yazınsal biçimleri Nerval ve Flaubert'in yapıtlarında bulunabilecek bir Şark'tı" (Said, 2017, s. 181). Daha önce belirttiğimiz Nerval'in anlatısında kendini ve bunun sonucu olarak da kişisel algısını uzamın dışından içine taşıması Said'in "var olma biçemi" olarak tanımladığı olguyu tam olarak karşılamaktadır (Said, 2017, s. 193).

Denebilir ki, Nerval İstanbul'u anlatabilmek için önce yaşamalıdır; romantik bir yazar olarak sadece dışarıdan gözlemleyerek ve o uzamın dışında kalarak, bir başka deyişle duyumsamadığı bir uzamı anlatısına katmaz. Nerval'in bu estetik tutumu ünlü düşünür Maurice Merleau-Ponty'nin "dünya çevremdedir, karşımda değil" (Merleau-Ponty, 1996, s. 59) önermesini akla getirmektedir. Nerval de İstanbul'da onu çevreleyen algı ufkuna sunulan ne varsa onu anlatmaktadır. Bu tutum çerçevesinde Nerval iç uzamındaki duygulanımları dış uzama yansıtır; kapsanan uzam kapsayan uzamı betimler; başka bir deyişle düşsel uzam gerçek uzamı içine alır *Doğu'da Seyahat*'te. Coğrafya bir bakıma kışkırtıcılık (Fr. *stimulateur*) işlevi üstlenir. Nerval'in kişisel mitolojisini besleyen ve yaratıcılığını bileyen bir zemin olarak ele alınır.

Anlatısında, Nerval, Ramazan gecelerinde toplumsal etkinlik şeklinde gerçekleşen hikâye anlatıcılarının çevresinde oluşan dinleyicilerden biri olur ve gezi notlarına *Saba Melikesi ile Cinler Prensi Süleyman'ın Hikâyesi*'ni katar. Doğu'ya özgü büyülü bir dünyanın kapılarını açan bu fantastik hikâye Ramazan gecelerinin mistik havasını yansıtarak ikinci bir anlatı olarak eklenir İstanbul anlatısına. Gözlemleyen özne algıladığı ve duyumsadığı bu mistik kenti okuruna daha çekici ve daha çarpıcı biçimde duyumsatmak amacıyla bu hikâyeyi paylaşmaya karar verir:

İstanbul'un başlıca kahvehanelerinde mekân tutmuş meslekten hikâyecilerin ezberden okuduğu ya da tiyatroya bir eda ile aktardığı olağanüstü hikâyelerden söz edilmezse, Ramazan ayında Konstantinopolis'in sunduğu hazlar ve gecelerinin büyüleyici çekiciliği konusunda yetersiz bir fikir verebilir ancak. (Nerval, 2017, s. 616)

Anlatıcının kendi deneyimlediği düşsel dünyayı betimlemek için "olağanüstü" bir hikâye seçmesi yine duyumsayan özne tarafından algılanan ve deneyimlenen İstanbul'un düşselliğinin bir izdüşümü gibi okunur. Aktarılan hikâyedeki olağanüstü olaylar ve kişiler hem hikâyeyi dinleyenler, hem de Nerval tarafından doğru olarak kabul edildiğinden gerçekliğin bir parçasıdır aynı zamanda:

Ve sadece, Hristiyan olarak şarabı biraz fazla kaçırmış olan Habeşistanlının söylediklerinin dışında, hikâyedeki temel açıklamalardan hiç kimse şüphe duymamıştı. Bu açıklamalar, Doğu'nun genel inançlarına uygundu. (Nerval, 2017, s. 723)

Seyyah Nerval'in İstanbul gezileri sırasında yerli bakış açısına geçtiği ancak yabancı algısının da zaman zaman ağır bastığı daha önce belirtilmişti. Yukarıdaki alıntının da gösterdiği gibi hikâye dinleyicisi rolünü üstlendiği bölümlerde Nerval "yerli" bakış açısına sahiptir ve anlatılan fantastik hikâyeyi "hiç kimse şüphe duymamıştı" sözleriyle gerçek kabul ettiğini bildirir. Aynı zamanda "yabancı ve dışarıdan" bir bakışla düşsel olarak adlandırılacak bir olay "yerli ve içeriden" bakınca gerçeklikle örtüşmektedir. Bu çift değerlilik Nerval'in söyleminde saptığımız gerçeklik ve düşsellik kategorileriyle örtüşmektedir: Algısını yerli ve yabancı, düşsel ve gerçek, dışarı ve içerisi arasında yerleştiren Nerval her iki açıdan da İstanbul'u deneyimlemekte, duyumsamakta ve anlatmaktadır. Öznelliği bilişsellik ve duyumsayışla pekişmekte, yazısı da romantik kanon içinde biçimlenmektedir bir bakıma. Ben diyen öznenin dış dünyayla buluşması estetik bir deneyime dönüşür. *Doğu'da Seyahat*, seyahat anlatısını estetik bir nesneye dönüştürür: Doğunun şiirine.

Sonuç Yerine: Nerval'in İstanbul'u

Çalışmanın çeşitli aşamalarında belirtildiği gibi anlatısal uzam gerçek ya da kurgu olanın bir yeniden sunumudur. *Doğu'da Seyahat* adlı yapıtın odaklandığı uzamlardan biri olan İstanbul anlatıda farklı roller üstlenen önemli bir öge olarak sunulmaktadır. Algılayan/

duyumsayan özne açısından karşıtlıklar içeren bir değerler dizgesi sunan kent, bu öznenin üzerindeki duyumsal olduğu kadar, estetik etkisiyle de öznenin konumunu değişime uğratarak bakış açısının değişmesine ve iki farklı bakış açısı arasında gelgitler yaşamasına neden olur. Bu odak farklılığı da okurun, anlatının zamansal ve uzamsal katmanları arasında rahatlıkla gezinmesinin ve anlatıcının öznel algısını benimsemesinin yolunu açar.

Gérard de Nerval, söz konusu anlatıda İstanbul'da düşselle gerçek arasında bilinçli bir seçim yapmaz; yazısı her ikisini de İstanbul'un içkin bir değeri olarak sunar. Her iki kategoriye eşit mesafede durması dikkati çekmektedir. Sanki düşsel olan gerçekliğin içinde erimekte, gerçeklik de estetik değerini düşsel olandan almaktadır. Mezarlıklarının şiirselliğinden, gecelerinin aydınlığına, coğrafyanın ve toplumun dayattığı katı kurallarının acı gerçekliğinden Doğu'ya özgü mistikliğine kadar İstanbul farklılıkların hassas dengesi üzerine kurulu bir dizge sunar seyyah Nerval'e. Belki de bu nedenle bir cazibe merkezi oluşturur.

Diyebiliriz ki Nerval'in bakış açısı farklı değerler içermektedir; bazen içerden bazen dışardan duyumsar, bazen Avrupalı bazen İstanbullu gibi yazar. Karşıt değerleri eriterek kurar söylemini. Bu bireşim (Fr. *syntèse*) özelliğiyle de çalışmamızın başında sözünü ettiğimiz algının kesintisizlik özelliğini düşündürür bize. Gösterebilimsel açıdan bakıldığında söylem iki değer arasında gidip gelmelerle örülmektedir. İçerisi ve dışarı, yabancı ve yerli, uzak ve yakın, gerçek ve düşsel erimektedir şairin deneyimin içinde. Dolayısıyla duyumsayışı da kesintili ve kopuk bir yapıdan ziyade iki değer arasında gidip gelen bir salınım (Fr. *oscillation*) halinde ortaya çıkmaktadır.

Tablo 4. Nerval'in Söyleminde Öznenin ve Uzamın Algısı

Nerval'in Söyleminde Özne /duyumsayan/ /gözlemleyen/ /algılayan/	Nerval Söyleminde Uzam Algısı /gözlemlenen/ /duyumsanan/ /algılanan/
Ben ve Öteki; Yabancı ve Yerli Bakış bireşim (<i>synthèse</i>)	Burası ve Dışarı bireşim (<i>synthèse</i>)

Doğu'da Seyahat'te İstanbul uzakla yakının, geçmişle şimdinin, düş ile gerçeğin, ben ile öteki'nin uzamı olarak karşımıza çıkar. Karşıt kategorilerin ve farklılıklar içeren değerlerin birlikte var olduğu, içeriden dışarıya ve dışarıdan içeriye değişmeceli bir bakış açısıyla sunulan öznel bir uzamın anlatısı olarak, bu çalışmanın bütüncesi - her ne kadar bir gezi söylemi olarak tanımlanmış olsa da - romantizm akımının güçlü kaleminden dünyanın algılanışı ve aktarımı olarak sunulur okura. Oryantalizmin özgün bir örneği olarak da okuduğumuz eser adı geçen akımın bilinen kültürel ve estetik kodlarına uzanan eleştirel bir bakışı da gerektirmektedir.

Hakem Değerlendirmesi: Dış bağımsız.

Çıkar Çatışması: Yazar çıkar çatışması bildirmemiştir.

Finansal Destek: Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

Peer-review: Externally peer-reviewed.

Conflict of Interest: The author has no conflict of interest to declare.

Grant Support: The author declared that this study has received no financial support.

Kaynakça

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Varoluşçu Özgürlük Bağlamında Kadın: Simone de Beauvoir ve *İkinci Cinsiyet*

Woman in the Context of Existentialist Freedom: Simone de Beauvoir and *The Second Sex*

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Submitted: 15.04.2020

Revision Requested: 17.04.2020

Last Revision Received: 29.08.2020

Accepted: 29.09.2020

Citation: Aydınalp, E. B. (2020). Varoluşçu özgürlük bağlamında kadın: Simone de Beauvoir ve *İkinci Cinsiyet*. *Litera*, 30(2), 465-488.

<https://doi.org/10.26650/LITERA2020-0066>

Öz

İkinci Cinsiyet'in (*Le Deuxième Sexe*) yazarı Simone de Beauvoir aktivist, filozof ve feminist olarak yirminci yüzyıl kültürel, edebi ve felsefi çalışmalarını derinden etkilemiş entelektüel ve angaje bir yazardır. 1949 yılında İkinci Dünya Savaşı'ndan hemen sonra yazılmış olan *İkinci Cinsiyet* entelektüel camiayı sadece Fransa'da değil, tüm dünya ölçeğinde kadın sorununu detaylı bir şekilde yeniden düşünmeye sevk etmiştir. Kadın sorununun tarihi, sosyal, felsefi ve kültürel katmanlarıyla ele alındığı bu eserde Simone de Beauvoir kadının "Mutlak" olan erkeğin karşısında nasıl "Başka" olarak konumlandırıldığını ayrıntılarıyla incelemekle kalmaz, öte yandan bu başkalık durumunun erkek tarafından tarihsel olarak dayatılışının ve kadının öz bilinçten yoksun oluşunun tarihi ve sosyal dayanaklarını açarlar. Bu çalışmada Beauvoir'ın Kadın/Erkek diyalektiği aşkınlık/içkinlik ve özgürlük/sorumluluk ikilemleri üzerinden varoluşçu felsefe bağlamında okunacaktır. Burada amaç özellikle Simone de Beauvoir'ın *İkinci Cinsiyet* kitabında ele aldığı "kadın durumunun", kadının tarihsel ve kültürel olarak nasıl kavramsallaştırıldığını ve ataerkil toplumlarda nasıl ikincil bir duruma indirildiğini ele almaktır. Bu bağlamda erkek, kadının varoluşunu özsel varoluş mekanizmalarından bağımsız olarak kültürel düzlemde tanımlamıştır. Oysa varoluşçu felsefede varoluş özden önce gelir. Beauvoir kadınların erkek egemenliğini reddetmeyişlerinin nedenlerini, oluşturulan kadın mitinden yola çıkarak gözler önüne serer. Temel amaç kadın varoluşunun Simone de Beauvoir üzerinden özgürlük ve sorumluluk temelinde olanaklarını aramak ve bu olanakların günümüzdeki yansımalarının izini sürmektir.

Anahtar Kelimeler: Simone de Beauvoir, ikinci cinsiyet, kadın, varoluşçuluk, özgürlük

ABSTRACT

Simone de Beauvoir, the writer of *The Second Sex*, as an activist, philosopher and feminist who profoundly influenced cultural and literary studies in the twentieth century, is a crucial committed and intellectual writer. *The Second Sex*, written during the Second World War in France, forced the intellectuals, not only in France but also those from all over the world, to reconsider the question of woman in details. In *The Second Sex*, Beauvoir examines the positioning of woman as the "other" against the man who is the "absolute". In her oeuvre, she not only scrutinises in detail the cultural, social and historical layers of this positioning of woman as "Other" against man who is the "Absolute", but also, she explores the lack of self-consciousness of woman and



the imposition of this "otherness" by men. In this study, the Woman/Man dialectics will be read from immanence/transcendence, freedom/responsibility dichotomies in the context of the existentialist philosophy. The aim is to demonstrate the degradation of woman in a secondary position in patriarchal societies, the social and cultural conceptualisation of woman's position. In this context, man defined the existence of woman freed from essential existential mechanisms. Nevertheless, in the existentialist philosophy, existence precedes essence. Beauvoir deciphers the reasons of woman to not reject the hegemony of man by revealing the status of the woman myth. The main objective is to search for the possibilities of woman existence founded on responsibility and freedom, and to retrace the reflections of these possibilities in today's world.

Keywords: Simone de Beauvoir, second sex, woman, existentialism, freedom

EXTENDED ABSTRACT

Simone de Beauvoir, as a French writer and feminist philosopher, is a figure who deeply influenced the philosophical, literary and intellectual life of the twentieth century. *The Second Sex*, written by her in 1949, has not only had an impact on the feminist theory in the second half of the century but has also been at the focus of modern feminist critics, literary, social and cultural studies. The book, dealing with the foundation of the gender problem in social, cultural, historical aspects, had further awaken the interest of feminist philosophers (Betty Friedan, Gloria Steinem, Kate Millett, Luce Irigaray, Julia Kristeva, Hélène Cixous, Judith Butler, etc.).

The feminist movement could be considered in three distinct phases. In the first phase, feminists claim the equality, and in the second phase, the difference. According to the second wave feminism developed in 1960s that claims the difference among sexes, sexual differences are not differences developed by patriarchy but rather oppressed by them. They question the hegemony of the phallogocentric approach in the symbolic system and the power relations beyond language on the sexes. In the third phase, feminists perceive the sexual difference as a point of convergence, and they do not consider the gender roles excerpt from other identity forms. They take into account sexual difference as an existential aspect embodied in other forms of differences such as ethnic, religious, etc. In this context, Simone de Beauvoir has a point of view according to which the equality among sexes is the base of woman freedom. She claimed equality among the differences, therefore, she had a great impact on the second and third wave feminist movements in the conceptualisation of gender roles.

In this context, we will analyse the experiences of Simone de Beauvoir in order to decipher the patriarchal mentality described in *The Second Sex*, to develop the self-consciousness and the existential awareness of the woman who had been defined as the other by men who occupy the position of the absolute. The aim is to respond the questions above:

- How does Simone de Beauvoir analyse the question of woman in *The Second Sex*?
- How does Simone de Beauvoir approach the immanent position of woman?
- How the drama of woman deprived of means to construct herself as an essential being in social, cultural and historical dimensions against the man who has all kind of instruments in the dialectics of immanence and transcendence is defined?
- How could the self-consciousness of woman about her freedom and responsibility in her prisoned immanence be developed?
- How does woman experience her own existence in Simone de Beauvoir's terms?

According to Beauvoir, becoming woman is not a biological feature, but is acquired culturally and historically. During the Second World War, Beauvoir, based on the responsibilities assumed against others and the nature of freedom, examined in *The Second Sex* the philosophical and historical dimensions of the power relations which define woman as "Other". *The Second Sex* had influenced the intellectual scene worldwide. It had marked a new era in philosophical debates on the forms of woman being in America when it had been translated into English in 1953. In this book, she not only scrutinises in detail the psychoanalytical, cultural, social and historical layers of this positioning of woman as "Other" against man who is the "Absolute", but also, she explores the lack of self-consciousness of woman and the imposition of this "otherness" by men. In this study, the Woman/Man dialectics will be read from the freedom/responsibility dichotomy in the context of existentialist philosophy. In this context, man defined the existence of woman freed from all essential existential mechanisms. Nevertheless, in the existentialist philosophy, existence precedes essence. Beauvoir deciphers the bad faith of woman and the reasons of woman to not reject the hegemony of man, and to reveal the status of the woman myth by social, cultural, psychoanalytical, historical and anthropological means. The objective is to search for the possibilities of woman existence founded on responsibility and freedom, and to retrace the reflections of these possibilities in today's world.

According to Beauvoir, woman should reject the position of a being deprived of freedom and should make man think also about his own mission in the world. Thus, *The Second Sex* made possible to reconsider gender roles in society, and established a suitable base for the reconceptualization of being women on ethical and ontological backgrounds as a gender. The book deciphered the dynamics and constituents that alienate women to herself, steps that free woman are approved among women and men as well. Therefore, *The Second Sex* is a milestone.

Giriş

Fransız yazar ve feminist bir filozof olan Beauvoir yirminci yüzyılın entelektüel yaşamını gerek edebi gerek felsefi düzeyde etkilemiş son derece önemli bir kadın figürdür. Özellikle 1949 yılında kaleme aldığı *İkinci Cinsiyet (Le Deuxième Sexe)* adlı eseri yirminci yüzyıl feminist eleştiri geleneğini etkilemekle kalmamış, modern feminist felsefi, edebi, sosyal ve kültürel kuramlarının da odağını oluşturmaktadır. Toplumsal cinsiyetin tarihsel, kültürel ve sosyal boyutlarıyla inşasını ele alan bu kitap özellikle daha sonra feminist düşünürlerin (Betty Friedan, Gloria Steinem, Kate Millett, Luce Irigaray, Julia Kristeva, Hélène Cixous, Judith Butler vs.) ilgisini cezbetmiştir.

Dünyada feminist hareket üç evrede ele alınabilir. Birinci evrede feministler bir eşitlik temelinde taleplerde bulunurken, ikinci evrede feminist hareket farklılığı temel alır. 1960'lı yıllarda gelişen cinsiyetler arası farklılığı temel alan bu ikinci dalga feminist harekete göre bu cinsiyetler ataerkiel kültürün ürettiği farklılıklar değil, bilakis bastırıldığı bir farklılıktır. Bu ikinci dönem feministler dilin cinsiyetler üzerindeki güç ilişkilerini ve özellikle sembolik sistemde erkek egemen anlayışın hegemonyasını sorgularlar. Üçüncü evrede feministler cinsiyet farklılaşmasını bir keşisimsellik olarak algılar ve toplumsal cinsiyet rollerini bireyin diğer kimliksel süreçlerden ayrı olarak ele almazlar, bu feministler cinsiyet farklılığını da diğer tüm farklılıklarla (etnik, dini, ulusal vb.) iç içe geçmiş bir varoluşsal unsur olarak ele alırlar¹. Bu bağlamda Simone de Beauvoir temelinde cinsiyetler arası eşitliğin kadın özgürlüğünün esası olduğu bir anlayışa sahip olmakla birlikte, onun talebi eşitlik içinde farklılıkları yaşamaktır. O, “kadın doğulmaz, kadın olunur” (Beauvoir, 2019, s. 13) tespitini yaparak kadının doğa/kültür ikileminde özellikle tarihsel olarak yerleştirdiği ikinci cinsiyet durumunun tahlilini yapar ve bu anlamda 1960'larda ivme kazanacak olan toplumsal cinsiyet tartışmasının da odağına oturur. Bundan hareketle toplumsal cinsiyetin kavramsallaştırılmasında ikinci ve üçüncü dalga feminist hareketi derinden etkilemiştir.

Beauvoir'a göre kadınlık biyolojik bir özellik değildir, kültürel ve tarihsel olarak edinilir. İki dünya savaşı sonrasında Beauvoir, özgürlüğün doğası ve başkalarına karşı üstlendiğimiz sorumlulukları temel alarak, kadını “Başka” olarak tanımlayan güç ilişkilerini hem felsefi hem edebi boyutlarıyla aynı zamanda tarihi, sosyal ve kültürel bağlamda *İkinci Cinsiyet* adlı eserinde incelemiştir. Kadın sorununun tarihi, sosyal, felsefi, psikanalitik

1 Bu ayırım için bkz. Prof. Dr. Zeynep Direk'in “Simone de Beauvoir ve Feminizm” adlı İTÜ radyosunda yaptığı konuşma.

ve kültürel katmanlarıyla ele alındığı bu eserde Beauvoir kadının “Mutlak” olan erkeğin karşısına nasıl “Başka” olarak konumlandırıldığını ayrıntılarıyla incelemekle kalmaz, öte yandan bu başkalık durumunun erkek tarafından tarihsel olarak dayatılışının ve kadının öz bilinçten yoksun oluşunun tarihi ve sosyal dayanaklarını açıklar. *İkinci Cinsiyet* entelektüel camiayı sadece Fransa’da değil, tüm dünya ölçeğinde etkilemiştir, eser özellikle İngilizce’ye 1953 yılında çevrildikten sonra Amerika kıtasında kadın sorununu ışığında “kadın oluşun tüm formları” üzerindeki felsefi tartışmalarda bir çığır açar niteliktedir.

Bu çalışmada Simone de Beauvoir’ın kadın/erkek diyalektiği, aşkınlık/içkinlik ve özgürlük/sorumluluk ikilemleri üzerinden varoluşçu felsefe temel alınarak okunacaktır. Burada amaç özellikle Beauvoir’ın *İkinci Cinsiyet* kitabında ele aldığı “kadın durumu”, kadının tarihsel ve kültürel olarak nasıl kavramsallaştırıldığı ve ataerkil toplumlarda nasıl ikincil bir duruma indirgendüğünü ele almaktır. Bu bağlamda erkek kadının varoluşunu özsel ve tüm varoluş mekanizmalarından bağımsız olarak kültürel düzlemde tanımlamıştır. Oysa varoluşçu felsefede varoluş özden önce gelir. Simone de Beauvoir kadınların erkek egemenliğini reddetmeyişlerinin nedenlerini birçok düşünürün bakış açısı (Hegel, Freud, Engels, Marx vs.) üzerinden tarihsel olarak okur ve kadın deneyiminin önemi üzerine vurgu yapar. Burada amaç kadın varoluşunun ve deneyiminin Simone de Beauvoir örneğinde *İkinci Cinsiyet* üzerinden ele alınarak özgürlük ve sorumluluk temelinde olanaklarını aramak ve bu olanakların günümüzdeki yansımalarının izini sürmektir.

Bu bağlamda *İkinci Cinsiyet* adlı eserde erkek zihniyetin nasıl ifşa edildiği ve erkeğin mutlak konumuna karşın başka olarak tanımlanan kadının varoluşçu felsefe bağlamında nasıl özgürlük ve öz bilinç düzeyinde kendi varoluşsal farkındalığını elde ederek kendini gerçekleştirebileceği Simone de Beauvoir örneği üzerinden ele alınarak sorgulanacaktır. Amaç Simone de Beauvoir’ın *İkinci Cinsiyet* adlı eserinden yola çıkarak aşağıdaki sorulara yanıt bulmaktır:

- İkinci Cinsiyet adlı eserinde Simone de Beauvoir kadın sorununu nasıl analiz eder?
- Tarihsel bağlamda Simone de Beauvoir kadının içkinlik durumunu hangi araçlarla ele alır?
- İçkinlik ve aşkınlık diyalektiği ile Simone de Beauvoir’ın kendini gerçekleştirmek için her türlü araca sahip erkek karşısında özsel olarak

kendini oluşturamayan kadının dramı tarihsel, sosyal ve kültürel düzlemde nasıl tanımlanır?

- İçkinliğe adeta hapsedilmiş kadının özgürlük ve sorumluluğuna dair öz bilinci Simone de Beauvoir'a göre nasıl gelişir?
- Simone de Beauvoir'a göre kadın kendi varoluşunu nasıl deneyimler?

Simone de Beauvoir- Entelektüel Mecrada Sıradışı Bir Kadın

En önemli eserim, hayatımdır.

(Simone de Beauvoir, *Cahiers de Jeunesse* (1926-1930))

Simone de Beauvoir (1902-1986) deneme yazıları, romanları ve felsefi eserleri ile varoluşçu hareketin içinde ayrıcalıklı bir yere sahip bir feminist ve aktivisttir. Daha öğrencilik yıllarında tanıdığı Jean Paul Sartre ile ilişkileri 1980 yılında Sartre'in ölümüne kadar devam eder ve ikili arasındaki varoluşçu etki karşılıklıdır. Düşünür, bu etkinin yanında G. W. F. Hegel, Husserl, Karl Marx, Friedrich Engels, Sigmund Freud, Claude Levi Strauss gibi filozofların etkisi ile entelektüel altyapısını oluşturur. "Hegel'in efendi/köle diyalektiğini alarak mutlak/başka karşıtlığını oluşturur. Husserl'in fenomenolojik metodunun etkisi ile betimleyici analiz metodunu kullanır. Marx ve Engels etkisiyle tarihsel ve diyalektik materyalizmi, Freud'dun etkisiyle ise bireyi bir beden olarak algılamayı öğrenir" (Scholz, 2000, s. 1). Nitekim "Beauvoir'ın ilk felsefi çalışmalarında Platon, Gottfried Leibniz, Immanuel Kant, Arthur Schopenhauer, Friedrich Nietzsche ve Henri-Louis Bergson'un etkileri görülür" (Fullbrook, 1998, s. 15-19).

20. Yüzyılın başlarında burjuva bir ailede doğan Simone'nun babası Georges ateist bir avukat, annesi Françoise ise katı bir Katolik'ti ve bu durum kendisinin de anılarında belirttiği gibi Simone de Beauvoir'ın erken yaşlardan itibaren anne ve babası arasındaki politik ve dinsel çatışmadan beslenerek radikal bir entelektüel olmasına etki eder. Annesi ve babasının düşüncü şekillerindeki bu karşıtlık Beauvoir'da ideoloji ve onun öznellik üzerindeki etkileri ve bu iki değer sisteminin birey kimliğinin ve dünya üzerindeki edimselliğin ve etkinliğin bireyin bir öteki ile kurduğu ilişkide nasıl belirleyici rol oynadığına dair bir farkındalık yaratmıştır. Eğitiminin ilk dönemlerinde tek cinsiyetin önemsendiği bir eğitim camiasıyla karşı karşıya kalmıştır. Bu eğitim aslında onu gelecekte anne ve kadın rolünü üstlenmesini kolaylaştıracak şekilde hazırlanmıştı. Oysaki bu durum onun kendi gerçekliğini fark etmesini sağlamış ve daha çok erken yaşlarda

kendisinde yazar olmaya ve kendisini entelektüel olarak var etmeye yönelik bir ilgi uyandırmıştır.

Matematik ve felsefe Baccalauréat'sının ardından Katolik Enstitüsünde matematik Sainte Marie Enstitüsünde filoloji eğitimi almış olan Simone de Beauvoir sonrasında Sorbonne'da felsefe eğitimi aldığı sırada 1929'da Ecole Normale Supérieure'de olan Sartre ile tanışmıştır. 1929'da felsefede Agrégation'u² başarı ile tamamlayan en genç öğrenci olur. Sartre aynı yıl girdiği bu sınavda birinci olurken, Beauvoir sınavda ikinci olmayı başarmıştır. Sorbonne'da felsefe grubundaki bir dizi entelektüel ile tanışır ve bu yıllarda Sartre'ın da dahil olduğu entelektüel çevrede Castor (Cesur) lakabını alır. Sorbonne'da felsefe eğitimi alan Simone de Beauvoir, daha sonra Marsilya, Rouen ve Paris'te felsefe hocası olarak çalışmış, 1943 yılında ilk romanı *Konuk Kız (L'invitée)* yayınlanınca bütünüyle kendisini yazarlığa adanmıştır. 1945 yıllarında Raymond Aron, Merleau-Ponty, Albert Oliver, Paulhan ve Sartre ile birlikte entelektüel camiyi son derece etkilemiş *Les Temps Modernes* isimli edebiyat dergisini kurmuş ve editörlük yapmaya başlamıştır. Genel olarak Beauvoir'ın çalışmalarında güç ve özgürlük sorunsalını analiz ettiği politik bir bilinçle karşılaşırız. Bu politik bilinç -politik entelektüel- kavramının savaş sonrası Fransa'da angaje yazar ve düşünür olgusuyla bağlantısı vardır. Angaje olmak 1940-50 yıllarında yazarların edebi, felsefi ve politik olarak eserlerinde savdukları düşünüş şekillerinin politik olarak dünyaya bakış açılarını belirlemiş olması demektir. Tidd'e göre bu bağlamda "Simone de Beauvoir angaje bir yazardır" (2004, s. 2).

1947'de ilk defa Amerika'ya seyahatini gerçekleştiren Simone de Beauvoir burada *Gün Gün Amerika (L'Amérique au jour le jour -1948)* isimli günlüğü yazar ve realist sosyalist yazar olan Nelson Algren (1901- 1981) ile dört yıl sürecek olan ilişkisi başlar. Amerika'ya olan seyahatleri kadınların ikinci cinsiyet olarak durumunu daha iyi anlamasını sağlamakla birlikte, 1949 yılında *İkinci Cinsiyet* eseri yayınlanır. 1954 yılında yayınlanan *Mandarinler (Les Mandarins)* ile Goncourt ödününe layık görülür. 1965 yılında Francis Jeanson ile (Beauvoir 1966) yaptığı bir röportajda kendisinin "bütünüyle feminist" olduğunu ifade eder (Jeanson, 1966, s. 251-298). Bu tarihten itibaren feminist hareket içinde yer alır ve *Questions Feministes'in* yönetici editörlüğünü ve daha sonra 1974 yılında Kadın Hakları Komisyonunun başkanlığını üstlenir. Son felsefi çalışması *Olgunluk Çağı (La Vieillesse)* Fransa'da 1970 yılında basılır. Sartre'ın ölümü ile *Veda Töreni (La Cérémonie des Adieux-1981)* adlı eseri kaleme alır ve 14 Nisan 1986'da yaşama veda eder (Tidd, 2004, s.1-11).

2 Agrégation Fransa'da öğretmenlerin orta öğretim ve yüksek öğretime kabulü için düzenlenen bir sınavdır.

***İkinci Cinsiyet* ve Erkek Egemen Zihniyetin İfşası**

Kadın doğulmaz, kadın olunur.
(Simone de Beauvoir, *İkinci Cinsiyet*)

Simone de Beauvoir'ın *İkinci Cinsiyet* adlı eseri yirminci yüzyılın feminist kuramlarının odak noktasını oluşturur. Beauvoir *İkinci Cinsiyet* adlı temel eserinde kadın durumunu, kadının tarihsel ve kültürel olarak nasıl kavramsallaştırıldığı ve ataerkil toplumlarda nasıl ikincil bir duruma indirgendiğini ele almıştır. *İkinci Cinsiyet* feminist kuram dahilinde kadının baskı altına alınışını anlatan yirminci yüzyılın en temel eseridir. Eser *Olgular ve Efsaneler* ve *Yaşanmış Deneyim* olmak üzere iki cilt şeklinde basılmıştır. *İkinci Cinsiyet*'in ilk cildi Yazgı, Tarih ve Mitler olmak üzere biyolojik, psikanalitik ve tarihsel diyalektik perspektiften kadına bakış açısını sunar. İkinci cilt ise yaşanmış kadın deneyimi ve kadının özgürleştirilmesi düşüncesi üzerine yoğunlaşır. Zeynep Direk'in Simone de Beauvoir'ın 2019 yılında yayımlanmış *İkinci Cinsiyet* çevirisinin önsözünde saptadığı gibi "bu eseri bir deneyim olarak okumak anlamlıdır. Simone de Beauvoir'ı feminist yapan bir deneyimdir bu. Ona, kadın olma deneyiminin anlamı üzerine düşünmenin ilhamını veren varoluşçu felsefedir" (Beauvoir, 2019, s. 11). Eserin adeta temelinde yatan Kadın doğulmaz, kadın olunur (Beauvoir, 2019, s. 13). düşüncesi kadın doğasının öncesizliğini anlatır. Kadın varoluşunu ve kendini gerçekleştirmek için daha çok yol almalıdır.

Fransa'da kadına seçme hakkının verilmesi 1944 yılında eserin yazımından dört yıl önce gerçekleşmiş ve kadınlar doğum kontrol, kürtaj olma hakkı (1974) ve bir işte eşinden izin almadan çalışabilme hakkını ancak 1965 yılında elde edebilmiştir. Fransız kadınları bu dönemde çoğunlukla annelik ve eş rollerini üstlenmekte, üretkenlik ve cinsellikleri üzerinde asgari seviyede kontrole sahip, ekonomik özgürlükten uzak ve emek piyasasında ayrımcılığa uğramaktaydılar. Simone de Beauvoir *İkinci Cinsiyet* adlı eserini böyle bir arenada kaleme almıştır, bu da onun entelektüel öngörü ve eylem bilincini bir kez daha ortaya koyar. Simone de Beauvoir'a göre kadın aslında mutlak öteki olarak erkek tarafından defalarca inşa edilmiş bir kültürel varlıktır. Bu saptama ile de Beauvoir varoluşçuluk felsefesinin "varoluş özden önce gelir" düşüncesini kadın cinsine uyarlar ve erkek egemen dünyada kadın cinsiyetinin baskılanması anlayışına ve cinsiyetli kimlik algısına meydan okur. Bu eserde Simone de Beauvoir'ın kadınlık durumunu ele alışı iki temel başlıkta özetlenebilir:

- Kadın mutlak ötekidir
- Kadınlık inşa edilmiştir. (Tidd, 2004, s. 51)

Düşünüre göre:

Cinsiyetler arası bölünme insanlık tarihinin bir uğraşı değil, gerçekte biyolojik bir veridir. Aralarındaki zıtlık, kökensel bir mitsein'in bağrında oluşmuş ve bu birlikteliği bozmamıştır, çift onu oluşturan yarımların birbirine çakılı olduğu temel bir birliktir, toplumun cinsiyetler bakımından ortadan yarılmaması hiçbir şekilde mümkün değildir. İşte kadının temel özelliği budur: Kadın, her iki teriminde birbirini gerektirdiği bir bütünün tam kalbindeki başka'dır. (Beauvoir, 2019, s. 29)

Bu bağlamda Beauvoir, kadın erkek arası fizyolojik, psikolojik ve biyolojik farkların farkındadır ve bu farklılıkları kabul eder, onun itirazı bu farklılıkların kadının baskılanması ve erkek egemen toplumda kadının ikinci sınıf olarak kalması ve kadın kimliğinin geleneksel bir statüye büründürülerek özgürlükten mahrum kalması ve kadınlığın annelik ve doğurganlıktan ibaret bir rutine hapsedilmesi noktasındadır. Ona göre evlilik ve annelik kadın kimliğine toplum tarafından yapay bir şekilde yasalar, gelenekler, kültür, inanç ve düşünce sistemleri tarafından dayatılmış rollerdir, bu şekliyle kadın eve, başkılığa, içkinliğe, edilgenliğe mahkûm edilmiştir.

Simone de Beauvoir, kadının biyolojik olan farklılığının üzerine inşa edilmiş baskıyı ve kadın bedeninin erkek bakış açısından sadece cinsiyetli bir beden olduğunu ve psikanalizin kadının başkılığını açıklamakta yetersiz olduğunu beden ve cinselliğin varoluşun somut ifadeleri olmasının ötesinde psikanalizin sadece açıklayamadığı olgular üzerinde anlaşma ve uzlaşma içinde olduğunu tanımlar. Nitekim ona göre "Freud bile penisin saygınlığını açıklayanın babanın egemenliği olduğunu kabul eder ve erkek üstünlüğünün kökenini bilmediğini iddia eder" (2019, s. 76).

Öte yandan yaşam, doğa ve kadının gizemleri karşısında kafasının henüz karmaşık olduğu zamanlarda bile erkek kendi iktidarından hiç vazgeçmemiştir. Kadının içinde barındırdığı tehlikeli büyüden korkup onu özsel olarak koyduğunda bile kadını ortaya koyan erkektir ve böylelikle onay verdiği bu yabancılaşmada kendini özsel olarak gerçekleştirir. Kadına nüfuz eden doğurganlık gücüne karşın erkek, verimli toprağın efendisi olduğu gibi kadının da efendisi olmayı sürdürür, tıpkı büyülmeli verimliliğini kendinde cisimleştirdiği Doğa gibi kadın da boyun eğmeye, sahip olunmaya, sömürülmeye

yazgılıdır. “Erkeklerin gözünde ulaştığı saygınlığı ona bahşeden erkeklerdir. Erkekler başka karşısında diz çökmekte, Ana Tanrıçaya tapınmaktadırlar. Ancak bu tanrıça ne kadar güçlü görünürse görünsün, erkek bilincinin yarattığı kavramlar aracılığıyla kavranmaktadır” (Beauvoir, 2019, s. 101).

Simone de Beauvoir kadının yerini sorgulayarak başladığı bu eserinde erkeğin “Mutlak”, kadının ise “Başka” olarak konumlandırıldığı tespitini yapar. Bu bağlamda erkek kendisini ve varoluşunu özsel olarak tanımlamıştır ve kendi özgürlüğüne açılan yolların farkındadır. Bu noktada varoluşçu felsefede “varoluş özden önce gelir”. Simone de Beauvoir kadınların erkek egemenliğini reddetmeyişlerinin nedenlerini ve kadın varoluşunun özgürlük ve sorumluluk temelinde olanaklarını arar. Bu bağlamda Simone de Beauvoir *İkinci Cinsiyet* adlı eserinde benimsediği etik anlayışın varoluşçu etik olduğunu ve temel amacın kadını varoluşsal olarak ortaya koymayan bu erkek egemen anlayışın altını oymak olduğunu şu cümlelerle anlatır:

Bir insan varlığı kadınlık durumunda kendini nasıl gerçekleştirebilir? Ona açık olan yollar hangileridir? Bu yollardan hangileri onu çıkmaza sokar? Bağımlılık içinde bağımsızlığa nasıl ulaşılabilir? Kadının özgürlüğünü kısıtlayan koşullar nelerdir ve onların ötesine geçebilir mi? Bunlar açıklığa kavuşturmak istediğimiz temel sorunlardır. (Beauvoir, 2019, s. 36)

Simone de Beauvoir kadının insan olduğunu söyler ve insanlık durumunu aşkınlık ve içkinlik durumları olarak ele alır. İçkinlik kadının doğa ve yaşamla ilişkili olduğu, sürekli tekrar eden doğurganlığını da içeren rutin bir var oluş şeklidir. Bu düzlemde herhangi bir üretimsel güç veya yaratıcı bir faaliyet yoktur. Bir de insana dair aşkınlık boyutu vardır. Bu boyutta insan eylemseldir ve yaşadığı dünyayı değiştirerek, dönüştürerek ve üreterek bu dünyada iz bırakır. Oysaki kadın içkinliğe mahkûm edilmiştir ve dünya üzerindeki her türlü varoluşsal edimden yoksun bırakılmıştır. Kadın eve kapatılmıştır ve bu içkinlik hali onun için adeta bir zindandır.

Buna dair Simone de Beauvoir şöyle bir saptamada bulunur:

Kadın varoluşunu olumlama kaygısı taşıyan her birey, bunu sonsuz bir kendini aşma gereksinimi olarak duyar. Oysa kadının durumu özel bir biçimde şöyle belirlenir: her insan varlığı gibi özerk bir özgürlük olan kadın, erkeklerin ona “Başka” olmayı dayattığı bir dünyada kendini bulur ve seçer;

onun aşkınlığı, özsel ve egemen olan başka bir aşkınlık tarafından sürekli aşılacağından bir nesne gibi donup kalması ve içkinliğe yazgılı olması beklenir. Kadının dramı, kendini her zaman özsel olarak ortaya koyan her öznenin bu temel isteğiyle, onu özsel olmayan olarak oluşturan bir durumun gerekleri arasındaki çatışmadır. (Beauvoir, 2019, s, 36)

Bu bağlamda eserin en dikkat çekici özelliği kadın sorunu üzerine Simone de Beauvoir'ın geliştirdiği yepyeni analitik çözümlerlerdir, özellikle de kadının "Başka" olarak tanımlanışıdır. Bu eserdeki merkezi tez kadınların ataerkin bir sistemde içkinliğe zorlanmış olmasıdır. Buradan hareketle "bir grubun veya öznenin özgürlüğünün, yani kadın özgürlüğünün inkârı söz konusudur. Başkalık durumu diyalektik olarak konumlanmış olup sadece kadın değil, erkeği de sadece cinsiyeti değil, insanlığı da yönetir" (Pilardi, 1995, s, 30).

Le Doeuf, "Simone de Beauvoir and Existence" adlı makalesinde Beauvoir'ın oluşturduğu kavramsal çerçevenin özetini sunar (1980, s. 279). Ona göre *İkinci Cinsiyet*'te ikili bir düşünüş şekli ve yapı söz konusudur. İçkinlik/aşkınlık, kendinde varlık/kendisi için varlık, özgün/özgün olmayan, sorumluluk/kötümserlik, özne/nesne ikilemleri vardır. Bu etik bir ontolojidir. Birey öznedir ve kendisini özne olarak kabul ederse özgürlüğün sorumluluğunu ve aşkınlığı üstlenir ve özgürleşir. Fakat öte yandan birey bu özgürlükten kaçmaya ve kendisini bir şey gibi inşa etmeye eğilim gösterebilir. Bu bağlamda varoluşun sorunluluğunu üstlenme kaygısından kaçabilir. Bu noktada kendisi için oluş kendinde oluşa indirgenir ve özgürlük bir olgusalığa dönüşür. Kısaca bu bir kötü yazgı yaratır. Bu sorunlu bir bilinçlilik halidir. Özne kendisini ancak kendisine karşı koyarak konumlayabilir. Oysa o kendisini esas unsur ötekini ise esas olmayan unsur olarak görmektedir.

Bu bağlamda Simone de Beauvoir'ın *İkinci Cinsiyet*'te temel tezi kadının başlangıçtan beri özsel olarak inşa edilmeyişi, baskılanmış olması ve kendi öz varoluşuna dair yabancılaştırılmış bir düşünsel duruşa hapsedilmiş olmasıdır. Simone de Beauvoir bu eserde ataerkin zihniyetin kadını düşürdüğü bu içkinlik durumunu, kadının baskılanışını, sosyal hayatta ikinci plana atılışını, anne ve eş rolüne indirgenişini, bütün özgürleşme ve kendini gerçekleştirme dinamiğinin dışına itilişini, ekonomik ve iktisadi anlamda özgürlükten mahrum bırakılışını, görmezden gelinişini ifşa eder ve hatta kadının tarihsel olarak "ana tanrıça" mitinden son derece uzak bir anlayışla ele alındığını, tarih sahnesinden düşünsel anlamda kovulduğunu iddia eder. Bu kovuluşu kadın özgürlüğünden feragat ederek, kendini gerçekleştirme noktasında hep yarım kalarak ve her an için bir bağımlılık düzleminde yaşamaya mahkûm bırakılarak deneyimlemiştir.

Simone de Beauvoir ve Kadının Durumu

Erkek öznedir, Mutlak olandır, Kadın Başkadır.
(Simone de Beauvoir, *İkinci Cinsiyet*)

Simone de Beauvoir ünlü *İkinci Cinsiyet* adlı eserinde “kadın doğulmaz, kadın olunur” diyerek kadın gerçeğinin ikincil cinsiyet olarak toplumsal düzlemde nasıl inşa edildiğini açıklamaya çalışır. Bunu yaparken düşünür sadece felsefeye başvurmaz, disiplinler arası bir yöntem kullanır.

Simone de Beauvoir arkadaşı Maurice Merleau Ponty'nin *Algının Fenomenolojisi (La Phénoménologie de la Perception-1945)* adlı eserinde yer alan “insan tarihsel bir fikirdir” cümlesinden son derece etkilenir (Ponty, 1945, s. 19). Bu fikirden hareketle kadının da tarihsel ve kültürel olarak oluşturulduğunu iddia edecektir. Eğer insan tarihsel bir fikirden ibaretse, kadın bu fikrin neresindedir? *İkinci Cinsiyet*'te bu durumu şöyle ifade eder:

Erkeklerin insanlık içindeki konumu üzerine bir kitap yazmak bir erkeğin aklına bile gelmezdi. Şayet kendimi tanımlamak istiyorsam, ilkin “Ben bir kadının” diye beyan etmem gerekir; bu hakikat başka bütün olumlamaların üzerine yükseleceği temeli oluşturur. Bir erkek hiçbir zaman, kendini belirli bir cinsiyete ait bir birey olarak ortaya koymakla başlamaz işe: Erkek olduğu kendiliğinden bellidir. ... çünkü erkek olmanın özel bir durum olmadığı varsayılır; bir erkek, erkek oluşuyla doğru yerededir, yanlış yerde duran kadındır... fiilen mutlak bir insan tipi vardır, o da erkektir. (Beauvoir, 2019, s. 25)

İşte Simone de Beauvoir *İkinci Cinsiyet* eserinin bütününde şu soruya yanıt aramıştır: Kadın olmak nasıl ikincil olmaktır ve kadın varoluşu, özgürlüğü, öznelliği felsefi ve tarihsel olarak nasıl bir problem durumu oluşturmaktadır?

Beauvoir cinsiyetler arası karşıtlığı incelediği tarihi, kültürel izlekler üzerinde erkeğin kendini özsel olarak olumlayıp, kadını salt başkalık olarak tanımlamasını sorunsallaştırır. Simone de Beauvoir kadının başkalık durumunu 1940 yıllarında Hegel'in *Tinin Görüngübilimi* eseri üzerinden okur. O sırada en yakın arkadaşı olan Sartre bir savaş tutsağıdır. Biz bunu de Beauvoir'ın hatıralarından ve Sartre ile olan mektuplaşmalarından öğreniriz. Sartre ise o yıllarda eseri *İmgelem (L'imaginaire-1940)* üzerine çalışmaktadır.

İlk olarak Hegel'i son derece soyut bulduğunu 1947 yılında kaleme aldığı *Belirsizliğin Etiği* (*Pour Une Morale de l'Ambiguité*) eserinde ifade eder. Sartre'ın *Bulantı* (*La Nausée*-1938) ve İmgelem adlı eserlerinde geliştirdiği kendi ve öteki kavramlarında Hegel'in felsefi görüşlerinin etkisi hissedilir ve aynı etki daha sonra Sartre'ın *Varlık ve Hiçlik* (*L'Être et le Néant*-1943) ve Beauvoir'ın *Belirsizliğin Etiği* adlı eserlerinde de göze çarpar. Hegel'in efendi/köle diyalektiğine göre her bilinç bir ötekini egemenliği altına almaya çalışır.

İkinci Cinsiyet'in giriş kısmında Simone de Beauvoir başkalık kategorilerinin bilinç kadar önemli olduğunu ve insan düşüncesinin başat unsurlarından birini oluşturduğunu ifade eder ve bu ötekilik, başkalık kategorilerinin cinsiyet ayrımından önce de var olduğunu iddia eder. Bu argümanın en önemli dayanağı kadınların toplumdaki tarihsel konumudur. Gerçekte kadınlar başka veya köle değildir, fakat tarihsel süreç dahilinde başka olarak temellendirilmişlerdir. Hegel'i takiben Simone de Beauvoir kadını başkalığı olumlanmayan özsel bilinç olarak tanımlarken erkeği egemen ve olumlanmış özsel bilinç olarak betimler.

Beauvoir'a göre köle/efendi, erkek/kadın ikilemleri bir çatışma durumu ve baskı unsurunun nüvelerini taşır. Erkek kadın olmaksızın da kendini düşünür, kadın erkek olmaksızın kendini düşünemez. Kadın erkeğin onun hakkında verdiği karardan ibarettir. Böylece kadın "cinsiyet" olarak adlandırılır; bununla kadının erkeğin gözünde her şeyden önce cinsiyetli bir varlık olarak görüldüğü kastedilmektedir. "Kadın erkek için cinsiyettir, dolayısıyla mutlak olarak da öyledir. Kadın kendini erkeğe göre belirler ve farklılaştırır, erkek kadına göre değil, kadın özsel olan karşısında özsel olmayandır. Erkek Özne'dir, Mutlak olandır, Kadın Başka'dır" (Beauvoir, 2019, s. 26).

Kadını "Başka" olarak imleyen erkektir ve bu erkek kadın tarafında derinlerde yatan suç ortaklıkları bulacaktır. "Böylece kadın kendi özne olarak talep etmez, çünkü bunun için gerekli somut araçlardan yoksundur, çünkü onu erkeğe bağlayan zorunlu bağı karşılığını ortaya koymaksızın bu bağı hisseder ve çünkü çoğu kez "Başka" rolünden hoşlanır" (Beauvoir, 2019, s. 30). Bu düşünce ile Simone de Beauvoir Hegel'deki köle efendi ilişkisinden yola çıkarak kadın/erkek arasındaki ezme/ezilme yapısını ifşa eder. Efendi ile köle arasındaki ilişki aynılık düzleminde birbirinden farklı oluşu simgeler. Buradaki farklılık aynı düzlemde var olan bir farklı oluştur. Oysaki kadın, erkek açısından mübadele edilen bir nesne konumundadır. Bu nesne oluş kadınlarda başkalıkla ilişkilendirilir. Erkekler kadınları sadece farklı olarak konumlandırmaz, onları radikal olarak başkalaştırırlar. Kadın erkeğin hizmetkârı olmanın ötesinde ataerkil dünyanın

değerleriyle yaşamaya mecbur bırakılmıştır, hatta onunla suç ortaklığı yapar. Simone de Beauvoir'a göre:

Hegel'i izleyerek, bilincin kendisinden başka bütün bilinçlere karşı temel bir düşmanlık bulunduğunu gösterirsek, bu görüngüler de aydınlığa kavuşur. Özne ancak zıtlık içinde kendini ortaya koyar. Kendini özsel olarak olumlama, başkayı ise özsel olmayan, yani nesne olarak oluşturma iddiasındadır. (2019, s. 27)

Bu temel saptamadan sonra Simone de Beauvoir, *İkinci Cinsiyet*'te Hegel'in içkinlik kavramını aşkınlık kavramına bir karşıtlık ilişkisi içinde ele alır. Burada aşkınlık şimdinin aşılması, biyolojik yazgıyı bertaraf etmek, geleceğe taşınmak gibi aktif varoluşsal formlarla ilişkilendirilirken, içkinlik tam tersine biyolojik yazgıya maruz bırakılmış, pasif bir varoluş statükosu ile ilişkilendirilir. İçkinlik, kadınların alanı olan özbilinci içerisinde barındırmayan, yadsınılmış, ayrıksılık alanı olarak ötekilerin dünyasını yansıtan bir ifadedir. "*İkinci Cinsiyet*'te kadınların mahkûm oldukları ve kendilerini kurtarmaları gereken durum "içkinlik" olarak aktarılmıştır" (Direk, 2015, s. 48). Simone de Beauvoir kadının özsel olarak kendini ortaya koyamama durumunu erkek aşkınlığına (transcendence) karşı kadındaki içkinlik (immanence) ile bağdaştırır. Bu içkinlik "Simone de Beauvoir'da bir kapatılma, suç ortaklığı, aktif olamama durumu, pasiflik, koyuluk gibi sıfatlarla özdeşleştirilmiştir" (Moi, 1998).

Beauvoir'a göre içkinliğe tabi olan kadın bir varlık olarak hiçbir zaman özgür olamamıştır, bunun yanında kadın tarihsel süreçte sürekli köle ruhlu, baskı altına alınmış, nesne konumuna indirgenmiş ve hep "Mutlak Başka" olarak konumlandırılmıştır. Buna karşın, aşkınlık erkeklikle özdeşleştirilerek özgür ve özne oluşu, eril hakimiyeti ve etkinliği belirler. Oysaki Beauvoir, varoluşsal olarak bu iki kavramın da bizde potansiyel olarak var olduğunu her iki durumunda gerçekleştirilebilir olduğu vurgusunu yapar. Bu noktada asıl yapılması gereken şey "kadınların içkinliğe mahkûm olmayı bırakarak, kendi varoluşlarını belirlemeye koyulmasıdır" (Uncu, 2019, s. 29).

Simone de Beauvoir Hegel'deki efendi/köle diyalektiğini kendi/öteki, mutlak/başka diyalektiği üzerinden okumuştur. Kadınlar Hegel'in efendi/köle diyalektiğinde olduğu gibi kölenin efendi tarafından tanınması adına mücadele etmezler, bu mücadele kadın/erkek söz konusu olduğunda daha çok erkekler arası bir mücadeleden ibarettir. Simone de Beauvoir burada aslında iki farklı "ötekilik" nosyonundan bahseder. Köle/efendi çatışmasında erkekler arası kendi/öteki diyalektik bir ilişki söz konusu iken ve kadın/

erkek arası kendi ve mutlak başka olan kadın erkek arasında diyalektik olmayan bir ilişki söz konusudur. Bu ilişki erkek ve kadının biyolojik ve psikolojik olarak birbiriyle bağımlı olmasından dolayı köle/efendi arası diyalektikten son derece farklıdır ve bu bağlamda iki cins arasında bir bağımlılık söz konusudur. Bu bağımlılık cinsel olarak farklılaşmış rollerin sonucudur ve kökenini dişil ve eril olanın biyolojik yapısında bulur. Kadın bu köle/efendi diyalektiğinde asla özne konumunda olmamakla birlikte, erkekler arası mübadele edilen bir nesne konumuna indirgenmiştir. Bu bağlamda erkek aşkınlığına karşın kadının içkinlik durumu derinlemesine çözümlenir. Kadını içkin kılan şey onun erkek özne tarafından radikal “başka” olarak algılanışındır. Kadın sadece cinsel karşıtlığı deneyimlemez, aynı zamanda bu karşıtlık durumunun yarattığı başkılık onun sürekli olarak baskılanmasına ve kapatılmasına, dünyada üretim dışı kalmasına neden olmuştur.

Simone de Beauvoir’a göre ataerkil düşünce sistemleri kadını da erkeği de bir eşitsizlik temelinde yeniden üretir ve tanımlar. Kadın ve erkek doğal ve biyolojik olarak onlara atfedilen bu görüngülerden ziyade tarihsel ve kültürel birer kurgudur. Kadınların ezilmişliği diğer kategorik sınıflandırılmış ezilenlerin durumundan son derece farklıdır, çünkü kadın bu ezilmişliğin öz bilincinden mahrumdur. Bunu aşma noktasında kadına düşen görev özgürleşme, bunun bireysel sorumluluğunu alma, yaratım ve üretim içinde olmaktır. Bu bağlamda kadın ve erkek kendi varoluşlarını yeniden sorgulamalı ve özgürlüğe giden yolda gerekli sorumluluğu üstlenmelidirler.

Simone de Beauvoir’da Varoluşçu Felsefe

Tamamen bana ait olan tek gerçek, benim yaptığımdır.
(Simone de Beauvoir, *Denemeler*)

Feminist kuramcılar özü itibarıyla erkek egemen olarak inşa edilmiş toplumsal düzeni bütünüyle çözümlenip kadınların bu düzen içinde değersizleştirilmelerinin sebeplerine dair bir genel bir kuram geliştirememekle birlikte “kadın hakları için alternatif çözüm yollarını Marksist, psikanalitik, varoluşçu, liberal kuramların etkisiyle sorgulamaya girişirler” (İmançer, 2002, s. 152). Simone de Beauvoir ise varoluşçu akım içinde kalarak kadın durumunu çözümlenmeye çalışmıştır.

Varoluşçuluğun tek bir tarifini yapmak mümkün değildir. Zira geçmişte olsun, çağımızda olsun ne kadar varoluşçu düşünür ve sanatkar varsa o kadar da varoluşçuluk vardır. Sözgelisi, Weil’e göre bir bunalım, Mounier’ye göre umutsuzluk, Hamalin’e göre

bunaltı, Gabriel Marcel'e göre özgürlük, Lucaks'a göre idealizm, Benda'ya göre irrasyonelizm (akıldışıçılık), Sartre'a göre varoluşçuluk "özgürlük, sorumluluk, yalnızlık karışımı bir felsefedir" (Sartre, 2003, s. 7). Varoluşçuluk esas olarak felsefe tarihinde özcülüğün, insanın içsel bir doğası ve özü olduğu fikrinin reddinden köken alır. Simone de Beauvoir, gerçekte, "bir yandan Sartre'ın varoluşçuluğunun radikal özgürlüğü ve bireyciliği diğer yandan da kadınların aşikâr toplumsal ve psikolojik bastırılmışlığı arasında aracılık etmektedir" (Bayoğlu, 2007, s. 32). Bunu yaparken Simone de Beauvoir, Sartre'ın varoluşçu özgürlük düşüncesinden etkilenmiştir. Bu etkiyi ve varoluşçu kabullenmeyi düşünür anılarında şu ifadelerle betimler:

Bu Varoluşçuluk sözü Sartre'ın ve benim tüm eserlerimize kene gibi yapıyordu. Yaz günlerinde Cerf Yayınevi'nin, yani Dominiklerin düzenlediği bir açığoturma sırasında Sartre, Gabriel Marcel'in kendi felsefesine yakıştırdığı bu iddiaya itiraz ediyordu; benim felsefem Varoluşçuluğun Felsefesidir, kabul; fakat Varoluşçuluğun ne olduğundan pek haberli değilim, diyordu. Ben de onun tedirginliğini paylaşıyordum. Yazdığım bütün kitapları bu sözcükten habersiz kaleme almıştım, herhangi bir felsefeden değil, doğrudan doğruya kendi yaşantımdan, kendi deneyimlerimden yararlanarak yazmıştım kitaplarımı. Buna rağmen Varoluşçu Etiketden kendimizi kurtaramadık, boş yere direnmiş olduk. Sonunda herkesin bizi paketlediği bu terimi biz de kabullenmek zorunda kaldık. (Beauvoir, 1997, s. 101)

Simone de Beauvoir ve Jean Paul Sartre'ın ilişkileri son derece karmaşıktı, öyle ki ikilinin birbirleri arasındaki tartışmalar ve fikri paylaşımların eserleri üzerindeki etkileri görmezden gelinemez. Her ikisi de Fransız sistemi dahilinde de eğitim almış olan entelektüellerin üzerinde o dönemde Husserl, Heidegger, Kant ve Hegel etkileri görülür. Her ikisi için de insanın varoluşu üzerine odaklanmış fenomenolojik anlayışta içsel bilincin kendi deneyimleri üzerinden dünyayı algılamasının etkisi vardır. Jean Paul Sartre kendi açısından bu soruyla *Egonun Aşkınlığı* (*La Transcendance de l'Ego*-1936) ve *Varlık ve Hiçlik* (*L'Être et le Néant*-1943) adlı eserlerinde ilgilenmiş ve "kendisi için varlık" ve "kendinde varlık" arası ilişkiyi açıklamak için fenomenolojiyi kullanmıştır. Bunu yaparken de ona göre bilinç dünyanın, şeylerin ve ötekilerin bilincidir. İnsanlar ise dünyasal varlıklardır ve dünyada deneyimleri, yani yapıp ettikleri ile konumlanırlar. Beauvoir bu fikirleri Sartre ile paylaşır ve kendisi de *İkinci Cinsiyet*'te temel olarak aldığı düşünce şeklinin varoluşçu etik olduğunu söyler.

Jean-Paul Sartre, dünyayı kendinde varlık (l'être en soi³) olarak tanımlarken bunu kendisi için varlık (l'être pour soi⁴)tan ayırarak tanımlar, kendisi için varlık kendini kendi olmayan şeyden ayırarak ifade eden bilinçtir. Sartre'a göre bilinç kendi kendisinin nedenidir. Oysa varlık kendi kendisinin bir nedeni olamaz. "Her bilinç, bir şeyin bilincidir" (1943, s. 9) diyen Sartre için, bilinç olmadan kendinde varlık mutlak bir saçmalaktır. Bilince ait bütün farkındalık biçimlerini bir şekilde bağlantılı bir dolayımına içerisinde bakışımıza sunan Sartre, bir şeyin bilincinde olduğumuz farkında ve bir şeyin bilincinde olmanın farkındalığının farkında olmayı süregelen bir akışa bırakmaktadır (Bozkurt, 2012, s. 32-36). Sartre "kendinde varlık" kavramı ile nesnel dünyasını temel almaktadır oysa ona göre en önemli unsur "kendisi için varlık" diğer bir deyişle insandır. Çünkü özgürlük sadece insana dair bir kavramdır. Çelebi'ye göre "insan dışında kalan her nesne için bir belirlenmişlik söz konusudur. Bundan yola çıkarak Sartre, tüm varoluşçu düşünürler gibi felsefenin odağına insanın somut ve bireysel varoluşunu ve özgürlük bilincini alır" (2014, s. 64).

"Kendisi için varlığın hiçliğinin ortaya çıktığı en özgül alanlardan biri de özgürlük ile belirlenir. Mutlak olarak boş ve saydam olduğu için hiçbir içeriğe sahip değildir. Kendinde varlıkta bir boşluk olarak beliren kendisi için varlık hem kendine hem de dış dünyaya açık olarak vardır" (Bozkurt, 2012, s. 41). Kendinde varlık fiziksel şeylerin dünyasını sabit ve statik yapısını ve sahip oldukları özü betimler, yani betimleyici bir işlevi vardır. Kendisi için varlık ile Sartre varoluş dünyasına gönderme yapar. İnsan, ona göre kendisi için bir varlıktır, yani özü yoktur. Sartre için bu iki varoluş şekli (kendinde varlık ve kendisi için varlık gibi işlevsel kavramlar) somut bireysel varlığa ve özgürlüğe doğru yol alan insanda "olgusalılık ve aşkınlık olarak belirir. Bu olgusalılık ve aşkınlık ile birey içinde bulunduğu kültürel durumu ve verili olanı aşarak bir yaratım içine girmeye mecbur kalır" (Cevizci, 2017, s. 783).

Varoluşçu felsefede insandaki "kendi için varlık" ve "özgürlük" bilinci sayesinde insan kendisi ile evren arası ilişkileri sorgular, bu sorgulamadan hareketle özgür bir irade ortaya koyarak, kendi seçimlerini yapar. İnsanın kendi varoluşundan kendi seçimlerinin sorumlu olduğunu öngören varoluşçu felsefe, "insanın umudunun ve onu yaşatacak biricik şeyin insanın seçtiği eylemleri ve edimleri olduğunu, kendi varoluşunun başkasının varoluşuyla, başkasının varlık durumunun ise kendi varoluşuyla bağlantılı olduğunun bilincine sahip olan birey özgürlüğünü de bu bağlamda belirler" (Gül, 2014, s. 30). Bu bağlamda insan dünyaya fırlatılmış bir varlık olarak bir varoluş özgürlüğüne sahiptir. Birey için önemli olan kendisine ait bir öz oluşturmaktır. Bu öz, Simone de Beauvoir'a

3 Kendinde varlık (Fransızca).

4 Fransızca Sartre tarafından geliştirilmiş bir kavram, kendi için varlık.

göre kadınlar için tarihsel süreç dahilinde erkekler tarafından belirlenmiş ve kadın kendisini erkeğe göre konumlandırmak zorunda bırakılmıştır. İşte tam da bu noktada *İkinci Cinsiyet*'te Simone de Beauvoir kadınlara kendi öz tarihlerini ve varoluşlarını anlatmak ve kadınlık nosyonu etrafında inşa edilmiş tüm mitleri inkâr etme olanağı sunar. Çünkü son derece farklı bir stili olan bu felsefi eser kadının ataerkil evrendeki konumunu betimler.

İkinci Cinsiyet'te, Simone de Beauvoir kendinde varlık özelliklerini kadınlıkla, kendi için varlık özelliklerini de erkekle özdeşleştiren bir tutum içindedir. Düşünürü göre, daha anaerkil ve hatta göçebe kavimlerde bile kadınlara verilen görevler, yani ev işleri ya da analığın verdiği yüklerle bağdaşan etkinlikler kadını kendinde varlık anlayışına, içkinliğe yinelenmeye hapseder; kadın türün devamı, doğurganlık, annelik, ev işleri vs. gibi sürekli yinelenen etkinliklerle uğraşır. Erkeğin durumuysa başkadır; "o içinde yaşadığı topluluğu işçi arılar gibi basit bir yaşam süreciyle değil, hayvanlığını aşan edimlerle beslemektedir" (Beauvoir, 1970, s. 78). Böylece kadın kendinde varlığının içkin rolüne mahkûm edilirken, erkek, kendisi için varlığın aşkın ayrıcalıklarının tadını çıkarmakta, tasarıları aracılığıyla doğaya ve kadına egemen olmaktadır. "Erkek bu aşmayla bir takım yeni değerler yaratmakta, bunlar da katkısız yinelenmenin değerini sifıra indirmektedir. Kendinde varlık rolündeki erkek kendi türüne hizmet ederken dünyanın yüzünü değiştirmekte, yeni araç ve gereçler yaratmakta, yeni şeyler türetmekte geleceği oluşturmaktadır" (Yayla, 2010, s. 24).

Sartre tarafından "kendisi için varlık" ve "kendinde varlık" arasında betimlenen bu mücadelede, "kadınlar 'kendinde varlık' rolünü üstlenirken, erkekler 'kendisi için varlık'ın bağımsız, aşkın konumunu yüklenirler" (Donovan, 2007, s. 233). Simone de Beauvoir'a göre kadınlar kendilerinin de en az erkekler kadar "kendileri için varlık" durumunda olduklarını ortaya koymalıdır. Bu noktada, kadınlar kendi kurtuluşlarını temel alarak tüm özcü varoluş şekillerini terk edip kendilerine atfedilen tüm toplumsal rolleri yeniden inşa etmelidirler. "Kadınların trajedisi, onlara atfedilen bu yazgıyı kabullenerek bu rolleri onların seçmemeleri ve onlara dayatılmasıdır" (Kalın, 2016, s. 238).

Kadın kendisine atfedilen bu yazgıyı aşmalı ve kültürel formların içinde yer edinecek özgürlük koşullarını yaratmalıdır. Simone de Beauvoir özellikle deneyime önem veren anlayışı ile, kadının deneyimlerini kendi öz bilinci ve kendi seçimleri ile eyleme koyabileceğinin altını çizer. Bu da ona göre kadını içkinliğe, eve, aynı rutin öze hapseden tarihsel ataerkil anlayışın terk edilip, eleştirilerek, kendi öz bilinci ve varoluş dinamiğinin temel unsurlarını kültürel boyutta ortaya koymakla, kendini gerçekleştirmekle olur.

Düşünre göre kadının özgürlük sorunu aşkın bir özne olarak var olma sorunudur. Kadının özgürlüğünün veya doyumunun, “yaratıcı planlarıyla kendi geleceğini kuran aşkın bir özne olarak var olmayı seçmekle başlayacağını ileri sürer” (Donovan, 2001, s. 237).

Simone de Beauvoir’a göre evlilik ve annelik kadın kimliğine toplum tarafından yapay bir şekilde yasalar, gelenekler, kültür, inanç ve düşünce sistemleri tarafından dayatılmış rollerdir, bu şekliyle kadın eve ve içkinliğe, edilgenliğe mahkûm edilmiştir.

Kadınlar sadece erkeklerin onlara gönüllü olarak bahsettiği hakları kazanmışlardır; hiçbir şeyi almamışlar, sadece onlara verilene sahip olmuşlardır. Zira karşı çıkarak kendilerini ortaya koyacak bir birlik oluşturmanın somut araçlarından yoksundurlar. Bu yoksunluk durumunu *İkinci Cinsiyet*’te Simone de Beauvoir şu şekilde betimler:

Kendilerine özgü bir geçmişleri , tarihleri, dinleri yoktur; ayrıca proleter gibi bir emek ve çıkar dayanışmasından yoksundurlar; hatta Amerikalı Siyahları, gettolarda yaşayan Yahudileri, Saint Denis ya da Renault fabrikaları işçilerini bir topluluk haline getiren türden bir mekânsal bir aradalık da yoktur aralarında konut, iş, ekonomik çıkar, toplumsal durum aracılığıyla, belirli erkeklere – baba ya da kocaya- başka kadınlara olduğundan daha sıkı bağlarla bağlanmış olarak , erkeklerin arasına dağılmışlardır. Burjuva kadınlar proleter kadınlarla değil burjuva erkeklerle, beyaz kadınlar da Siyah kadınlarla değil beyaz erkeklerle dayanışma içindedirler.... Kadın rüyasında bile erkekleri yok edemez. (2019, s. 28)

Kadın özgürlüğü, kadının kendisine dayatılan rollerin (annelik, eşlik, ev işleri, çocuk doğurmak, vs.) bilincine varması, kendi sorumluluğunu ele alarak öz bilincini kendi varoluşunu özgürleştirme noktasında kullanması ile mümkündür. *İkinci Cinsiyet*’te Simone de Beauvoir herhangi bir cinsiyetçi ve özcü belirlemeden uzakta, daha çok toplumda cinsiyet rollerinin arkasındaki güç ve iktidar ilişkilerini çözümler. Bu çözümlerde kadının ikinci plana itilmişliğinin ve kadın özgürlüğünün önündeki engellerin tarihsel, felsefi ve antropolojik bir okumasını yapar. O bu bağlamda erkek egemen düşünüş ile oluşturulmuş tarihsel mutlaklığı da reddederek ataerkil zihniyetin kadını köleleştiren yapısını hem kendi deneyimlerinden yola çıkarak hem de temel felsefi metinleri ve düşünürleri okuyarak ifşa etmekle kalmaz, kadını özgürleştirecek sorumluluk bilincinin, seçme iradesinin ve eylemliliğinin yine kadın oluşun öz bilincinde deneyimlenebilmesinin yollarını arar.

Sonuç

Simone de Beauvoir'ın "Kadın doğulmaz, kadın olunur." sözü ile cinsiyetin kendinde bir anlamı olmadığını; toplumsal olarak belli düşünüş şekilleri tarafından özellikle ataerkil zihniyetin bir uzantısı olarak inşa edildiğini ifşa etmesi kadınlık durumunu bir cinsiyet durumu olarak değil, bir toplumsal cinsiyet durumu olarak ifade etmeye olanak sağlamıştır. Simone de Beauvoir temelinde cinsiyetler arası eşitliğin kadın özgürlüğünün esası olduğu bir anlayışa sahip olmakla birlikte, onun talebi eşitlik içinde farklılıkları yaşamaktı.

Simone de Beauvoir, *İkinci Cinsiyet* adlı eserinde ele aldığı "aşkınlık temel alınarak cinsiyetler arası bir farklılık düşünürü olarak okunabilir. Bu farklılık ise eşitlik ve özgürlük talep eden bir farklılıktır. Bu özcü bir cinsiyet farklılığı değil, kadın oluşun çeşitli var olma halleridir" (Direk, 2009, s. 12). Bu var olma halleri, kadının kendi varoluşunu deneyimlemesi, bu deneyim çerçevesinde kendi özgürlüğünü talep etmesi ve kendini gerçekleştirecek özgür eylemleri ile mümkündür.

Simone de Beauvoir'a göre her insan belli seviyede bir varoluşsal özgürlüğe sahiptir ve bu bağlamda insanlar dünyayı yaşanabilir biz zemine oturtmakla sorumludurlar. Onun varoluşçu perspektifinde özgürlük bir zorunluluk temelinde ele alınır. İnsan özgürlüğü elde etmeye mahkumdur. Her insan ancak özgür eylemleri ile dünyaya bir anlam katabilir. Özgürlük ancak bu eylemlerin sorumluluğunu insan olarak varoluşsal bir şekilde özümsemişimizde ve bu sorumluluğun gereğini yerine getirdiğimizde mümkün hale gelir. Kadının üzerindeki baskı ve hegemonya tarih içerisinde Simone de Beauvoir'a göre bu şekilde sürdürülmüştür.

Erkek ahlaki özgürlüğünü mutlak öteki haline getirdiği kadın üzerinden elde etmiştir; fakat kadın, özneleşme sürecine dâhil olamamış, içinde yaşadığı bu toplumun kendisini nesne olarak konumlandırışını kabul etmekle durumun ortağı olmuştur. Aydın'a göre:

Erkeğin kendisinin ve ötekinin belirsizliğini reddedip mutlak aşkınlık olduğunu düşünmesi, kadını ezmesinin en birincil sebebidir. Ontolojik özgürlük, bir diğer anlamda ahlaki özgürlük kazanma ihtimali, kadında her zaman kalır; fakat ontolojik özgürlük ahlaki özgürlüğe dönüştürülemezse varlığı anlamsızdır. (2017, s. 101)

Kadın bu özgürlüğe iktisadi, sosyal, kültürel tüm yaşam formlarını içine alacak şekilde mecburdur. Bu onun kendine özsaygısını kazanması, toplum içinde bir yer edinme uğraşı açısından da son derece elzemedir. Kadın ancak özgürlüğüne açılacak kapıları zorlayarak ve erkek zihniyetin tüm uğraklarında kendi için bir yaşam ve eylem alanı açarak varoluşunu anlamlı kılabilir. Bu anlam erkeği de özgürleştirecek nüveleri özünde barındırır. Çünkü özgürlük ancak ötekinin özgürlük talebinden ve bu talebe verilecek cevabın sorumluluğunu eylemsel ve davranışsal boyutta üstlenmekten geçer.

Simone de Beauvoir'a göre erkek kadın eşitliği ancak kadın insanlığı ve erkek insanlığının varoluşsal olarak kendilerini özerk bir şekilde gerçekleştirmeleriyle erkek kadın arası varoluşsal bir çatışma olmaksızın mümkündür, oysa kadın tarihsel ve toplumsal perspektifte asırlardır erkek hegemonyasına tabidir. Erkeğin kendisini mutlak olarak kodladığı bu düzlemde kadın kendi öz varoluşuna yabancılaştırılmış bu nedenle bağımlı ve içkin bir konuma terk edilmiştir. Erkek asırlardır bu güç ilişkilerinin oluşturduğu hegemonya yapısında ayrıcalıklı bir konumdadır ve kendi varoluşu ile bir çatışma halinden son derece uzaktır. Kadın tarihte ana tanrıça olduğu dönemlerde bile asla bir ayrıcalık rolüne bürünmemiş, varoluşu ile sürekli bir çatışma halinde olarak bir nesne konumuna indirgenmiştir.

Kadın hep bu egemenliğin feragat eden nesnesi pozisyonunda kendi yazgısıyla başa kalmıştır. Simone de Beauvoir artık kadının yazgısını kendisinin tayin etmesi gerektiğine bunun için üretime katılması, erkeğe özgü kabul edilen tüm toplumsal işgücü dinamiği içine dahil olması, erkek egemen zihniyete dair değer dünyasının yıkılması eşitlik temelinde kadının kendi payına düşen hakkı olarak bağımsız ve yetkin bir birey olarak kendini gerçekleştirebilmesi gerektiği inancındadır.

Simone de Beauvoir kadın varoluşunu sadece ontolojik boyutuyla teorik düzlemde ele almaz, o bu kadınlara biçilmiş bu yazgıdan kadının kurtuluşu için gerekli pratikleri de betimler. Zaten Simone de Beauvoir'ın etik anlayışında teori ve pratik birbiriyle içiçe geçmiş vaziyettedir. Özgürlük artık kadın için vazgeçilmez olandır. Kadın erkek zihniyetine ait tüm baskıcı yaşam formlarına meydan okumalı, tarihsel, sosyal ve kültürel arenada gerek entelektüel düzeyde gerekse iktisadi ve politik zeminde kendisine bir yaşam alanı yaratmalıdır. Bu da kadının üretim süreçlerine dahil olması ve kendi yaratım potansiyelinin farkına vararak, yine öz bilincini geliştirme noktasında kendi varoluşuna yatırım yaparak, sadece bir anne veya eş olarak değil, aynı zamanda bütünüyle kadın ve insan olarak toplumsal yaşama eklemlenmesiyle mümkündür. Kadın kendi öz bilincinin cinsel,

ekonomik, politik, sosyal, kültürel düzlemde farkındalığına ulaşmalı ve bu farkındalık ile eylemlerini belirlemeli ve kendi yazgısını kendi öz gücü ile tayin etmelidir.

Kadın kendisini erkek egemen zihniyete hapseden yazgıyı terk etmeli ve onu aşmalıdır. Bunun için kendisini oluşturacak ve dönüştürecek mekanizmaları harekete geçirmeli, asla verili olanla yetinmeyip kendi varoluşunu ve bağımsızlığını özgürlük ve sorumluluk temelinde talep etmelidir. Kadın kendisine atfedilen doğurganlık, annelik ve eşlik gibi onu rutinde bir döngü içine sokan rolleri esas almaktan vazgeçip, dünyasal anlamda kendi varoluşuna açılan ve dünyada yaşamsal etkinliğini arttıran tasarımlara doğru bir eylemlilik içine girmelidir. Bu eylemlilik hali onun entelektüel kapasitesini arttıracak, yaşamda bulunduğu konumu dönüştürecek ve tarihin ve ataerkil zihniyetin ona biçtiği kadınlık misyonunu kesintiye uğratacaktır.

Kadınlık ona biçilen bu misyonu reddetmekle insan oluşa evirilecek, bu dönüşüm erkeği de kendi misyonu üzerinde düşünmeye sevk edecektir. Nitekim Simone de Beauvoir'ın eseri cinsiyet rollerinin yeniden düşünülmesine olanak sağlamış ve daha sonra toplumsal cinsiyet kavramının doğuşuna tıpkı kadının ontolojik etik temelinde yeniden kavramsallaştırılmasına olanak sağladığı gibi uygun bir zemin hazırlamıştır. Kadını kendisine yabancılaştıran unsurlar ve dinamikler deşifre ve ifşa edilmiş, onu özgürlüğe taşıyan adımlar hem kadınlar hem de erkekler tarafından destek bulmuştur. Bu noktada *İkinci Cinsiyet* bir milattır.

Öncesiz sonrasız erkeklik miti tıpkı ebedi kadınlık miti gibi derinden sarsılmış, bunun yerine *İkinci Cinsiyet* özgürlük ve bağımsızlık temelinde yeni bir anlayışın öncülüğünü üstlenmiş ve öncesinde kadını daha sonra ezilenleri tutsak eden tüm kültürel, sosyal, psikanalitik kodların iktidar ilişkileri bağlamında tekrardan okunarak yeni bir değer dünyasının şekillenmesi noktasında önemli adımlar atılmasını sağlamıştır. Bu bağlamda Simone de Beauvoir adı dünya çapında kadının özgürlük talepleri ile eşdeğer görülmektedir.

Hakem Değerlendirmesi: Dış bağımsız.

Çıkar Çatışması: Yazar çıkar çatışması bildirmemiştir.

Finansal Destek: Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

Peer-review: Externally peer-reviewed.

Conflict of Interest: The author has no conflict of interest to declare.

Grant Support: The author declared that this study has received no financial support.

Kaynakça

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Voyageur écrivain, voyageur romanesque: Un phénomène de littérature de voyage

Traveler Writer, Romanesque Traveler: A Travel Literature Phenomenon

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Submitted: 04.07.2020

Revision Requested: 31.08.2020

Last Revision Received: 07.09.2020

Accepted: 29.09.2020

Citation: Imamoglu, A. (2020). Voyageur écrivain, voyageur romanesque: Un phénomène de littérature de voyage. *Litera*, 30(2), 489-503.
<https://doi.org/10.26650/LITERA2020-0096>

RÉSUMÉ

L'adjectif "romanesque" qui vient du mot "roman" et qui signifie, dans un sens élargi, quelque chose sortant de l'ordinaire, ou quelque chose relevant du rêve et de l'imaginaire peut être pris comme un terme principal pour comprendre la situation du voyageur écrivain qui quitte son chez-soi dans l'intention de découvrir ce qui se situe au-delà des limites de sa sphère habituelle. Le récit de voyage offre, en ce sens, une perspective considérable relativement à la perception de la réalité quand il s'agit d'acquiescer une expérience dans un espace inconnu avec des conditions imprévisibles. Dans un tel genre de récit, l'espace et la personnalité font l'objet d'une relation exceptionnelle et éventuelle qui se développe sous une condition d'étrangeté étant liée aux circonstances de l'ailleurs d'une part, et à l'état individuellement changeant du voyageur d'autre part. Ainsi, un habitant ordinaire devient, d'abord, voyageur après avoir quitté son chez-soi, puis, devient voyageur écrivain en conséquence de son acte de rapporter son expérience physique, et finalement, voyageur romanesque, lorsque cette expérience de voyage se traduit en des mots qui font apparaître un nouveau monde dans lequel le voyageur écrivain prend le rôle d'un observateur attentif qui voit dans les choses ce qui n'est pas auparavant vu, ce qui est caché, ce qui porte les traits de l'imaginaire et du sensationnel. En se référant aux ouvrages littéraires comportant le thème de voyage, réalisés au cours des deux derniers siècles, le but sera ici de mettre en évidence, en tant que phénomène de littérature de voyage, la possibilité d'une association conceptuelle et d'une relation conséquente par rapport aux termes "voyageur écrivain" et "voyageur romanesque".

Mots-clés: Littérature de voyage, littérature comparée, littérature du vingtième siècle, littérature du vingt-et-unième siècle, poétique de l'espace

ABSTRACT

The French adjective "romanesque", which derives from the French word for "novel" and which means, in a broader sense, something out of the ordinary or something that derives from dream and imagination can be taken as a principal term to understand the situation of the traveler writer who leaves her/his home to discover beyond the limits of her/his habitual sphere. Travel writing offers, at that point, a notable prospect regarding the reception of the reality when it comes to have an experience in an unknown place with unpredictable conditions. In this sort of



writing, the space and the personality take part in an eventual and exclusive relation under the condition of strangeness related to the circumstances of elsewhere and to the changing individual state of the traveler. Thus, an ordinary habitant becomes, first, traveler when s/he leaves the home, then, becomes traveler writer when s/he reports her/his experience, finally, "romanesque traveler" when her/his psychical travel experience gives a wordily result through creating a new world in which the traveler writer takes the role of attentive observer who tends to see in things the unseen, the hidden, the imaginative and the sensational. By referring to the literary works, with the theme "travel", that have been realized throughout the twentieth and the twenty-first centuries, this paper aims to show a possible conceptual association and a consecutive relation that occur between the titles "traveler writer" and "romanesque traveler" as a phenomenon of travel literature.

Keywords: Travel literature, comparative literature, the twentieth century literature, the twenty-first century literature, poetics of space

EXTENDED ABSTRACT

The act of traveling, which, in the context of this work, can be defined as an act of roaming or wandering as well, indicates a process which, from the beginning, is defined by a sort of state of imprecision. After the words of traveler writers, a decision to leave the home, that space offering established norms and limits, seems to involve a shortage of precision in terms of destination, the name which designates the place to arrive by providing, at the same time, a semblance of limited situation. Following that decision with no definitive arrival point, the traveler writer becomes part of a different spatial condition in which her or his senses pass into a new phase. In the first chapter entitled "Going elsewhere: an aleatory decision", this uncertain origin of the decision to go elsewhere will be correlated to a *romanesque* quality as it makes the travel an unpredictable, emotional and temporary event. After that, in the second chapter called "Romanesque manner of being in space", a consideration will be delivered about the behavior of the traveler writer in relation with its exceptional changing because of the new manifestation of elements of the world. That being so, elsewhere will be taken according to its provocative side that generates a kind of metamorphosis which takes place under the unfamiliar circumstances. Correspondingly, it will be shown that the traveler writer represents an unpremeditated and extraneous presence as s/he has the impression to move, during her or his stay in elsewhere, without a solid apprehension of orientation. Given the term *romanesque* manner of being in space is used here, especially, as a term to denote, by referring to a language that is designed to translate the eccentricity of the moments that have inevitably marked an erratic presence of a perceiver subject, the relatively isolated being of the traveler writer before an unwonted and stimulating authenticity of space. Therefore, as a literary product, travel writing is ascribed to contain fragments that reveal those particular moments lived by the traveler

writer in an unusual way and it consequently becomes the final and the most concrete prove of such a metamorphosis that describes a different state of being in space, an alterity that underscores the value of a “sincere experience” which gives way to a “confrontation of the real and the imaginary”. Through this process of transmission and transformation of the experience into words and wordily descriptions, the traveler writer becomes a *romanesque* traveler as s/he reports to the lecturer the wondering character of her or his individually realized act and travel writing becomes the extraordinary history of this Other who appears to discover the dissimilar and diverse reality of elsewhere. Altogether, through the words of traveler writers representing the two last centuries and different countries and languages, be they French (Canada, France, Swiss and Togo) and Turkish, the act of traveling, in this work, will be reinterpreted after what is suggested in travel writing that presents to the reader an unorthodox figure who is attracted by strangeness, with her or his loose motivation to move further, and who finds herself or himself in a position to see what stands outside the well-regulated path of habitual life. According to what is depicted and formulated about that distinctive state of being in space, which is defined, from the beginning, by imprecise traits and evolved, afterwards, through an unforeseeable set of events, in this paper, the main argument will be that the title “romanesque traveler” takes shape of a term to be the most convenient appellation to make understandable the change of traveler writer that takes place in relation with a surprisingly transformed spatial reality.

Introduction

Il est possible, en des termes les plus simples, de définir "voyageur écrivain" comme une personne qui voyage, qui prend des notes lors de son voyage tout en acquérant des souvenirs, et qui transforme ces notes/souvenirs en une œuvre littéraire afin de transmettre son expérience personnelle, à travers les mots, au lecteur qui n'a pas été avec lui lors de cette expérience mais qui obtient la chance de resuivre, d'après une transformation du voyage en mots de récit, l'itinéraire réalisé de l'écrivain. Lorsque le voyage se transforme en mots et devient ainsi une œuvre écrite, un monde écrit attendant, de la part du lecteur, d'être découvert, le voyageur devient alors écrivain. Autrement dit, le récit de voyage affirme les titres "voyageur" et "écrivain" de celui qui relate sa propre expérience de voyage d'après ses propres mots.

Le voyageur écrivain est celui qui peut être capable de rendre l'acte de voyage littéraire et romanesque. Il peut le rendre romanesque parce que le voyage individuel de l'écrivain obtient, dans son ouvrage, un aspect non seulement et simplement visible mais aussi des aspects psychique, corporel, révélateur, imaginaire, extraordinaire, etc. Ces aspects deviennent, bien entendu, manifestes grâce à l'expression de l'écrivain qui offre au lecteur une version romanesque de son voyage réalisé.

Outre son sens lié strictement et formellement au genre de roman, le mot "romanesque" est défini dans les dictionnaires comme le suivant: "qui évoque le roman par ses aventures extraordinaires, ses péripéties nombreuses, ses rebondissements imprévus, sa destinée exceptionnelle". Une deuxième acception s'appuie sur l'aspect encore plus général du terme: "ce qui sort de l'ordinaire", ou encore "qui relève du rêve". En tenant compte de ces deux dernières définitions proposées pour le mot "romanesque", puisque ce sont ces deux explications lexicales qui nous intéressent au juste, cet article vise à démontrer le caractère romanesque des récits de voyage relativement aux particularités discursives et rhétoriques que l'on trouve dans ces sortes d'écritures littéraires qui ne sont pas classifiées en tant que romans, qui portent pourtant des traits romanesques.

Pour traiter le sujet de ce travail, ont été choisis des récits de voyage et des récits traitant le thème de voyage, écrits au cours des vingtième et vingt-et-unième siècles, afin de présenter d'une perspective moderne et contemporaine un profil de voyageur écrivain qui pourrait être plus pertinent par rapport au temps actuel où le voyage est

perçu, au-delà d'être une mission ou une aventure, comme une expérience révélatrice en ce qui concerne la personnalité corporelle, psychique et conceptuelle de l'individu humain à titre de voyageur. Dans le choix de ces récits, on propose également une diversité temporelle et culturelle, représentant les littératures française, canadiennes, togolaise, suisse et turque, dans l'intention de représenter un plus grand nombre de différences et d'individualités.

Dans cet article, le voyage de l'écrivain sera envisagé par rapport à son caractère qui sort de l'ordinaire, de l'habituel et du prévu. Ainsi, dans le premier chapitre intitulé "Partir ailleurs: une décision aléatoire", l'accent sera mis sur la motivation de départ du voyageur écrivain qui témoigne d'un état d'imprécision. Ensuite, dans le deuxième et dernier chapitre nommé "Une manière romanesque d'être dans l'espace", la notion romanesque sera considérée par rapport à la conception spatiale du voyageur écrivain qui exprime ce qu'il a vécu pendant le moment où il se trouvait dans l'autre lieu. Ensemble, sous sa forme littéraire, le voyage sera examiné à partir de différents stades par lesquels l'expérience de déplacement du voyageur écrivain acquiert un aspect romanesque.

Partir ailleurs: une décision aléatoire

Quand il s'agit de voyager, celui qui voyage peut avoir des noms divers destinés à définir la nature de son acte de déplacement. Or, cet acte peut varier selon l'itinéraire, le but, le comportement, le point de vue et la vision du voyageur. Ce dernier est ainsi appelé "vagabond" et son acte comme "vagabondage", ou encore "errance" ou "déambulation", un ensemble terminologique pour insister sur le côté incertain et spontané des décisions prises par l'écrivain voyageant dans l'ailleurs sans but vraiment précis. "Sait-on jamais le véritable motif d'un départ pour un grand voyage?", se pose-t-il la question, à ce sujet, le voyageur écrivain togolais, Tété-Michel Kpomassie qui assume que "tant de causes, de mobiles ou d'impulsions s'enchevêtrent pour donner lieu à un semblant de raison" (1981, p. 306).

Fournir une explication à la décision du voyageur qui quitte son chez-soi pour partir ailleurs n'est sans doute pas une entreprise simple à effectuer. Car cette décision révèle, dès le début, un état imprécis. Le moment de montrer la volonté pour réaliser une telle action de déplacement, décider l'itinéraire, déterminer un schéma de temps désignent, tous, les différents stades où la condition indéterminée du voyageur écrivain devient

d'autant plus sensible que ce dernier devient ouvert à des circonstances aléatoires par lesquelles son acte de voyage prend une forme dépourvue de lignes bien définies. Ainsi, l'endroit que l'on peut appeler "destination", désignant sans doute un lieu avec des limites plus ou moins précises pourvue que le voyage de l'écrivain doit avoir lieu dans les limites du monde (en l'occurrence) qui comprend des territoires formés à partir des frontières à caractère déterminé, devient équivalent d'un semblant de point d'arrivée en raison du fait que ce pseudo-point d'arrivée, si l'on peut le nommer ainsi, ne possède guère, selon les mots du voyageur écrivain, ce que doit être qualifié comme un point d'arrivée, un endroit où le voyageur peut ressentir un sentiment d'achèvement définitif.

La précision, qui peut être associé à l'adjectif "ordinaire" en raison de son lien suggestif avec le mot "ordre", n'a pas de véritable correspondance dans la terminologie personnelle du voyageur écrivain qui se déplace d'une manière aléatoire. Même si les limites, les territoires et le monde correspondent à des espaces qui indiquent relativement une précision et qui ont d'ailleurs besoin des précisions, l'espace dans lequel se déroule le déplacement du voyageur écrivain semble être dépourvu d'un sens bien déterminé de la précision malgré les limites qui le détermine dans un cadre géopolitique. Puisqu'elle donne au voyage un caractère imprévisible, cette condition d'imprécision peut se traduire en tant que romanesque. Or, quand Sylvain Tesson affirme que le chemin du voyageur est "pavé d'imprévu" (2017, p. 54), et lorsque, plus tôt, un autre voyageur écrivain, Nicolas Bouvier dit que "la vérité, c'est qu'on ne sait comment nommer ce qui vous pousse"; "quelque chose en vous grandit et détache les amarres, jusqu'au jour où, pas trop sûr de soi, on s'en va pour de bon" (2001, p. 12), on se procure au juste de matériel romanesque qui indique clairement un processus d'action qui sort de l'ordinaire, qui manque de précision. C'est la raison pour laquelle, semblable au cas du point d'arrivée, l'action initiale du voyage, qui définit donc le départ, comporte, elle aussi, des traits pas très nets. Ici, il s'avère que le voyageur a mal à formuler une explication satisfaisante, que ce soit pour le lecteur ou pour soi-même, au contraire, il accentue l'aspect confus de son action. Encore, de plus de ces voyageurs contemporains qui évoquent de façon suffisamment compréhensible l'aspect individuellement incertain du voyage, le voyageur écrivain turc Enis Batur, pour aborder ce même sujet, mais cette fois à partir d'une formulation poétique, s'exprime en ces termes: "derrière moi s'étend la route que j'ai faite, devant moi se montre un nuage de poussière" (2011, p. 154). Toutes ces affirmations rendent difficiles, par conséquent, à saisir les traits d'une probable description du début du voyage.

Le chemin du voyageur écrivain s'étend devant lui comme une métaphore de l'inconnu et de l'extraordinaire. La dualité conceptuelle de l'espace, soient "espace découvert" contre "espace à découvrir", indiquée ci-dessus par le terme "nuage de poussière" de Batur s'inscrit, à cet égard, dans une conception de l'espace d'après laquelle la notion d'ailleurs prend nécessairement un sens distinct mais aussi un sens romanesque en comparaison avec la notion de chez-soi qui signifie, elle, un espace de caractère établi. Ainsi, pour découvrir l'ailleurs, c'est-à-dire le non-chez-soi, le voyageur parcourt alors ce chemin qui le mène vers ce qui s'oppose à l'ordinaire, vers ce qui se trouve en dehors des limites du familier que représente le chez-soi. Ce chemin, qui offre au voyageur une autre réalité de l'espace, une réalité extraordinaire, se figure en quelque sorte comme l'image d'un autre monde dans lequel les normes établies, le comportement ordinaire, la vision traditionnelle n'ont pas de valeur habituelle, ils n'y trouvent pas de véritables correspondances. Dans un tel contexte, quand une Gabrielle Roy énonce que longtemps elle a voyagé "sans boussole" et en prononçant ensuite la question que « pour la traversée de la vie, que vaut une boussole? » (2012, p. 300), c'est forcément la question de l'intérêt de la certitude des mesures qui s'impose une fois de plus par rapport à la conception de l'espace. De là, il paraît que l'expérience spatiale de l'ailleurs procure la possibilité exceptionnelle de vivre dans l'espace sans boussole, sans rester contraint à suivre l'itinéraire très précis de la vie ordinaire.

L'ensemble des termes cités jusqu'ici fait partie d'un contexte qui n'est pas compatible avec un langage que l'on peut définir comme formel, ordinaire ou strictement réaliste. Il s'agit en ce cas d'un langage qui est plus proche à un état indécis, ouvert aux changements abrupts ou surprenants. L'état de voyage s'écarte ainsi de la réalité de la vie quotidienne qui a lieu dans le chez-soi du voyageur écrivain. Or, dans la réalité du chez-soi, l'espace désigne le prévu et le stable, il se réfère à un ensemble de circonstances qui déterminent une sphère dont les limites répondent aux attentes de celui qui l'habite. Afin de se trouver en dehors de sa sphère habituelle, le voyageur écrivain, en tant qu'habitant, prend donc la décision de partir ailleurs et cette décision aléatoire définit le déroulement de son déplacement qui, sans suivre une direction catégorique, est marqué de moments imprévisibles. En raison des circonstances qui se manifestent d'une manière indéterminable, il convient de dire qu'en voyage c'est une autre manière d'être dans l'espace qui a lieu, et cette autre manière peut être décrite sous l'adjectif "romanesque", si bien que le voyageur écrivain parle, dans son récit de voyage, d'une sorte de présence qui est dissemblable à sa propre présence ordinaire.

Une manière romanesque d'être dans l'espace

Le voyageur écrivain perçoit ce qu'il entoure d'un regard qui n'est pas le même quand il se trouve chez lui. C'est un "regard neuf" sur le monde, c'est une différente perspective de concevoir l'espace. Dans l'ailleurs, les sens du voyageur sont plus que jamais ouverts à ce qui se manifeste dans l'espace. Or, lorsque les éléments de l'espace peuvent passer inaperçus dans la condition du chez-soi, dans la spatialité exceptionnelle de l'autre lieu, ce qui constitue l'espace peut provoquer fortement la perception du voyageur en tant sujet étranger étant capable de sentir la différence. À ce propos, justement, Kpomassie parle du "rôle d'observateur attentif" du voyageur qui "demande sans cesse une tension d'esprit", aussi bien qu'il parle de la situation du voyageur étant "différente de celle des habitants" qui sont plongés dans leur monde et dans leur "petit cercle de vie" (1981, p. 159). Le cercle dont parle l'écrivain togolais représente ici une manière établie d'être dans l'espace et en dehors de ce cercle est situé un monde "sans boussole" ou bien, un monde "poussiéreux" qui transforme l'habitant ordinaire en voyageur romanesque. Il devient un voyageur romanesque parce que ce dernier se rend compte de la différence entre la vie en tant qu'habitant, c'est-à-dire une vie qui se répète continuellement dans un ordre établi et une vie qui n'est guère associable avec une définition comme produit d'un langage résolu.

En éloignant de l'espace qui garantit et renforce son statut habitant, le voyageur écrivain fait désormais partie d'un monde indéterminable qui, avec ses éléments physiques ou psychiques, provoque sans cesse les sens et la perception. "Le voyage constitue le terrain idéal de la nouveauté", explique Tesson, selon qui l'incertitude du sort du voyageur "l'oblige à se tenir en éveil", car "chaque pas peut cacher une chausse-trappe, chaque kilomètre et chaque minute receler le germe de l'improbable". Le voyageur français décrit d'ailleurs le voyage comme "l'intervalle entre les habitudes de l'homme" (2017, p. 54), et cela, il n'y aurait pas de doute, pour faire référence à une distinction concernant l'état de voyage par opposition à la vie habituelle qui se déroule à l'intérieur des limites bien connues d'un espace certain. Une remarque de tel type atteste que ce qui rend distinct l'espace que l'on peut par nécessité appeler "non-chez-soi", c'est la rupture avec les habitudes, c'est l'inclination à l'improbable. Quand il se trouve dans la spatialité de ce non-chez-soi, le voyageur écrivain entre donc dans une différente mode de vie d'après laquelle sa conception de l'espace prend d'autres sens, elle devient diverse.

Le voyage change le regard, évolue la vision, éveille les sens, témoignent-ils les voyageurs écrivains. Apparemment c'est une manière différente de vivre, une autre manière d'être présent dans l'espace. Quand la voyageuse écrivaine Blanche de Richemont exprime, à ce titre, l'idée que "les vagabonds ne se contentent pas de voir le monde, ils le pénètrent", elle veut sans doute préciser cette différence, ce changement en ce qui concerne la perception du monde. Selon Richemont, le regard des vagabonds "est fertile car ils perçoivent la double vie qui sommeille en chaque chose. Ils saisissent l'universel dans le moindre détail. Où qu'ils se trouvent, ils sont en voyage. Chaque lumière est une découverte, une prière ou un poème" (2015, p. 110). Par le ton abstrait de la description qui se rapporte au côté heuristique du voyage, ou du vagabondage, on dessine dans cette formulation le voyageur écrivain comme un personnage romanesque qui ne voit pas le monde comme on le verrait normalement.

Les mots "découverte" et "le regard fertile" qui viennent d'être cités participent, lorsqu'il s'agit du voyage, d'une dialectique qui traduit l'état particulier du voyageur écrivain pendant le moment où il se trouve dans la condition temporaire de l'ailleurs. En différence avec la condition du chez-soi, le temps qui se passe dans la spatialité de l'ailleurs représente un état de découverte, une occasion spéciale de découvrir l'espace en se confiant pleinement à ses sens, de voir le monde autrement. Quant au terme "double vie", en tant que découverte résultant d'un regard fertile, souligne, peut-être d'une manière trop métaphysique mais assez convenable, la diversité de la disposition perceptuelle que contient chaque élément spatial. Cette même double vie des choses fut donc découverte d'après les sens en éveil du vagabond qui s'empare du rôle d'observateur à titre exceptionnel pendant son expérience de voyage. Et c'est encore dans une telle situation exceptionnelle que "saisir l'universel dans le moindre détail", autrement dit saisir l'aspect entier de chaque détail qui se manifeste aux sens du voyageur devient réalisable. Or, ce côté "universel" exige un regard fertile, un regard qui sort de l'ordinaire et qui est enfin capable de voir le monde autrement.

Parallèlement à cette position qui proclame la particularité sensiblement dépaysante de l'ailleurs, Roy interprète de façon suivante l'une de ses expériences vécues en dehors du chez-soi: "cette sensation de dépaysement, de pénétrer, à deux pas seulement de chez nous, dans le lointain, m'était plutôt agréable, quand j'étais enfant. Je crois qu'elle m'ouvrait les yeux, stimulait mon imagination, m'entraînait à observer" (2012, p. 11). Le témoignage de Roy explique adroitement ce que peut signifier la manière d'être dans l'espace autrement, car cette expérience vécue à l'âge de l'enfance s'est passée non

loin du chez-soi, néanmoins, elle a révélé un temps de voir le monde d'un regard neuf, d'un regard qui a laissé sa marque dans la conception de l'espace de l'écrivaine. Dans sa description, la voyageuse canadienne fait l'usage des mots « observation » et "imagination" par lesquels peut se comprendre la position du voyageur envers ce qui se manifeste d'une manière différente et attirante dans l'espace. Ici, le côté "stimulant" du déplacement, comme le précise Roy, peut, encore une fois, être associé au regard fertile du voyageur écrivain qui a ses sens éveillés conformément à une expérience de découverte inhabituelle. Il s'agit là d'un nouvel ensemble d'éléments spatiaux qui évolue la perception du voyageur écrivain et conduit éventuellement sa présence à un rôle extraordinaire par lequel le monde prend d'autres valeurs.

La réalité de l'ailleurs représente une découverte surprenante pour le voyageur écrivain qui observe cette réalité d'un regard étranger, d'un regard qui témoigne de la curiosité pour la nouveauté. Le regard neuf du voyageur écrivain voit en la réalité de l'ailleurs un état sensationnel, un état qui ne peut pas être considéré dans les termes de l'ordinaire. Dans le contexte d'un tel rapport qui traduit le regard différent du sujet voyageur envers son environnement, c'est encore Roy qui explique l'expérience, en transmettant, en termes suivants, ses impressions lorsqu'elle se trouve dans la spatialité d'une ville étrangère: "J'eus le sentiment que c'était moi, l'étrangère de cœur avide, que la ville pendant ce moment s'était livrée plutôt qu'à ses habitants au regard usé. Et je restai sans savoir que faire de mon émerveillement" (2012, p. 286). La voyageuse canadienne raconte au lecteur comment se produit, quand il s'agit de la découverte d'un espace inconnu, une condition temporaire et exclusive concernant à la fois la perception curieuse du voyageur et la manifestation de l'ailleurs, contrairement au cas des "habitants au regard usé" qui restent en dehors d'une expérience de tel genre. Il n'est pas difficile, à ce stade, de remarquer aussi un parallèle entre Kpomassie et Roy par rapport à leurs approches pour décrire la dissemblance entre la conception de l'espace des habitants et celle du voyageur. Comme l'expérience l'affirme, en rupture avec son titre d'habitant, le voyageur devient plus ouvert à ce qui se manifeste autour de lui et cède par conséquent à l'émerveillement qui est entraîné par les circonstances de sa découverte nouvelle. En ce cas, la réalité de l'espace obtient, à un moment donné, une autre forme qui se laisse éprouver pleinement et éventuellement par les sens du voyageur.

En parlant des valeurs, Victor Segalen atteste que son voyage prend "décidemment" pour lui "la valeur d'une expérience sincère: confrontation, sur le terrain, de l'imaginaire et du réel" (2018, p. 89). Ces mots nous renvoient à l'aspect imaginaire qui accompagne

le côté réel du déplacement du voyageur écrivain lors duquel le réel et l'imaginaire se confrontent, autrement dit, le voyage devient le résultat du partage entre la réalité extérieure et l'imagination subjective. En voyage, l'espace prend un aspect inhabituel pour le voyageur qui sort de sa mode de vie sédentaire marquée par une indifférence envers son environnement. C'est la raison pour laquelle, Michel Onfray parle d'une "aptitude à la vision" que nécessite l'état du voyageur. Onfray, en employant le mot "nomade-artiste" en vue de décrire le voyageur écrivain que l'on tente de décrire dans ce travail, explique que "le nomade-artiste sait et voit en visionnaire, il comprend et saisit sans explications, par impulsion naturelle", en ajoutant que "dans ce cas, la réalité infuse par capillarité le voyageur qui appréhende" (2016, p. 65). Afin de souligner le caractère romanesque de l'expérience du voyageur écrivain, laquelle prend évidemment sa forme finale dans le récit de voyage, Onfray insiste sur l'origine de la motivation de partir ailleurs et résume que "[...] le désir de voyage se nourrit mieux de fantasmes littéraires ou poétiques que de propositions indigentes par trop de semblances avec une réalité sommaire" (2016, p. 23). À partir de ce point de vue qui est proposé par Onfray, se présente une conception du voyage qui peut être traduite par l'atténuation de la domination de la réalité sommaire vis-à-vis de la condition sensible de l'individu. Dans cette conception, la réalité objective s'avère inadéquate pour être la seule source de narration afin de réaliser un récit de voyage.

En se considérant en tant que nomade, le voyageur turc Nedim Gürsel associe son état de voyageur dans l'ailleurs à une solitude et cette solitude à "un autre être humain" qui s'est formé en lui sous forme d'un sentiment grandissant, d'un frissonnement indéniable. Gürsel, qui souvent crée un rapport entre l'expression poétique et ses voyages et qui prend la littérature de voyage pour une activité tournée vers la fiction, définit cet autre être humain comme un étranger absolu au début mais qui est devenu un véritable ami pour lui à partir du moment où il s'est mis à l'aimer et à s'habituer ainsi à son existence. Le voyageur turc explique que se trouver dans l'atmosphère étrangère d'un lieu lointain, parmi les gens que l'on connaît pas, est quelque chose qui a le pouvoir de renforcer le lien de cette amitié (2013, p. 20-21). En d'autres termes, en ce qui concerne sa solitude et ses sentiments extraordinaires, Gürsel évoque une valeur déterminante par rapport à son état de nomade étant intimement lié à la langue, aux mots qui se sont implantés dans sa mémoire au cours de sa vie et dont il fait usage, à son tour, pour transmettre au mieux possible ce qu'il expérimente dans un lieu étranger. Le récit de voyage devient donc l'histoire de cet autre être humain traduit par les mots choisis du voyageur écrivain tentant de produire un langage subjectif.

La rhétorique du voyageur écrivain est inséparable de sa subjectivité qui se révèle à travers l'expression des sensations, des rêves, des changements psychiques et physiques apparaissant sous l'inévitable influence de l'ailleurs. Le récit de voyage fournit, en ce sens, à côté de la réalité extérieure, cet aspect non objectif que l'on découvre dans les mots du voyageur écrivain qui reflètent un aspect intime et personnel relativement à cette réalité extérieure découverte. L'essentiel du récit de voyage est ainsi dû à ce rapport qui ne se développe qu'entre un voyageur observateur et un espace étranger.

Tel qu'il est possible de le constater, Onfray attribue une valeur singulière au récit de voyage écrit par l'artiste-nomade et dans lequel on trouve un monde qui est reproduit à partir de ce que l'auteur a perçu, a senti et a imaginé. Il s'agit ici d'une image tout à fait individuelle qui porte essentiellement des traits romanesques propres au moment réellement vécu dans la spatialité de l'ailleurs. De cette manière, un espace quelconque est en mesure de prendre, sous la plume du voyageur écrivain, une image extraordinaire, et c'est en effet cette image qui amène ce dernier à s'approprier un rôle de narrateur exceptionnel. Or, dans le récit de voyage, les mots, les expressions et les descriptions du voyageur écrivain présentent au lecteur une perspective d'entendre le monde qui n'est pas semblable à aucune autre. Il s'agit là d'une œuvre littéraire qui est une preuve singulière dans laquelle prend forme une conception de l'espace qui relève, d'une part, de la particularité des sens et de l'imagination du voyageur, d'autre part, de la condition particulière de l'ailleurs. Ces deux aspects conceptuels sont, certes, des aspects relatifs, étant donné que l'ailleurs prend son caractère romanesque d'après la vision du voyageur écrivain qui est nourrie par l'imaginaire et par le sensationnel, et, par ailleurs, il faut le rappeler, c'est la condition de l'ailleurs qui provoque les sens et l'imagination du voyageur écrivain.

La réalité change, pour ainsi dire, de sens dans le cas du voyageur écrivain qui se trouve dans l'ailleurs, et cet aspect changé de la réalité, en raison de sa particularité qui s'écarte de l'ordinaire et qui est fortement marquée de sentiments très divers, se figure sous une forme étrange, c'est-à-dire, il présente les traits d'une réalité surprenante et excentrique. De même, au moment de son déplacement loin de son chez-soi, la personnalité du voyageur écrivain se révèle dans un nouvel état qui fait preuve d'une autre manière d'être dans l'espace. Cet état éventuel trouve, par conséquent, son image accomplie dans le récit de voyage à l'intérieur duquel les mots, les expressions et les descriptions se réfèrent à la traduction d'une réalité exclusivement et passagèrement découverte par son auteur qui, par rapport à ce qu'il a rencontré et a éprouvé pendant

son séjour dans la spatialité imprévisible du non-chez-soi, montre la volonté de transmettre son expérience personnelle à travers un langage qu'il constitue de façon à faire penser à une rhétorique intime. Une entreprise pareille provenant de la part du voyageur écrivain dénote sans doute un acte de témoignage qui correspond à une situation singulière marquée d'une part par la réalité extérieure et objective, d'autre part, par une subjectivité imaginaire et sensible, une situation que l'on peut décrire comme une manière d'être romanesque dans l'espace.

Conclusion

Transmettre l'expérience de voyage en mots se rapporte à un engagement qui est le résultat de la découverte d'une autre manière d'être. Cela étant, écrire le voyage peut être considéré comme un projet romanesque par lequel le voyageur écrivain est censé transmettre les éléments remarquables d'un temps ayant vécu par lui, sous des conditions extraordinaires. En voyage, en effet, comme l'espace se manifeste sous une différente image, le voyageur écrivain, dont la perception et l'imagination se soumettent à éprouver des circonstances inhabituelles, devient Autre. De là, quand le voyageur devient écrivain, il entreprend de raconter, par l'intermédiaire de son récit individuel, l'histoire de cet Autre qui représente un sujet étranger ayant perçu l'espace d'un regard observateur et affectif et cela pour un certain temps. "Le voyage les transformait, ils décrivaient leur métamorphose, cet autre qui naissait en eux" (2017, p. 13), résume Laurent Maréchaux pour fournir une explication à cette situation exceptionnelle qui définit le processus par lequel le voyageur effectue son acte de déplacement. Puisque le récit de voyage, en tant que création littéraire comprenant des éléments qui sortent de l'ordinaire, de l'habituel, de l'attendu et du commun, devient la preuve finale et la plus concrète de cette métamorphose qui définit l'expérience du voyageur écrivain, c'est uniquement sous la forme d'un ouvrage romanesque que le lecteur acquiert la possibilité de savoir sur ce déplacement.

Généré par une décision aléatoire de partir ailleurs, le déplacement du voyageur écrivain donne lieu à une manière d'être romanesque dans l'espace, et le récit de voyage, qui contient l'image d'un monde extérieur, concret et objectif étant associé avec un monde personnel, affectif, changeant et imprévu, devient la preuve de cette expérience tout à fait personnelle. Dans son œuvre, en qualité de narrateur qui s'est engagé à transmettre au lecteur une certaine impression du monde d'après les circonstances de l'ailleurs, le voyageur écrivain raconte donc les détails d'une différente condition

d'espace, laquelle ne pourrait pas être vécue dans les limites déterminées du chez-soi. Dans chaque récit de voyage, l'espace est ainsi réinterprété et reproduit relativement à ce qui fut expérimenté par le voyageur écrivain à titre de sujet étranger observant son environnement inconnu d'un regard sensible et imaginaire.

Réalisés au cours des vingtième et vingt-et-unième siècles et abordant le thème de voyage, les ouvrages sélectionnés comme références pour l'élaboration de ce présent travail, nous a mené à reconnaître un aspect romanesque en ce qui concerne la conception de l'espace qui est présentée dans les récits de voyage contemporains. Cet aspect, caractérisé par la contexture du réel et de l'extraordinaire quant à percevoir l'espace d'une perspective individuelle et nouvelle, est affirmé dans chaque source citée, quoi que ce soit en termes plus ou moins différents, en nous permettant de le considérer comme un phénomène de littérature de voyage. Dans cet article, les témoignages et les remarques rapportés et comparés l'ont attesté que le voyageur écrivain représente une figure littéraire qui fait penser à la notion "romanesque" en raison de sa manière de transmettre, de raconter, dans son récit de voyage, ce qu'il a vécu relativement à la réalité qu'il a expérimentée et a ressentie dans un espace situé loin de sa sphère habituelle. En considération de ces témoignages et remarques venant des auteurs représentant les divers périodes des deux derniers siècles, il est, après tout, possible d'observer d'une manière explicite une concordance entre le titre de « voyageur écrivain » et celui de "voyageur romanesque" qui indiquent en même temps une association conceptuelle et un rapport consécutif lorsqu'il s'agit de transmettre, dans le cadre de la littérature de voyage, l'expérience de déplacement acquise dans la spatialité de l'ailleurs.

Évaluation : Évaluation anonyme par des pairs extérieurs.

Conflit d'intérêts : L'auteur n'a aucun conflit d'intérêts à déclarer.

Subvention : L'auteur n'a reçu aucun soutien financier pour ce travail.

Peer-review: Externally peer-reviewed.

Conflict of Interest: The author has no conflict of interest to declare.

Grant Support: The author declared that this study has received no financial support.

Notes

1. Voir *Portail lexical du Centre National de Ressources Textuelles et Lexicales*, "Romanesque", <https://www.cnrtl.fr/definition/romanesque> (consulté le 10 juin 2020).

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Espace et immensité intime dans *La nuit de feu* d'Éric Emmanuel Schmitt

Space and Intimate Immensity in Éric Emmanuel Schmitt's *Night of fire*

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Submitted: 27.02.2020

Revision Requested: 28.08.2020

Last Revision Received: 01.09.2020

Accepted: 26.10.2020

Citation: Abouelkacem, H. (2020). Espace et immensité intime dans *La nuit de feu* d'Éric Emmanuel Schmitt. *Litera*, 30(2), 505-520.

<https://doi.org/10.26650/LITERA2020-0042>

RÉSUMÉ

Notre étude vise l'« immense » dans *La Nuit de feu* en ce qu'il permet de mettre en lumière le désert. En cela que nous avons recouru à la notion de l'immensité intime théorisée dans la philosophie de Gaston Bachelard. É. E. Schmitt s'est emparé du « je » que d'ailleurs il n'aime pas pour dire quelle révélation il avait reçu et quel homme il est devenu après l'appel intime de l'immense. Partant du fait que l'immensité du désert retentit en immensité intime, nous avons montré à quel point le désert est un espace de renaissance et de révélation. Le texte est ainsi jonché des marques de l'immensité, cela est particulièrement dû à la rêverie de l'immense qui s'est activée dans l'intimité du narrateur. Sa contemplation de l'infini a fait que son corps a subit une dilatation, ou encore une nette expansion. Ce qui corrobore le fait que le regard absorbe l'immensité du désert. Le dédoublement du corps est aussi nettement décelable chez le narrateur. Deux êtres logent en lui. Le phénomène d'expansion se produit aussi sous le mode d'une ascension. La dilatation du corps à laquelle la rêverie a donné naissance permet au narrateur de se libérer de la pesanteur afin de respirer cosmiquement jusqu'à se trouver dans un ailleurs intime, spatial et atemporel.

Mots-clés: Espace, immensité intime, désert, imagination, rêverie

ABSTRACT

Our study aims at the "immense" in *The Night of fire* that brings the desert to light. Furthermore, we have resorted to the notion of intimate immensity theorized in Gaston Bachelard's philosophy. After this intimate call of the immense, É. E. Schmitt seized the "I" that he does not like to say what revelation he had received and what man he has become. We have shown to what extent the desert is a space of rebirth and revelation, starting from the fact that the immensity of the desert resounds in intimate vastness. The text is thus strewn with the marks of immensity; this is particularly due to the reverie of the immense that has been activated in the intimacy of the narrator. His contemplation of the infinite has caused his body to undergo a clear expansion or even a dilation. This corroborates the fact that the gaze absorbs the immensity of the desert. The doubling of the body is also clearly detectable in the narrator. Two beings lodge in him. The phenomenon of expansion also occurs in the form of an ascension. To breathe cosmically until he finds himself in an intimate, spatial, and timeless elsewhere, the dilation of the body to which reverie has given birth allows the narrator to free himself from gravity.

Keywords: Space, intimate immensity, desert, imagination, reverie



EXTENDED ABSTRACT

Man is only the mirror of immensity according to Bachelard. It is inside man that space spreads out. Because being this passage leads to the reverie of intimate immensity, the look is of major importance. You could say that the eye contemplates the infinity of space and reflects the contemplated landscape. By contemplation and by the look, the intimate immensity is enlarged. It must be said that until they find themselves in a phenomenon of fusion, it is through greatness that intimate space and the space of the world become consonant.

According to Bachelard, daydreaming is a bit peculiar for those who venture into the desert in that the immensity lived in the desert by a dreamer sound in an intensity of being intimate. You can see in the Schmittian desert the space of a rebirth. It is also the space for a fresh start. All of this is experienced intimately by the narrator. It seems opportune to proceed by taking samples from several passages in the novel with the intention of shedding light on this lived intimacy.

The first notch that we opened was that of the recurrence of the marks of immensity to cross the Schmittian text as they are felt by the characters. Wherever there are characters contemplating the infinity of the desert, it seems that these brands dot the whole fabric of the novel in several ways. The novel is riddled with these marks of vastness, sometimes in explicit form and sometimes allusive. Words are varied proofs: To grasp their meaning is to understand the reveries that open, in the soul of the narrator, under the sign of the words "infinite" and "immense." Indeed, these words mark in a natural way the intimate immensity because of having intimate resonances.

Regarding humans who inhabit it or cross it, it is quite clear that the figure of the desert in the text is also constructed. Let us also add that there are several references to the human body, to its movements, and to its sensations. In this perspective, it seemed important to us to evoke the posture of the body of the narrator. É. E. Schmitt, lost in the desert for one night, he will be "lying on his back, in a lying position, the figure facing the evening star" (Schmitt, 2015, p. 103) the motionless body facing the sky. This suggests that this posture is only a preamble to a movement that will be accomplished in stillness otherwise, a completely internal movement: "I rise, I exceed the sand, the mass of rocks, and ... I float" (Schmitt, 2015, p. 106). This movement is unquestionably imaginary as it describes the epiphany lived by the narrator in the

desert. We must see in this movement of the immobile being an attempt to transcend time and space.

The immense lodge peacefully in the reverie of the narrator. The vastness of the outside is transformed into the vastness of the interior. It is all thanks to the soul that meditates and dreams that tries to find in an object the nest of immensity and to the "contemplation of grandiose spectacles".

Two bodies are put in parallel that one can grasp as a detachment, which occurs fortuitously in the total silence and the heat of the sands: one freed, free by a force that maintains it above and the other below prisoner huge sands that block it. If you think otherwise. It is indeed two spaces: one is intimate, and the other is exterior. The intimate is freed by the force of the immense, and the exterior space is that of the prisoner body, surrounded by the immense dunes. However, it is only when the narrator has become motionless, blocked by the heat of the sand, that his true inner journey begins.

The narrator launches into the reverie of the immense reaching an exterior and intimate elsewhere, spatial and temporal. Indeed, the experience of intimate immensity confuses not only the borders between the body and space but also it makes the borders between space and time porous, which gives birth to an "elsewhere." In the sense of a zone between the real and the imaginary.

Introduction

La Nuit de feu est le roman de l'« immense » en ce qu'il met en lumière le désert, ce vaste étendu aux extrêmes conditions. Le désert y est présenté comme un espace infini, immense conduisant tout aventurier à renaître et à se purifier. Inspiré par ses immenses dunes et ses courbes éblouissantes, É. E. Schmitt se voit naître deux fois « une fois à Lyon en 1960, une fois au Sahara en 1989 » (2015, p. 141). C'est ainsi qu'il retrouve ses manches pour nous raconter le souvenir d'une nuit dans le « sarcophage de sable » gravé dans sa mémoire, récit d'une épiphanie vécu sous le soleil intense du désert de Tamanrasset. C'est une nuit mystique, enfoui dans le lit de sable contemplant l'infini céleste, une nuit « irradiée » qui mène à la métamorphose de l'être. Il reçoit une révélation au contact de la force qui régit le désert. C'est ainsi qu'on ne sort pas indemne du désert narré par l'auteur. La raison du philosophe se brise devant celle du désert grâce à la force de l'infini terrestre et céleste, force qui sait faire sentier vers l'espace intime de tout contemplateur. L'écrivain français s'empare du « je » que d'ailleurs il n'aime pas pour dire quelle révélation il avait reçu et quel homme il est devenu après cet appel intime de l'immense. Partant du fait que l'immensité du désert retentit en immensité intime, nous allons montrer dans quelle mesure la notion bachelardienne de l'immensité intime enrichit et éclaire la lecture de *La nuit de feu*. Au commencement, un survol théorique axé sur l'étude de l'espace en littérature nous est nécessaire. Une précision théorique du concept de l'espace tel que pensé par les phénoménologues serait aussi indispensable. Il s'agira en suite de présenter la méthode bachelardienne d'analyse de l'espace romanesque. C'est ainsi que nous allons expliciter la notion d'immensité intime. Il est de circonstance de se demander comment É. E. Schmitt déploie à travers son roman aux allures d'autobiographie et de conte philosophique, les marques de l'immensité et du corps. Nous allons montrer aussi les manifestations d'expansion corporelle et d'ascension qui consacrent l'immensité vécu par l'auteur. Ensuite, nous mettrons en évidence le phénomène de fusion entre le corps et l'espace. Enfin, on verra également comment l'immensité donne accès à un « ailleurs » à la fois extérieur et intime.

Sens phénoménologique de l'espace

L'héritage kantien a fait que l'espace n'est plus le milieu dans lequel les choses sont disposées, mais bien le moyen par lequel la position des choses devient possible (Merleau-Ponty, 2005, p. 290). Merleau-Ponty s'inscrit dans l'esprit des recherches d'Edmund Husserl, il voit dans l'espace l'expression du corps lui-même car il constitue

le moyen concret par lequel l'être s'insère dans le monde phénoménal (Merleau-Ponty, 2005). Sa conception peut donc être saisie comme le rapport entre le corps et l'univers. De là, à dire qu'à l'origine de la spatialité, on trouve le corps, le sujet corporel. Les clefs de l'analyse de l'espace résultent de ce que Bertrand Levy nomme « la corporéité de l'être » (Levy, 1987, p. 127). Ce qui montre en corolaire que l'espace n'est pas antérieur à toute expérience mais il en tire son origine. Bachelard met en lumière la notion de l'« habiter » (Bachelard, 1957) notion traduisant la volonté de l'homme d'aménager un espace réel ou imaginaire qui lui est propre. Son approche concède des éléments concrets pour l'analyse de l'espace envisagé dans sa dimension domestique et cosmique. Le théoricien dévoile l'enracinement de l'homme dans un coin du monde. Il voit que notre présence dans un coin du monde fait qu'il dit beaucoup sur la relation que nous entretenons avec soi et avec la vie. Habiter peut être compris comme geste d'ouverture au monde par la création d'un espace unique. Sa conception s'inscrit dans la continuité de l'apport majeurs de Martin Heidegger à savoir que l'« homme habite en poète » (Heidegger, 1988, p. 224) parce qu'il investit l'espace dans lequel il s'agite par ses mouvements, par ses sens et son corps. Dans la poétique de l'espace, Gaston Bachelard propose de cerner la signification du verbe Habiter à travers ce qu'il appelle la « topo-analyse » de l'espace vécu. Sa pensée se résume par le fait que certaines parties de la maison se transforment par le biais de l'imagination en image poétique de l'espace. Il met également en lumière l'idée de l'espace intime. Dans le même ordre d'idées, Bachelard considère que l'homme imagine le monde, cela lui accorde « un chez soi en expansion » autrement dit, « l'envers du chez soi de la chambre » (Bachelard, 1957, p. 152). Ce qui fait de l'espace un pur produit d'activités matérielles et intellectuelles. En ce sens, il se voit clair que l'espace résulte de l'expérience vécu de l'homme et de ce fait, il devient l'expression du corps humain.

Espace et littérature

Bien avant le tournant spatial dans les sciences sociales et humaines (Soja, 2009), la théorie littéraire a connu d'importantes études sur l'espace. On peut citer l'apport majeur de sémioticiens à l'instar de Algirdas Julien Greimas pour qui, le langage spatial est particulièrement intéressant en ce qu'il a la capacité de « pouvoir s'ériger en un métalangage capable de parler de tout autre chose que de l'espace et d'être un langage par lequel la société se signifie elle-même » (Alonso Aldama, 2009, citant Greimas 1976, p. 130-131). Denis Bertrand propose pour sa part une sémiotique concrète qui se donne pour tâche d'explorer la topologie du roman sans se fier à la thématique

substantialiste et ses pièges ou à l'illusion référentielle. Pour ce faire, une attention de principe, selon lui, est nécessaire « aux relations qui unissent les configurations spatiales entre elles et à l'ensemble des autres composantes : notamment le système des personnages, la logique des actions et la temporalité » (Bertrand, 1985, p. 9). Pour Denis Bertrand, penser la question de l'espace « en dehors d'une conception globale et intégratrice de la signification discursive » (Bertrand, 1985, p. 17) est contradictoire et fallacieux. L'universitaire et critique littéraire Henri Mitterrand stipule que l'espace a un rôle particulièrement intéressant dans la création littéraire. Il avance que « c'est le lieu qui fonde le récit, parce que l'évènement a besoin d'un *ubi* autant que d'un *quid* ou d'un *quando* » (Mitterrand, 1986, p. 194). De là, à dire qu'il est primordial de penser la relation entre l'espace et les autres éléments du récit. Dans le même ordre d'idées, le critique littéraire Rolland Bourneuf propose d'approcher l'espace « dans ses rapports avec les personnages et les situations, avec le temps, avec l'action et le rythme du roman » (Bourneuf, 1970, p. 87). La théorie littéraire a longtemps été dominée par des études consacrées à la dimension temporelle. Toutefois, avant même le *spatial turn*, deux sémioticiens russes Mikhaïl Bakhtine et Youri Lotman ont revalorisé l'espace, en cela qu'ils ont démontré que les structures spatiales du récit sont primordiales à la production du sens (Ziethen, 2013, p. 4). Bakhtine propose pour approcher l'espace son concept de Chronotope pour mettre en lumière les constellations spatio-temporelles propres à une époque historique. Bakhtine définit son Chronotope comme « le principe générateur du sujet » ou encore « centres organisateurs des principaux évènements » (Ziethen, 2013, citant Bakhtine, 1978, p. 391). En ce sens, le temps est en fusion avec l'espace. Lotman met en lumière sa conception des relations spatiales, en avançant l'idée que les êtres humains sont profondément marqués par le visuel et le spatial. Dans ce sens, les êtres humains structurent l'espace sous l'effet de leur corps et de leur conscience corporelle. Et ce, selon des oppositions binaires. Dans ce sens, Lotman pense que ce « modèle spatial du monde devient dans [l]es textes un élément organisateur, autour duquel se construisent aussi ses caractéristiques non spatiales » (Ziethen, 2013, citant Lotman, 1973, p. 313). Ces théories sont d'importances pour approcher l'espace. Toutefois, notre étude recourt en grande partie à l'apport de Gaston Bachelard et plus particulièrement à sa conception de l'immensité intime.

L'immensité intime

La topoanalyse de Gaston Bachelard se définit comme « une étude psychologique systématique des sites de notre vie intime » (Bachelard, 1957, p. 27). Elle explicite les

valeurs symboliques de paysages que le regard du narrateur ou d'autres personnages contemplant. Notre étude de l'espace du désert dans *La nuit de feu* serait amplement alimentée par l'immensité intime. Pour Bachelard, l'espace est essentiellement vécu par l'homme « dans les partialités de l'imagination » (Bachelard, 1957, p. 17). Autrement, la rêverie de l'immensité résulte de ce que le philosophe appelle un complexe spectaculaire où l'orgueil de voir est le noyau de la conscience de l'être contemplant. En somme, il s'agit : « d'une participation plus intime au mouvement de l'image » (Bachelard, 1957, p. 20). Nous aurons de ce fait à prouver dans la lecture du roman d'É. E. Schmitt que « l'impression de l'immensité est en nous » (Bachelard, 1957, p. 20).

C'est ainsi qu'en s'élançant dans l'immensité et en la contemplant que le rêveur paisible quitte l'« ici » pour s'élançer dans le lointain, bien au-delà de son environnement réel. On peut dire qu'il se projette dans un autre monde, dans un ailleurs. C'est donc une technique psychologique pour être ailleurs : « dans un ailleurs absolu qui fait barrage aux forces qui nous retiennent dans la prison de l'ici » (Bachelard, 1957, p. 233). L'espace vécu se voit ainsi marqué par l'ouverture vers un ailleurs naturel, immense, infini, sans bornes.

Bachelard considère que l'immensité intime est le produit d'une conscience de l'agrandissement (Bachelard, 1957, p. 169) en ce qu'elle mène vers une métamorphose de l'immensité dite extérieure en immensité intérieure. Par ricochet, le rêveur peut accéder à la beauté de l'immensité en y participant intimement en profondeur. Cela n'a de possibilité que parce que l'immensité loge déjà dans l'imagination de l'homme, au plus intime de lui-même. Il est nécessaire de réanimer sa flamme par le spectacle d'une immensité extérieur : « on peut entendre plus qu'un écho venu de l'extérieur, mais un appel intime de l'immensité » (Bachelard, 1957, p. 181). Si l'on pense autrement, on pourrait dire que si le rêveur permet à son antériorité de se déployer en contemplant l'espace immense, il va certainement éprouver « la consonance de l'immensité du monde et de la profondeur de l'être » (Bachelard, 1957, p. 173). Ce duo d'amour du rêveur et du monde comme le qualifie Bachelard lui-même fait du monde et, de l'homme deux créatures conjointes paradoxalement unies dans leur solitude.

Il est nécessaire selon Bachelard de bien sentir « la dilatation progressive de la rêverie Jusqu'au point suprême où l'immensité née intimement dans un sentiment d'extase dissout et absorbe, en quelque manière, le monde sensible » (1957, p. 220). Cette

dilatation donne naissance à un effet d'apesanteur, voire d'ascension, ainsi qu'à une libération, de passibilité et d'unité qui résulte d'une ouverture de l'interne vers l'externe autrement de l'intimité de l'homme à l'intimité du monde. Cela nous conduit vers un fait qui est celui que l'immensité intime ne peut qu'être le produit de ce que Bachelard intitule une phénoménologie de l'expansion et de l'extase. Ce qui donc fait entrer l'infini en l'homme et lui permettant selon les mots de Bachelard de respirer cosmiquement (Bachelard, 1957, p. 180).

L'homme n'est selon Bachelard que le miroir de l'immensité. C'est à l'intérieur de l'homme que se déploie l'espace du dehors. Le regard est d'importance majeure parce qu'étant ce passage qui mène à la rêverie de l'immensité intime. On pourrait ainsi dire que l'œil contemple l'infini de l'espace et reflète le paysage contemplé. L'immensité se voit agrandie par la contemplation, par le regard. Il faut dire que c'est par la grandeur que l'espace intime et l'espace du monde deviennent consonnant jusqu'à ce qu'ils se trouvent dans un phénomène de fusion.

La rêverie est un peu particulière pour qui s'aventure dans le désert en ce que l'immensité vécu dans le désert par un rêveur retentit selon Bachelard en une intensité de l'être intime' (Bachelard, 1957, p. 185). Le philosophe se livre à une analyse du sentiment de l'immense vécu dans le désert, en étudiant Philippe Diolé pour qui « il faut vivre le désert tel qu'il se reflète à l'intérieur de l'errant! » (Diolé, cité par Bachelard, 1955, p. 178). Bachelard précise en citant Diolé que « ces montagnes en lambeaux, ces sables et ces fleuves morts, ces pierres et ce dur soleil », tout cet univers qui a le signe du désert est « annexé à l'espace du dedans » (Bachelard, 1957, p. 178). Le face à face du rêveur avec l'immensité du désert reste une expérience émouvante qui introduira le rêveur dans un espace psychiquement originelle parce que menant à la métamorphose de l'être. Il faut donc voire dans ce face à face entre le désert et l'être une « fusion entre l'être et cette espace concret » (Bachelard, 1957, p. 187). L'osmose qui survient entre l'homme et le désert devient un voyage qui conduira vers « l'ailleurs d'un autre monde » (Bachelard, 1957, p. 188).

Les marques de l'immensité

Le désert conçu par Schmitt semble infini. Ses frontières sont imprécises. Rachel bouvet dit dans ce sens : « [...] l'idée même de limite tend à disparaître lorsque l'œil est face à l'immensité du désert » (2006, p. 16). Le désert peut être saisi comme un

véritable miroir de l'être contemplant l'infini, lieu de solitude du narrateur, l'espace de réflexions sur le néant, l'endroit de la révélation et de l'épiphanie. Rachel Bouvet considère que la confrontation de l'être avec l'immensité du désert mène vers :

La perte des repères, la mise en échec des signes, autrement dit un processus de désémotisation, de même qu'un questionnement existentiel faisant affleurer des interrogations sur le néant, le caractère insaisissable de l'être, l'altérité, la mort. (Bouvet, 2006, p. 15-16)

On peut voir dans le désert schmittien l'espace d'une renaissance. C'est aussi l'espace d'un nouveau départ. Tout cela, se trouve vécu intimement par le narrateur. Dans l'intention d'éclairer cette intimité vécue, il nous paraît opportun de procéder par prélèvements de plusieurs passages dans le roman.

Le premier cran à ouvrir pour franchir le texte Schmittien serait celui de la récurrence des marques de l'immensité telles qu'elles sont ressenties par les personnages. Il semble que ces marques émaillent à plusieurs égards toute la trame du roman, partout où il s'agit de personnages contemplant l'infini du désert. Cela se voit explicitement, non seulement dans le regard du narrateur mais aussi chez ses compagnons : « Tout devenait grandiose. Nous observions la terre à l'infini » (Schmitt, 2015, p. 97), « le regard braqué vers l'infini » (Schmitt, 2015, p. 73), « Je me dressai sur mes pieds et fixai les alentours en ressentant leur immense vacuité » (Schmitt, 2015, p. 84), « Je gisais, poussière au milieu de l'immense » (Schmitt, 2015, p. 89), « L'infini devant, derrière, sur les côtés » (Schmitt, 2015, p. 98). Cet accent mis sur l'immense nous est manifeste dans la répétition d'adjectif : « immense », « infini » « grandiose ». Il s'agit en somme d'adjectifs utilisés en vue d'une description du désert. Les mots sont des preuves variés, en saisir le sens, c'est bien comprendre les rêveries qui s'ouvrent, dans l'âme du narrateur, sous le signe des mots « infini » et « immense ». En effet, ces mots-là marquent de façon naturelle l'immensité intime parce qu'ayant des résonances intimes.

Loin d'en tirer un résultat hâtif, il est bien clair que le narrateur É. E. Schmitt devant l'immensité du désert sent son cœur « se gorgeait tellement de sang » (2015, p. 100) de même qu'un sentiment de joie qu'on peut qualifier d'immense submergea le narrateur : « Une joie abyssale me submergea » (Schmitt, 2015, p. 98). On peut tirer de cela que la rêverie s'active dans la contemplation, ce qui signifie que la rêverie ne peut qu'être cet état amplement constitué dès l'instant initial. Bachelard considère que la rêverie

laisse de côté l'objet proche pour se lancer dans l'ailleurs, le lointain. De ce fait, la rêverie de l'immense se forge dans la contemplation de l'infini.

Plus loin dans le récit Schmittien, le regard absorbe l'immense : « Je me dressai sur mes pieds et fixai les alentours en ressentant leur immense vacuité » (Schmitt, 2015, p. 84) le narrateur voit apparaître un espace infini, celui du désert. Autour d'É.E. Schmitt, un vide sidérant. À mesure qu'il avance dans le désert, l'espace intérieur s'agrandit, s'étire, ce qui l'entraîne dans un monde imaginaire, un monde où il va renaitre, un monde où il s'avance vers une expérience « inconnue ». Il semble attiré par la force de l'inconnu, de l'infini du désert: « je flairai que j'avais rendez-vous avec l'exceptionnel » (Schmitt, 2015, p. 8). La rêverie de l'immense se manifeste dans le ciel et les étoiles qui sont devenu « à portée de main » (Schmitt, 2015, p. 8). Il en résulte que « l'infini 'lui' souriait » (Schmitt, 2015, p. 8) en guise d'accueil dans la rêverie de l'immense. On pourra alors affirmer que l'espace extérieur s'agrandit, du vaste à l'immensité, de l'immensité à l'infinitude et à l'infinitude cosmique.

L'immensité, une fusion corps-espace

Dans le même ordre d'idées, le narrateur contemple l'infini du désert qui l'entoure et le réduisant au silence : « L'infini devant, derrière, sur les côtés... La rondeur du globe... Je ne pensais rien ; muet, je me réduisais à des yeux qui contemplaient » (Schmitt, 2015, p. 98). Il est bien clair que la figure du désert dans le texte se construit également par rapport aux humains qui l'habitent ou le traversent. Ajoutons également qu'on retrouve plusieurs références au corps humain, à ses mouvements, à ses sensations. Le narrateur eut peur quand à l'idée de vivre tel un nomade dans le désert : « Un grelottement de peur me glaça et mes jambes flageolèrent » (Schmitt, 2015, p. 22). L'immensité du désert le trouble parce que sombre la nuit au point de l'introduire dans une terreur incontrôlable : « Mon cœur battit d'effolement » (Schmitt, 2015, p. 62). Le désert lui présente donc un danger, ce qui explique pourquoi il songe à penser la mort, pensée qui tourmente sa conscience et son cœur qui : « bat à se rompre » (Schmitt, 2015, p. 91). Sa respiration devient anormale : « Entendant sa respiration s'assourdir » (Schmitt, 2015, p. 86). Le narrateur et ses compagnons semblent dominer l'infinitude du désert : « Comme si la nature l'avait entendu, Un souffle nous enveloppa, assez hostile » (Schmitt, 2015, p. 39). Après les mouvements et les sensations, il nous paraît important dans cette optique d'évoquer la posture du corps de É. E. Schmitt, égaré dans le désert pour une nuit, il sera : « allongé sur le dos, en position de gisant, la figure face à l'étoile vespérale » (Schmitt,

2015, p. 103) le corps immobile face au ciel. Cela donne à penser que cette posture n'est qu'un préambule à un mouvement qui va s'accomplir dans l'immobilité autrement, un mouvement tout à fait intérieur : « Je m'élève, je dépasse le sable, l'amas de rochers, et... je flotte » (Schmitt, 2015, p. 106). Ce mouvement est incontestablement imaginaire en ce qu'il décrit l'épiphanie vécue par le narrateur dans le désert. Il faut voir dans ce mouvement de l'être immobile une tentative de transcender le temps et l'espace.

Plusieurs faits attestent qu'une distorsion des dimensions se produit dans le texte. On peut citer l'infinitude qui semble charnellement vécu par le narrateur grâce à un phénomène d'expansion du corps. C'est d'ailleurs l'une des conclusions de Gaston Bachelard à savoir que : « L'espace poétique, puisqu'il est exprimé, prend des valeurs d'expansion » (Bachelard, 1957, p. 227). Cela semble évident dans ce passage : « Voilà que ça change déjà... J'ai l'impression que la force réintervient. Elle... elle m'agrandit ! Oui, elle distend mes membres, me rend colossal, m'étend aux dimensions du massif montagneux » (Schmitt, 2015, p. 106). Le narrateur est en pleine rêverie de l'immense. Une force méconnue dilate ses membres, le rend immense. Cela traduit à bien des égards la conscience d'agrandissement théorisée par Bachelard dans la poétique de l'espace.

L'immensité et le dédoublement du corps

Ajoutons de ce fait que l'immense loge paisiblement dans la rêverie du narrateur. L'immensité du dehors stipule Bachelard se métamorphose en immensité intérieur. C'est bien grâce aux « contemplations des spectacles grandioses » ou encore à, l'âme qui médite et qui rêve tentant de trouver dans un objet le nid d'une immensité (Bachelard, 1957, p. 224) que l'immensité intime s'est opérée et que : « le spectacle extérieur vient aider à déplier une grandeur intime » (Bachelard, 1957, p. 218) Cependant, il n'y a de signes explicites montrant que les contours de cet espace intime sont clairement définis. Le corps du narrateur a connu une métamorphose, une dilatation de ses membres ou encore un dédoublement corporelle :

Incroyable : j'ai deux corps ! L'un sur terre, l'autre en l'air. Tandis que je distingue toujours, aussi ténu qu'un souvenir, le sable bloquant mes jambes et mon torse, je flotte Le prisonnier grelotte en bas et l'affranchi, léger, impalpable, s'élève tranquillement au-dessus du paysage, ne souffrant ni du froid ni du vent, délesté même de la respiration. (Schmitt, 2015, p. 106)

Ici, deux corps sont mis en parallèle, qu'on peut saisir comme un détachement qui se produit fortuitement dans le silence total et la chaleur du sable : l'un affranchi, libre par une force qui le maintient en haut, et l'autre en bas prisonnier des immenses sables qui le bloquent. Si l'on pense autrement. Il s'agit bel et bien de deux espaces l'un est intime et l'autre est extérieur. L'intime est l'affranchi par la force de l'immense, l'espace extérieur est celui du corps prisonnier, entouré des immenses dunes. Mais, ce n'est que lorsque le narrateur est devenu immobile, bloqué par la chaleur du sable que son véritable voyage intérieur commence. Le philosophe Bachelard dit dans ce sens « l'immensité est le mouvement de l'homme immobile » (1957, p. 169). Pour s'épanouir, la rêverie de l'immense ne peut s'accomplir que dans le silence, la paisibilité et l'immobilisme corporelle.

Il importe de souligner que ce phénomène d'expansion se produit autrement dans *La nuit de feu*, c'est sous le mode d'une ascension décrite également dans la poétique de l'espace. En effet, Bachelard stipule que la dilatation à laquelle la rêverie a donné naissance, permet de se libérer de la pesanteur, ce qui donne à l'être le pouvoir « de respirer cosmiquement » (Bachelard, 1957, p. 180). Ajoutons que dans le dédoublement vécu par le narrateur, il se trouve « affranchi » « léger » pour ainsi flotter et s'élever « tranquillement au-dessus du paysage » (Schmitt, 2015, p. 106). Ce qui le mène à même à se « délester de la respiration » (Schmitt, 2015, p. 106) sur terre pour respirer cosmiquement. On peut dire également que la force qui a agrandi le narrateur lui a permis de connaître une ascension.

Toujours sous le joug de l'expansion et de l'ascension, le narrateur prend une dimension cosmique : « Cette énergie inébranlable, indomptable, à l'œuvre dans l'univers, je m'absorbe en elle, J'en reçois des messages... » (Schmitt, 2015, p. 107) ou encore dans : « La force fonce. Je me laisse prendre. Elle me pénètre le corps, l'esprit. Me voici irradié ! J'épouse la lumière » (Schmitt, 2015, p. 107) Cela explique nettement la cosmicité de la rêverie chez le narrateur. Le narrateur s'absorbe dans l'énergie cosmique de l'univers formant un seul corps avec elle, un corps irradié, un corps fait de lumière : « Je ne formerai bientôt plus qu'un avec la force » (Schmitt, 2015, p. 107). Force est donc de constater que la rêverie de l'immense telle qu'elle se crée dans ce roman vient sous l'influence de ce que Bachelard intitule la phénoménologie de l'extension. Cela peut être saisi comme transformation de l'espace de l'extension en espace d'exaltation et de l'extase. On ne peut nier que la dialectique du haut et du bas, de la lumière et de l'ombre participe amplement dans cette exaltation ascensionnelle.

Le dédoublement du narrateur en est un exemple précis, le corps qui se trouve en l'air est libre « affranchi », en une fusion, voire en osmose avec la force régissant l'univers. Il est : « irradiée », il forme corps avec la lumière, cette « énergie inébranlable, indomptable » (Schmitt, 2015, p. 107). Quant au corps « sur terre » à jambes bloquées par le sable, il est protégé du froid du désert, chaud dans le sarcophage de sable. De même qu'au terme de son expérience ascensionnelle qui lui a permis de fusionner avec la force du cosmos. Le narrateur sera « délicatement ramené sur terre » (Schmitt, 2015, p. 110) par la même force achevant donc « son voyage immobile » (Schmitt, 2015, p. 110).

Il se dégage de cela que chez É. E. Schmitt, la rêverie s'accomplit au travers d'une ascension fusionnelle du fait que le corps se dédouble devient aérien, il fusionne avec la nature et le cosmos. C'est ainsi que l'on peut affirmer, comme disait Bachelard, que l'expansion vécue par le personnage résulte du fait que : « l'immensité née intimement dans un sentiment d'extase dissout et absorbe, en quelque manière, le monde sensible » (1957, p. 177).

Dans *La nuit de feu*, le désert est intériorisé, l'immensité des sables et l'être s'interpénètrent. C'est bien une communication entre la conscience humaine et le cosmos. Cela corrobore le fait que l'homme dans le désert d'É. E. Schmitt : « se trouve dans un espace qui le contient et qui l'absorbe, mais qu'il contient et absorbe à son tour » (Real, cité par Vartian, 1989). On voit bien que le monde extérieur n'est plus séparé du monde intérieur du narrateur. Les frontières entre le corps et l'espace sont explicitement poreuses, permettant de ce fait, une osmose du paysage et de l'humain.

Ainsi, l'immensité intime peut être reliée au phénomène de fusion entre le corps et l'espace. Le corps et le cosmos entrent en fusion, cela nous est manifeste en ce que l'humain devient élémentaire. « Joie. Flamme. La force fonce. Je me laisse prendre. Elle me pénètre le Corps, l'esprit. Me voici irradié ! J'épouse la lumière » (Schmitt, 2015, p. 107). Le narrateur se laisse irradier sans résistance, il se laisse pénétrer le corps, il devient lumière :

J'embrasse...

J'embrasse...

Flamme.

Je suis flamme. Lumière croissante. Insoutenable. (Schmitt, 2015, p. 108)

La flamme franchit donc les limites du corps du narrateur, traverse sa peau et l'irradie au point de l'embraser, ce qui le rend : « éblouissant » et « fulgurant ». La force de

l'immense enflamme son corps vivant et organique et lui permet de tout sentir : « Je sens tout. D'un coup, j'appréhende la totalité » (Schmitt, 2015, p. 108). Le narrateur entre en osmose avec la lumière. Le feu ardent du désert irradie son corps et le rend illimité :

Feu !
Soleil ardent. Je brûle, je fusionne, je perds mes limites,
J'entre dans le foyer.
Feu... (Schmitt, 2015, p. 109)

On note par ailleurs la présence du champ lexical se rapportant au feu et à la lumière, en référence à l'humain et au cosmos, en évoquant le mot « feu », « flamme », « lumière », « irradié », « éblouissant », « fulgurant », « incendié ».

L'immensité intime ou l'ailleurs d'un autre monde

Quand le narrateur se trouve « allongé sur le dos » dans le lit de sable « en position de gisant, la figure face à l'étoile vespérale » (Schmitt, 2015, p.103), il se lance dans la rêverie de l'immense atteignant un ailleurs extérieur et intime, spatiale et atemporel. En effet, l'expérience de l'immensité intime rend confuse non seulement les frontières entre le corps et l'espace, mais également elle permet de rendre poreuse les frontières entre l'espace et le temps. Cela donne naissance à un « ailleurs » au sens d'une zone entre le réel et l'imaginaire. L'espace infini que le narrateur voit et ressent en rêve semble ouvrir sur un ailleurs : « je pénètre dans l'au-delà du monde... » (Schmitt, 2015, p. 108). « Je ne me sentais plus isolé, étranger, mais fécondé, uni. La force qui tenait le Tout grouillait également en moi, j'incarnais l'un de ses maillons provisoires » (Schmitt, 2015, p. 127), cela va de soi avec la pensée bachelardienne à savoir que la contemplation de la grandeur du désert par le narrateur détermine une attitude si spéciale, un état d'âme impressionnant. La rêverie de ce fait met « le rêveur en dehors du monde prochain, devant un monde qui porte le signe d'un infini » (Bachelard, 1957, p. 180). Il est clair que l'espace de l'ailleurs est bien celui qui se trouve dans la rêverie du narrateur, l'espace du rêve qui correspond à cet : « au-delà du monde » à ce « corridor » creusé par la force de l'immensité intime dans l'imagination du narrateur. De là, à dire que l'appel intime de l'immensité décrit par Bachelard introduit le narrateur dans un autre univers, situé au-delà des frontières spatiales.

Par voie de conséquence, l'expérience vécue par le narrateur É. E. Schmitt dans le désert de Tamanrasset ne constitue pas seulement une aventure dans un espace ouvert, c'est bien dans « l'ailleurs d'un autre monde » (Bachelard, 1957, p. 188). Cela semble aller de soi avec l'expression Schmittienne : « Là, en moi, s'est creusé un corridor entre deux mondes » (Schmitt, 2015, p. 149).

Conclusion

Il ressort de l'analyse de ce roman philosophique que le désert infini et immense est un véritable miroir de l'être qui le contemple. É. E. Schmitt, comme homme et écrivain, a conçu le désert comme un espace de réflexions sur le néant, c'est aussi l'endroit de son épiphanie. On reconnaît que l'immensité et l'infini du désert retentit en une immensité intérieure. Les marques de l'immense ont ouvert la voie vers une rêverie sous le signe de l'infini et de l'immense. Une rêverie qui s'est forgée par la contemplation du désert. C'est aussi la mobilité des personnages dans le désert qui fait que l'espace intérieur s'agrandit. Cela entraîne tout contemplateur dans un monde imaginaire, un monde où il va renaître où il s'avance vers l'« inconnue ». Ainsi, cela constitue un préambule à un mouvement qui se fait dans l'immobilité, mouvement tout à fait intérieur et imaginaire. Ce mouvement de l'être immobile décrit dans l'épisode du 'sarcophage de sable' est compris comme une tentative de transcender l'espace et le temps. L'immensité intime se réalise aussi sous forme du phénomène d'expansion du corps, les membres du narrateur ont subi une dilatation. La conscience d'agrandissement permet aussi d'éclairer l'immensité intime chez le narrateur, c'est ainsi que l'immensité du dehors se métamorphose en immensité intérieure. Le narrateur connaît également un dédoublement et un détachement qui se produit dans le silence total et la chaleur des immenses sables. Un corps bloqué par le sable et un autre en fusion avec la force qui régit le cosmos. Un corps en ascension permettant de respirer cosmiquement. De ce fait, La rêverie s'accomplit au travers d'une ascension fusionnelle. En se lançant dans la rêverie de l'immense le narrateur pénètre « dans l'au-delà du monde » (Schmitt, 2015, p. 108).

Évaluation : Évaluation anonyme par des pairs extérieurs.

Conflit d'intérêts : L'auteur n'a aucun conflit d'intérêts à déclarer.

Subvention : L'auteur n'a reçu aucun soutien financier pour ce travail.

Peer-review: Externally peer-reviewed.

Conflict of Interest: The author has no conflict of interest to declare.

Grant Support: The author declared that this study has received no financial support.

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Le pathos dans le discours journalistique en Turquie, vis-à-vis des migrants syriens*

The Pathos in Turkey's Journalistic Discourse Toward Syrian Migrants

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*Ce travail a été développé à partir de la communication présentée au colloque *l'immigration qui a eu lieu à Lisbonne (Portugal) les 26-28 juin 2018.*

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Submitted: 30.09.2020

Revision Requested: 27.11.2020

Last Revision Received: 30.11.2020

Accepted: 01.12.2020

Citation: Oztin Passerat, D. (2020). Le pathos dans le discours journalistique en Turquie, vis-à-vis des migrants syriens. *Litera*, 30(2), 521-542.

<https://doi.org/10.26650/LITERA2020-802707>

RÉSUMÉ

A la suite de la guerre civile éclatée en 2011 en Syrie, la Turquie a accueilli jusqu'à présent plus de 3,5 millions de Syriens. Au début de cette migration, les Syriens étaient bien reçus/perçus, car le peuple turc croyait que les Syriens allaient rentrer dans leur pays à la fin de la guerre civile. Malheureusement cette guerre perdure et les Syriens ne sont pas retournés dans leur pays avec en plus le nombre de Syriens qui atteint maintenant les 3, 609 842 millions de personnes. Entre temps le peuple turc confronté à des problèmes socio-économiques grandissants tels que le chômage, l'inflation et l'arabisation des enseignes dans les rues du pays, comment à développer des sentiments et des actes nettement plus xénophobes et racistes envers les syriens. Les médias ont un rôle important dans la construction de ce discours. L'objectif de ce travail est d'analyser ce discours. Pour ce faire, nous allons analyser quelques dépêches et titres choisis aléatoirement entre 2014 et 2018 des journaux nationaux et régionaux. Nous allons répondre aux questions : « Comment les Syriens sont-ils représentés dans les journaux ? », « Quel est le rôle du discours médiatique et journalistique dans la construction de l'éthos positif et/ou négatif des Syriens ? », « Comment le discours journalistique manipule-t-il le lecteur ? ».

Mots-clés: Discours journalistique, pathos, éthos, manipulation, migration

ABSTRACT

Following the civil war that broke out in 2011 in Syria, Turkey has so far welcomed more than 3.5 million Syrians. At the beginning of this migration, Syrians were perceived favorably, because the Turkish people believed that Syrians would go back to their country at the end of the civil war. Unfortunately, this war continues and the Syrians, now numbering 3,609 842 million, have not returned to their country. Meanwhile, the Turkish people face growing socioeconomic problems such as unemployment, inflation, and the Arabization of signs on the streets of the country, creating much more xenophobic and racist feelings and acts toward Syrians. The media has played an important role in the construction of this discourse and this work aims to analyze this discourse. To do this, we will analyze some randomly selected news reports and headlines published between 2014 and 2018 from national and regional newspapers. We will answer the questions: "How are Syrians represented in the newspapers?" "What is the role of media and journalistic discourse in building the positive and/or negative ethos of Syrians?" and "How does journalistic discourse influence the reader?"

Keywords: Journalistic discourse, pathos, ethos, Syrians, manipulation, migration



EXTENDED ABSTRACT

Following the civil war that broke out in 2011 in Syria, Turkey has so far welcomed more than 3.5 million Syrians. At the beginning of this migration, Syrians were perceived favorably because Turkish people believed that the Syrians would go back to their country at the end of the civil war. Unfortunately, this war continues and the Syrians, now numbering 3.6 million, have not returned to their country. Since 2014, the Turkish people were confronted with growing socioeconomic problems such as unemployment, inflation and the Arabization of the signs on the streets of the country, which triggered the emergence of a much more xenophobic and racist discourse toward Syrians. The media played an important role in the construction of this discourse. Disseminating information, the ultimate goal of the print media, is a discourse in action and the construction of meaning in the information discourse encompasses a dual process: transformational and transactional processes. In the information process, the context, characterization, storytelling and argumentation of the events play an essential role. This is why the lexicon used in the context or definition of Syrians also shows the point of view of the speaker and the enunciator (or speaker/enunciator) and plays a triggering role in the receiver/reader. This is why there are various appointments of Syrians including archetypes such as guest, migrant, Syrian, refugee etc. Government political actors label them as guests to mitigate the reaction of the Turkish people toward the Syrians to appeal to the feelings of hospitality of the Turks, while the Turkish people call them Syrians (derogatory in this case) or refugees to denigrate and humiliate them.

Moreover, the Syrians, Turkey's scapegoat, are being used by the government in foreign policy and by the opposition in domestic policy to criticize the government, which is responsible for having conducted this Syrian policy. In this study, we will analyze the role of the media in building this hostile discourse, sometimes resulting in hatred toward Syrians. To do this, we will analyze some randomly selected dispatches and headlines. We will address the questions: "How are Syrians represented in the newspapers?", "What is the role of media and journalistic discourse in building the positive and/or negative ethos of Syrians?" and "How does journalistic discourse influence the reader?"

The analysis shows that the media, and especially the print media, aware of the emotions and negative perception of Syrians among the Turkish people, build a discourse based on misinformation to be able to influence readers and subsequently provoke

racist and xenophobic behaviors toward Syrians. In doing this, it gives importance to legibility, visibility, and dramatization as perfectly defined/described by Charaudeau but it transgresses the stage of intelligibility, the one which, according to Charaudeau, aims to explain events and cases.

Introduction

Après la guerre civile syrienne qui a débuté en 2011, la Turquie a accueilli jusqu'à présent, 3,609 842 millions de Syriens. Au début de ce mouvement migratoire, la présence de ces personnes était bien perçue, mais depuis 2014, un discours xénophobe a fait son apparition et a été construit autour des Syriens. Les médias et les réseaux sociaux ont joué un rôle très important dans la construction de ce discours, que l'on peut qualifier de discours de haine. Comment les médias ont-elles construit ce discours ? Comment le discours médiatique se sert-il des émotions pour persuader son lecteur, mais surtout pour faire naître en lui, la haine contre les Syriens ? Et quels sont les procédés discursifs et énonciatifs qui servent de fondement à ce discours ? Ce sont les questions auxquelles je vais essayer de répondre dans ce travail. Le corpus de mon travail est constitué des dépêches et des titres de divers quotidiens et journaux tant locaux que nationaux publiés entre 2014 et 2018 choisis d'une manière aléatoire.

Pourquoi ce travail ? Premièrement, la Turquie est en train de vivre, depuis 2011, sa première expérience d'immigration proprement dite. Deuxièmement, le discours de haine et de ressentiment qui se développe vis-à-vis des Syriens est en train de préoccuper non seulement le gouvernement mais aussi certains citoyens turcs dont le nombre ne cesse de croître. Troisièmement pour une raison tout à fait subjective, en tant que turque spécialiste de l'analyse du discours, cette xénophobie envers les Syriens, issue du discours médiatique en Turquie, m'interpelle !

I. La subjectivité dans le discours journalistique

L'objectif ultime de la presse écrite ou du discours journalistique est d'informer la plus grande masse. L'information est un discours en action. Car « il s'agit là du langage en tant qu'acte de discours, qui témoigne de la manière dont s'organise la circulation de la parole dans une communauté sociale pour en produire du sens » (Charaudeau, 2005, p. 24). D'autre part, la construction du sens dans le discours d'information englobe un double processus : processus de transformation et processus de transaction.

Le processus de transformation consiste à transformer le monde « à signifier » en monde « signifié » en le structurant selon un certain nombre de catégories qui sont elles-mêmes exprimées par des formes. Il s'agit des catégories qui identifient les êtres du monde en les *nommant*, qui assignent à ces êtres des propriétés en les *qualifiant*,

qui décrivent les actions dans lesquelles les êtres sont engagés en *narrant*, qui fournissent les motifs de ces actions en *argumentant*, qui évaluent ces êtres, ces propriétés, ces actions et ces motifs en *modalisant*. L'acte d'informer s'inscrit donc dans ce processus en tant qu'il doit *décrire*, (identifier-qualifier des faits), *raconter* (rapporter des événements) et *expliquer* (fournir les causes de ces faits et événements) (Charaudeau, 2005, p. 30).

Charaudeau illustre le circuit communicationnel d'information comme suit :

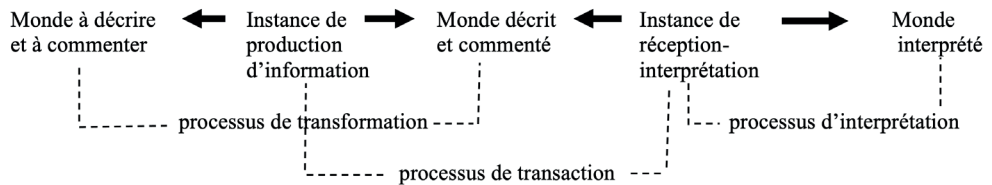


Figure.1

Comme la Figure1 l'illustre, le discours d'information est d'abord un discours de communication : L'interprétation du monde présuppose l'établissement d'une relation de communication. Autrement dit, c'est le processus de transaction qui dirige le processus de transformation. Par contre, pendant le processus de transformation, les énonciateurs réagissent des fois de manière subjective et parfois même, essayent de manipuler les lecteurs. C'est pourquoi, le discours médiatique est un lieu où les émotions sont utilisées pour persuader l'autre.

1.1. Le lexique utilisé pour les Syriens (identification)

L'information est un discours en action. Car « il s'agit là du langage en tant qu'acte de discours, qui témoigne de la manière dont s'organise la circulation de la parole dans une communauté sociale pour en produire du sens » (Charaudeau, 2005, p. 24). D'autre part, la construction du sens dans le discours d'information englobe un double processus : processus de transformation et processus de transaction tous deux jouant un rôle important dans le discours journalistique et médiatique. Dans le processus d'information, la nomination, la qualification, la narration et l'argumentation des événements jouent un rôle essentiel. C'est la raison pour laquelle le lexique utilisé (la nomination) dans la nomination ou la définition des Syriens montre également le point de vue du locuteur et de l'énonciateur et joue un rôle déclencheur chez le récepteur/lecteur.

Les premiers migrants syriens sont apparus en Turquie au mois d'avril de 2011, date à laquelle la guerre en Syrie a éclaté. Ils ont tout d'abord été qualifiés d'invités (*misafir*), de réfugiés (*mülteci*), de demandeurs d'asile (*sığınmacı*) ou encore d'immigrés (*göçmen*), voire simplement de « Syriens » (*Suriyeliler*).

Le mot *invité* véhicule une image de temporalité (on s'attend à ce qu'un invité s'en aille un jour ou l'autre) est utilisé pour la première fois par le Président de République et, désormais, par le pouvoir. Par contre, les termes, réfugiés, migrants et Syriens véhiculent une signification plutôt péjorative et qui portent les sèmes dysphoriques par rapport au mot *l'invité*.

Selon Amnesty International, un demandeur d'asile (*sığınmacı*) « est une personne qui sollicite une protection internationale hors des frontières de son pays, mais qui n'a pas encore été reconnue comme réfugié »¹. Autrement dit, ils attendent que leur reconnaissance soit statuée comme réfugié sur leur demande d'asile. Le droit d'asile est un droit Humain, au titre duquel tout le monde devrait être autorisé à entrer dans un autre pays pour y demander l'asile.

Par contre, un réfugié est une personne qui, en cas de retour dans son pays, craint « avec raison d'être persécuté du fait de sa race, de sa religion, de sa nationalité, de son appartenance à un certain groupe ou de ses opinions politiques »². Autrement dit, les réfugiés ont fui leur pays car ils risquent d'y être victimes de graves atteintes à leurs droits Humains et de persécutions. Leur vie et leur sécurité étaient menacées, à tel point qu'ils avaient le sentiment de n'avoir d'autre choix que de quitter leur pays et de chercher un endroit où ils ne seraient plus en danger car leur propre État ne pouvait pas ou ne voulait pas les protéger. Les réfugiés ont droit à une protection internationale.

Toujours selon Amnesty international, il n'existe pas de définition juridique reconnue au niveau international pour les migrants. Les migrants sont des personnes qui vivent hors de leur pays d'origine mais ne sont ni des demandeurs d'asile ni des réfugiés. Certains migrants quittent leur pays pour travailler, faire des études ou rejoindre des membres de leur famille, par exemple. D'autres y sont incités par la pauvreté, les troubles politiques, la violence des bandes criminelles, les catastrophes naturelles ou d'autres problèmes graves.

1 <https://www.amnesty.fr/focus/droit-asile>, consulté le 1^{er} juin 2018.

2 <https://www.amnesty.fr/focus/refugie>, consulté le 1^{er} juin 2018.

Invité : Personne que l'on invite à un repas, à une cérémonie, à une fête etc... (Dictionnaire Le Larousse).

Tableau 1 : Lexiques utilisés pour les Syriens

	Temporaire	Proximité géographique	Euphorique	Dysphorique	Permanence	Énonciateur	Volontaire
Réfugié					+	Discours juridique	+
Demandeur d'asile	+	+		+		Média	
Invité	+		+			Acteurs gouvernementaux	+
Migrant					+	Le peuple turc	+
Syrien		+		+	+	Le peuple turc et les acteurs politiques	

Le terme le plus utilisé pour désigner les Syriens dans le discours journaliste est le mot « Siğınmacı » (demandeur d'asile). Car ce mot véhicule et encore plus en turc, les sèmes péjoratifs et humiliants par rapport aux termes de migrant, d'invité et de réfugié. Les sèmes divergent entre le demandeur d'asile et le réfugié bien qu'ils soient synonymes est le fait que l'acte de réfugié (politique) est un processus planifié alors que celui de demandeur d'asile ne l'est pas, il est, à terme, dans l'obligation de partir. Le mot *réfugié* a souvent été utilisé pour les sujets qui cherchent une protection auprès d'un pays pour se protéger après la répression politique qui sévit dans son pays d'origine. Cela donne au mot « réfugié » un sens audacieux et courageux voire opposant.

C'est pourquoi, le mot *demandeur d'asile* a une signification, du récepteur, plus sémantiquement euphorique que le terme *réfugié* car il signifie la temporalité. Une autre raison est le suffixe -CI dérivant des mots à partir des verbes d'actions, plutôt utilisé pour les noms de profession tels que *konuşmaCI* (intervenant), *satıCI* (vendeur). Par ailleurs, la racine du mot *siğınma* désigne également la vulnérabilité du sujet indiqué et non protégé.

Quant au mot *invité*, on voit que les acteurs politiques (responsables gouvernementaux critiqués pour leur politique syrienne) l'utilisent généralement pour les Syriens. Deux raisons à cette utilisation :

1. Tout d'abord, il vise à alléger le contenu du concept utilisé : essayer d'atténuer cette tragédie humaine et le flux migratoire ;
2. Ensuite tenter d'atténuer la réaction contre les migrants syriens en atténuant le mot.

Pourquoi autant de mots ? Premièrement comme l'a affirmé Kerbrat-Orrechioni, « toute unité lexicale est, en un sens, subjective puisque les mots de la langue ne sont jamais que des symboles substitutifs et interprétatifs des choses » (Kerbrat-Orrechioni, 1997, p. 70). C'est pourquoi, le choix de substantifs même, démontre notre subjectivité et notre point de vue par rapport à ce qu'on veut désigner. Le mot *invité*, utilisé plutôt par les acteurs gouvernementaux veut évoquer premièrement, chez le destinataire, que les Syriens ne vont pas rester longtemps dans le pays et deuxièmement qu'ils veulent ainsi faire appel aux valeurs communes du peuple turc connu pour sa grande hospitalité. De même, le mot *demandeur d'asile* (*sığınmacı*) utilisé, évoque plutôt le sentiment et les émotions de pitié envers les Syriens. Par contre, le mot réfugié utilisé évoque plutôt les sentiments dysphoriques des énonciateurs envers les Syriens. Car le mot réfugié donne aux Syriens un statut juridique qui effraie le peuple turc. Dernièrement le mot « Syriens » utilisé seul, évoque une idée d'humiliation pour celui qui l'emploie (énonciateur).

De façon générale, qu'ils soient désignés comme des invités (*misafir*), des réfugiés (*mülteci*), des migrants (*göçmen*), des demandeurs d'asile (*sığınmacı*), les « Syriens » (*Suriyeliler*) sont toujours évoqués comme un groupe social monolithique par les journaux puis amalgamés par la population qui, par ignorance et désinformation, préfèrent se voiler des différentes réalités et des différents parcours de vie. Les médias turcs jouent ainsi un rôle important dans l'uniformisation et la criminalisation du groupe des Syriens et la diffusion des discours de haine.

II. De la lisibilité à la visibilité

Comment les médias turcs stigmatisent-ils les Syriens et comment procèdent-ils pour créer ce discours hostile et même de haine vis-à-vis des Syriens ? Sémiologiquement parlant, le discours journalistique est un discours hétérogène : il englobe des images, des couleurs et des écritures de types différents. Pareillement aux autres médias, il est unidimensionnel et comme l'affirme Charaudeau, « il est monolocutif et s'organise sur support spatial » (2005, p. 194). C'est pourquoi l'activité discursive est basée sur la conceptualisation. Étant donné la nature visuelle du discours journalistique, la *visibilité* va de pair avec la *lisibilité*. Aussi, le journal tient-il à ce que les annonces, les dépêches et les textes soient visibles. Le journal le fait au travers de la mise en page (Une, colonnes, rubriques, images, etc.) et de la titraille (titres, sous-titres, chapeaux). C'est à travers la mise en page et la titraille que le journal accomplit la fonction *phatique* (attirer l'attention

du lecteur), *épiphanique* (annoncer la nouvelle) et *synoptique* (guider le lecteur à l'aide des éléments visuels). Pour la dimension *lisibilité*, le journal se doit de rapporter d'une manière lisible les informations nécessaires. Une autre caractéristique est l'*intelligibilité*. Le journaliste doit expliquer le pourquoi et le comment de ce qu'il dit. Une dernière exigence exercée implicitement mais moins pertinente est *la dramatisation*. Cette exigence se manifeste dans les titres, et dans les modes d'écritures.

Par ailleurs, un journal comprend plusieurs types de textes : les dépêches, les brèves, les filets, les chroniques, les éditoriaux etc. Tous ces textes relèvent également de plusieurs types d'énonciations qu'on peut qualifier « d'objectifs, de neutre, de subjectifs ou d'engagés ». Ils sont d'ordre phatique parce qu'ils assurent la communication entre le journaliste et le lecteur ; ils sont d'ordre épiphanique, parce qu'ils annoncent ou résument ce que le lecteur va lire ; ils sont d'ordre synoptique, parce qu'ils guident le lecteur. C'est pourquoi, certains titres d'articles incitent le lecteur à lire l'article. De même certains titres montrent-ils l'aspect subjectif et argumentatif de l'article. Autrement dit, l'éthos des textes se détermine dès la lecture du titre. C'est pourquoi les titres accompagnant les images ont plutôt l'objectif de manipuler le lecteur et non pas de le guider. Voici quelques exemples de dépêches et de titres et des Unes de journaux locaux et nationaux sur les Syriens.



Photo 1 : *Hürriyet*, le 5 Juillet 2017



Photo 2 : Hürriyet, le 5 Juillet 2017
Ne laissons pas tomber la tolérance !!!



Photo 3 : Hürriyet, le 5 Juillet 2017



Photo 4 : *Sabah*, le 1 Juillet 2015
Quand prendra fin l'hospitalité envers les Syriens ?

II.1. La construction de l'éthos positif (favorable) des Syriens

Message iconique (visibilité)

Les journaux nationaux tels que *Hürriyet*, *Milliyet*, *Sabah* et *Cumhuriyet* essayent de donner un éthos positif ou à la limite neutre. Ils les représentent comme vulnérables et victimes de la guerre civile en se basant sur le mot *demandeur d'asile* qui signifie la temporalité. Pour ce faire, dans leur message iconique (visibilité), les journaux font appel à des personnes vulnérables représentées par les femmes, les vieux et les enfants et des conditions de vie précaires montrées par les camps de réfugiés représentés par les tentes de Kızılay (Le Croissant rouge) comme les images ci-dessus l'illustrent. Car, sémiologiquement parlant, les enfants et les femmes sont plus susceptibles de faire naître des sentiments de pitié et de compassion et par la suite, d'améliorer dans la tête des récepteurs l'éthos vis-à-vis des Syriens. Afin de construire plus d'authenticité et de réalité on voit qu'on a utilisé des images prises dans les camps près de la frontière syrienne avec, en fond, le drapeau turc et protégés par des soldats turcs qui évoquent également l'hospitalité turque (Photo 1, photo 2).

Dans les première et deuxième photos on voit bien en évidence au-devant des photos les barbelés juste devant l'objectif (caméra subjective). Les enfants et un vieil

homme avec son écharpe locale/traditionnelle, utilisée également par les kurdes de Turquie nous renseigne sur son identité. Aussi pouvons-nous parler d'un langage métonymique. Sous les regards souriants des enfants se cache pourtant un destin peu enviable de pauvreté et de condition de vie misérable. Le fait que les photos 1 et 2 soient prises dans les camps syriens derrière les barbelés souligne l'authenticité et l'objectivité de l'image et augmente l'impression de réalité. Par ailleurs, on associe habituellement ce genre de barbelés aux camps de concentration nazis et cela éveillent un sentiment de pitié chez le lecteur. Dans la troisième photo, on voit un enfant dans les bras d'un homme dans un de ces camps. L'utilisation de la technique de fondu enchaîné dans la photo rend la photo poétique et augmente le sentiment de pitié envers les personnages qui figurent sur la photo.

Pour ces 4 photos, on utilise un plan général qui permet à l'énonciateur de déterminer l'espace. Concernant les couleurs, on témoigne de l'utilisation des couleurs sombres qui permettent à l'énonciateur de donner un éthos de vulnérabilité et de misère des Syriens chez le lecteur. De ce fait, nous pouvons dire que ces photos essayent de donner un bon éthos des Syriens en éveillant chez le lecteur la compassion et la pitié.

Message linguistique

La deuxième et la quatrième photos sont accompagnées par un message linguistique : le premier est un impératif prononcé le 5.07.2017 par le vice premier ministre turc de l'époque. Cet énoncé et ce titre démontre qu'il existe bel et bien un discours d'intolérance envers les Syriens. C'est pourquoi, par cette phrase, l'acteur politique essaye d'apaiser, la colère envers les Syriens en faisant appel à la tolérance de ses compatriotes.

Dans la quatrième photo, on constate cette fois, un énoncé interrogatif « quand prendra fin l'hospitalité envers les Syriens ? » Contrairement au premier message linguistique, celui-ci provoque la peur et le doute chez le lecteur concernant le temps que va durer l'hospitalité envers les Syriens, bien que le message iconique essaye d'éveiller le sentiment de tolérance par l'utilisation de photos d'enfants.

II.2. La construction d'un éthos négatif

Contrairement à l'éthos de confiance et positif, l'éthos négatif vis-à-vis des Syriens est plutôt représenté dans les colonnes de la troisième page des journaux plutôt régionaux.

Et pour afficher l'éthos paresseux, violeur et harceleur, on a utilisé des jeunes Syriens barbus et costauds. Ils sont même parfois montrés torsés nus. Voici quelques exemples :



Photo 5 : Kırşehir Haber Türk, le 8 Février 2018

Au lieu de crier « Syrie » à la plage et de fumer de la chicha et t'allonger à la plage, tu peux rejoindre l'armée syrienne comme un brave homme.



Photo 6 : Yeniçağ, le 15 Mai 2015

Les Afghans et les Syriens ont assassiné un jeune turc.



Photo 7 : Yön, le 17 Juillet 2014
Nous, on les nourrit et eux, ils nous poignent.
EXPULSEZ LES IMMEDIATEMENT !!!



Photo 8 : Milliyet, le 4 Avril 2018
Les mendiants syriens et l'alcool : ils ont d'abord mendié Et puis ils se sont soulés.

Message linguistique

Contrairement au discours neutre et tolérant, pour la construction du discours hostile allant jusqu'à la haine envers les Syriens, on constate que le message linguistique occupe une place importante. Le message linguistique tente non seulement d'expliquer le message iconique mais de le manipuler et de le guider et il joue « le rôle d'ancrage » pour le message iconique comme l'affirme Barthes. (Barthes, 1964) Ainsi, en témoignent les titres et les sous titres de certains journaux qui utilisent un discours hostile envers les Syriens. Ce sont des énoncés fait pour attiser le feu et la colère contre eux. Pour ce faire, on utilise des arguments socio-économiques importants pour le peuple turc : le chômage, les loyers, les vols, etc.

Comme on le constate dans certains titres, il s'agit d'un discours polarisé construit entre eux et nous, les Syriens et les Turcs. La polarisation se trouve dans les choix antonymiques comme nourrir et poignarder dans les mêmes énoncés ou bien dans le choix des verbes dysphoriques comme tuer. Par ailleurs, ce titre « on les nourrit et ils nous poignent » fait référence à un proverbe : « Qui nourrit un corbeau ne reçoit qu'ordure pour récompense » (Besle kargayı oysun gözünü).

Tableau 2 : Procédés sémiolinguistiques utilisés dans la construction de l'éthos et du pathos

Procédés sémiolinguistiques	L'éthos	Le pathos
Le plan général, la caméra subjective (on voit les personnes derrière les barbelés), les femmes, les enfants et les vieux, les couleurs sombres et froides.	Les Syriens sont des personnes vulnérables et victimes de la guerre civile.	La pitié et la compassion
Le plan moyen, les jeunes hommes barbus et torses nus avec des colliers en or autour du cou. Les couleurs frappantes tels que rouge et noir. Les énoncés linguistiques (manipulateurs.)	Les Syriens sont des personnes paresseuses et infidèles à leur pays. Ils sont voleurs et criminels.	La colère, l'indignation, la haine

III. Les Syriens « bouc émissaire » de la Turquie

Pourquoi ce discours hostile envers les Syriens ? Tout d'abord, chaque communauté et chaque culture construit ses propres codes qui influencent la vie affective des individus qui la compose. Et les individus apprennent, dès leur enfance, à catégoriser les acquis comme « bon » ou « mauvais ». La catégorisation entre bon et mauvais est

non seulement formée par la culture mais également par le système de croyance religieuse dans une même religion. Quelle que soit l'origine des émotions (biologique/ sociale), celles-ci s'expriment, se manifestent en fonction du système de significations dans lequel elles sont construites.

La Turquie n'a jamais eu une l'expérience d'une telle migration, surtout de masse, en provenance d'un pays arabe comme la Syrie. Par ailleurs, l'éthos des Arabes ne présente pas des sèmes favorables/acceptables dans la tête des Turcs. L'éthos prédiscursif ou l'éthos préalable³ des Syriens dans la société turque a plutôt des références négatives : ils sont mendiants, ils ne sont pas fidèles à leur pays, ils sont lâches, ce sont des violeurs, ce sont des voleurs, ils ne sont pas propres. C'est pourquoi le stéréotypage concernant les Syriens joue un rôle important dans la construction du discours hostile envers les Syriens.

III.1. L'instrumentalisation des Syriens par l'opposition

Les principales plaintes de la société turque en référence aux Syriens vont, sans être exhaustives, de la mendicité, du nombre d'enfants, des avantages qu'ils reçoivent de l'État, de la peur d'un phénomène de sunnisation et de l'utilisation de la langue arabe quasi-générale dans certains quartiers (panneaux, enseignes, menus...). C'est pourquoi, ils sont facilement instrumentalisés dans le discours des partis d'opposition en Turquie : le chômage augmente et c'est à cause des Syriens, l'inflation augmente et c'est à cause des Syriens, les crimes augmentent et c'est à cause des Syriens. Le parti qui gouverne le pays est au pouvoir depuis 2003, c'est pourquoi on le considère comme responsable de cette invasion du pays par les Syriens. C'est pourquoi au moment des élections, l'opposition construit son discours pour critiquer la politique syrienne du gouvernement comme l'illustre la dépêche ci-dessous. Aussi pouvons-nous les appeler les boucs émissaires de la Turquie.

3 L'éthos préalable est l'éthos que le locuteur se donne avant son discours. C'est pourquoi nous pouvons le considérer comme la perception ou la réputation du locuteur avant son discours. L'éthos préalable joue un rôle essentiel dans la construction de l'éthos surtout dans le discours politique et médiatique.



Photo 9 : Sözcü, le 8 Juillet 2016

Deux chimistes syriens morts pendant la fabrication d'une bombe.

C'EST EUX QUI AURONT LA NATIONALITE TURQUE ?

Voici la nouvelle Turquie d'AKP : les Turcs payent les impôts, les Turcs sont au chômage, les Turcs font leur service militaire, les Turcs deviennent martyrs et les Syriens vivent gratuitement

III.2. Les Syriens comme objet de marchandage dans la politique extérieure

Par ailleurs, le gouvernement actuel instrumentalise les Syriens dans sa politique extérieure afin de marchander avec les pays étrangers et surtout avec l'Europe. Récemment, à la suite de l'attaque de l'armée turque en Syrie au mois de janvier, la Turquie a ouvert les frontières grecques vu que l'Europe a critiqué la Turquie d'avoir attaqué des positions en Syrie et 18.000 syriens ont passés la frontière grecque à la suite de luttes terribles qui ont durés plusieurs semaines.

III.3. La diabolisation (stigmatisation) des Syriens

Une autre raison de ce discours hostile réside dans la désinformation concernant les Syriens. Voici certaines désinformations (mensonges) sur les Syriens : L'Etat va payer la facture des Syriens, ils seront installés dans les habitats de TOKI, ils vont voter aux élections, ils ne vont pas payer les impôts pour leur voiture, ils vont s'inscrire à l'université

sans concours etc. Dans les milieux les plus pauvres, certains soulignent que les Syriens constituent une main d'œuvre moins chère, exploitable à souhait, qui bénéficieraient de logements TOKI et de soins gratuits (dû au fait de leur protection temporaire). La classe moyenne hurle à l'injustice quand les jeunes Syriens se voient offrir des places à l'université ou que les services d'urgence sont « envahis par les Syriens alors qu'ils ne payent pas ».

Par ailleurs, la présence massive et hors des camps, des Syriens en Turquie, pour bénéficier d'une certaine liberté de mouvement et de travail, encourage encore davantage ces légendes urbaines. Ainsi, en 2011, on racontait que chaque famille syrienne recevait 1000\$ par mois ; sur ce sujet, un militant de la plateforme antiraciste *Dur De* (Dis Stop) s'exprime : « J'ai, une fois, fait le calcul, et si l'État donnait de l'argent à chaque famille... et bien ! Ce n'est juste, pas possible ». Aujourd'hui, on entend un peu partout que les jeunes Syriens prennent la place des Turcs dans les universités alors que, comme le rappelle l'hebdomadaire *Agos*, les bourses universitaires pour les étrangers existent depuis les années 1990 et seuls 1500 étudiants syriens sur 16 000 étudiants étrangers au total en bénéficient.

IV. De la manipulation à la provocation (indignation)

A la suite de cette diabolisation liée à la désinformation et même aux mensonges au sujet des Syriens, il est indispensable que les médias qui se nourrissent des événements scandaleux attisent le feu, et construisent un discours de haine par l'intermédiaire de titres manipulateurs qui éveillent les sentiments d'hostilité et de haine contre les Syriens et provoquent l'indignation de leurs lecteurs. Autrement dit, le processus d'information et de transfert englobant la lisibilité, la visibilité n'a pas respecté l'étape d'intelligibilité qui a pour but d'expliquer le pourquoi des événements. Non seulement cette étape d'intelligibilité a été éludée, mais celle de dramatisation a été poussée à son paroxysme, afin d'éveiller les émotions, dirigée, chez le lecteur. C'est pourquoi il n'est pas étonnant de voir les titres dans les uns des journaux tels que « on ne veut plus des Syriens dans notre ville » qui provoque des sentiments racistes pouvant aller jusqu'à des tentatives de lynchages contre les Syriens (photo 10). Le but principal n'étant plus de donner des informations, mais les "Médias de masse" servent alors et de plus en plus à manipuler et diriger les masses.

Désinformation.....>Manipulation-----> Provocation----->

Suriyelilere karşı linç girişimleri



Photo 10 : Yeniçağ, le 2 Juillet 2017
Les tentatives de lynchage contre les Syriens

Conclusion

Les médias en général jouent un rôle crucial dans le transfert de l'information et dans la perception des événements. Les médias sont tellement puissants qu'on les considère comme un quatrième pouvoir. Déjà en 1840, Balzac affirmait que : "La presse est en France un quatrième pouvoir dans l'État : elle attaque tout et personne ne l'attaque...."⁴. Par ailleurs, les médias, dans le processus de transfert de l'information, prennent en considération les connaissances, les croyances et les expériences socioculturelles liées aux événements et aux personnes qu'ils vont décrire ou dont ils vont parler puisque l'événement de détection est en quelque sorte le codage de nos expériences précédentes. Pour cette raison, les médias véhiculent des informations en tenant compte des croyances et des contextes de la société dans laquelle ils évoluent. Non seulement ils n'essayent pas de changer les fausses idées et les préjugés, les médias manipulent les gens en déformant, à leur avantage, les vérités sur les événements et sur les personnes. En faisant cela, ils construisent un discours fondé sur la discrimination

4 <https://gallica.bnf.fr/ark:/12148/bpt6k1065498g/f103.item>, consulté le 10 septembre 2019.

et sur le pathos et sur les émotions loin de la logique (logos). Ils donnent de l'importance à la visibilité, à la lisibilité mais ils n'expliquent nullement les raisons des événements. Ainsi, l'étape de l'intelligibilité dans le circuit communicationnel dans le discours médiatique est transgressée.

La presse écrite/les journaux qui font partie du discours médiatique fonctionnent de la même façon. Au lieu de donner des informations à la société d'une manière objective, ils jouent sur les émotions et les préjugés sur les Syriens. Si les journaux sont proches du gouvernement, ils essaient d'apaiser la haine et l'hostilité envers les Syriens en faisant cela ils essaient d'éveiller la pitié et la compassion chez le lecteur. Par contre, les journaux régionaux attisent le feu en éveillant chez le lecteur la haine et l'indignation. En faisant cela, ils fondent leurs discours sur la désinformation et ainsi ils manipulent et ils provoquent les gens à s'indigner quitte même à agresser physiquement des Syriens.

Par ailleurs, la désinformation et la manipulation au service de la provocation dans le langage journalistique/médiatique se sert également de l'éthos préalable et négatif des Syriens. Bien que l'on sache que la perception négative des Syriens a de nombreuses raisons, notamment socio-économiques, il est notoire que la presse écrite et les médias jouent un rôle très important dans la construction de cet éthos négatif. En ranimant les émotions de peur et de colère, les médias jouent un rôle pour renforcer ce statut de bouc émissaire au lieu de faciliter leur intégration dans la société turque. A la limite de la désinformation et de la manipulation, ils provoquent des sentiments de haine contre les Syriens.

Les Syriens qu'on les appelle invités ou réfugiés forme une communauté de personnes qui ont fui la guerre dans leur pays et ils sont demandeurs d'asile et a priori, vulnérables. Ils sont en Turquie depuis 9 ans déjà. Ils n'ont aucun statut juridique. Par contre, ils sont, tous les jours de plus en plus, les boucs émissaires de la société turque. Il incombe donc aux chercheurs et aux intellectuels en général de relever la tâche et de remédier à cette désinformation qui inspire la méfiance dans les deux groupes, l'un vis-à-vis de l'autre. Il leur revient surtout de pointer le rôle de l'État : la générosité des discours du Président turc ne doit pas faire oublier qu'en dehors des politiques discursives, aucune politique d'accueil sur le long terme et d'intégration n'a été correctement pensée, ni même anticipée, pour ces millions de personnes vulnérables.

Évaluation : Évaluation anonyme par des pairs extérieurs.

Conflit d'intérêts : L'auteure n'a aucun conflit d'intérêts à déclarer.

Subvention : L'auteure n'a reçu aucun soutien financier pour ce travail.

Peer-review: Externally peer-reviewed.

Conflict of Interest: The author has no conflict of interest to declare.

Grant Support: The author declared that this study has received no financial support.

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De la créativité lexicale à l'hybridité générique et vocale: une analyse stylistique de *Le-fils-de-la-femme-mâle* de Maurice Bandaman

From Lexical Creativeness to Generic and Vocal Hybridity: A Stylistic Analysis of Maurice Bandama's *Le-fils-de-la-femme-mâle*

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Submitted: 15.02.2020

Accepted: 01.07.2020

Citation: Coulibaly, D. (2020). De la créativité lexicale à l'hybridité générique et vocale: une analyse stylistique de *Le-fils-de-la-femme-mâle* de Maurice Bandaman. *Litera*, 30(2), 543-562.
<https://doi.org/10.26650/LITERA2020-0038>

RÉSUMÉ

La stylistique est une science née des travaux de Charles Bally au début du XX^{ème} siècle. Elle a pour objet le texte littéraire. Pour le décrypter, la stylistique s'appuie sur des méthodes et des concepts issus des sciences du langage. Elle est donc efficace pour mettre au jour les différentes subtilités du roman africain qui ne cesse de se régénérer à partir des ressources de l'oralité et du patrimoine linguistique africain. Cette régénération se traduit par une africanisation de la langue d'écriture. La re-lexicalisation est au cœur de la praxis verbale. Elle se matérialise par l'enchâssement d'ethno-textes oraux dans le roman. Cette créativité est une forme de subversion discursive qui se caractérise par une esthétique polyphonique et transgénérique. *Le-fils-de-la-femme-mâle* de Maurice Bandaman est conforme à cette norme. La configuration typographique montre que les fondements énonciatifs de l'œuvre reposent sur la structure du conte traditionnel africain. De ce fait, le roman s'oppose à la narration traditionnelle. En outre, l'insertion du conte africain dans la structure du roman ne repose sur aucune règle stable. Le discours est fondé sur une pratique intertextuelle qui bouleverse l'architecture du roman classique. Il rompt avec l'horizon d'attente et impose une autre modalité de réception qui procure de la jouissance au lecteur obvie. Ce travail met en évidence l'ensemble des phénomènes énonciatifs, linguistiques et discursifs qui participent à l'authenticité de cette œuvre.

Mots-clés: Stylistique, hybridité générique, intertextualité, scène d'énonciation, polyphonie

ABSTRACT

Stylistics is a science born from the works of Charles Bally at the start of the 20th century. It centers on literary texts. To decipher them, stylistics focuses on methods and concepts from the language sciences. It is therefore effective in bringing to light the various subtleties of the African novel which continues to regenerate from the resources of African language and linguistic heritage. This regeneration results in an Africanization of the writing language. It follows that re-lexicalization is at the heart of verbal praxis. It is materialized by the embedding of oral ethno-texts in the



novel. This creativity is a form of discursive subversion which is characterized by a polyphonic and transgeneric aesthetics. *Le-fils-de-la-femme-mâle* by Maurice Bandaman conforms to this standard. The typographical configuration shows that the enunciative foundations of the work rests on the structure of the traditional African tale. As a result, the novel resists the norms of traditional storytelling. Furthermore, the insertion of the African tale into the structure of the novel is not based on any stable rule. The discourse is based on an intertextual practice that upsets the architectonics of the classic novel. It breaks with the canon and imposes another reception modality which provides obvious enjoyment to the reader. This work highlights all of the enunciative, linguistic and discursive phenomena that contribute to the authenticity of this work.

Keywords: Stylistics, generic hybridity, intertextuality, enunciation scene, polyphony

EXTENDED ABSTRACT

Stylistics is a discipline that derives from the sciences of language. It aims to decrypt literary texts through a process that makes texts literary. To achieve its goal, this discipline makes use of concepts and methods borrowed from discursive linguistics, rhetoric, poetics, semiotics and many other areas of text science (Calas, 2015, p. 7). Stylistics is viewed as an eclectic field. Its field of inquiry relates to the literary fact as an enunciative act, a meaning-form which obeys a hermeneutic approach. It is therefore qualified to reveal the aesthetic character of all literary productions. However, this present stylistic study mainly focuses on poetics. It is a science of text which is contiguous to stylistics. Poetics aims to bring out the formal properties of literary creations. It is based on a set of approaches, among which, is intertextuality. In the stylistic analysis of literary texts, intertextuality is one of the most useful theories of poetics. This concept, which was coined by Julia Kristeva in the 1960s, is used in the studies of comparative literature, speech analysis, poetics and stylistics. It is defined as the relationship that one text has with another. As a discursive practice, intertextuality can be studied through various scales of verbal creation: through quotation, pastiche, parody, mise en abyme etc. These processes play an essential role in the African verbal creation. Indeed, since the brilliance of Ahmadou Kourouma's *Les Soleils des indépendances* and Yambo Ouologuem's *Le Devoir de violence*, African romantic creation has continued to improve over the years. This constantly growing innovation, which translates into the textualization of the African sociolinguistic universe and other processes, contributes to an Africanization of the writing language. The recourse to the Ivorian origin contributes to the lexical connotation. Thus, the terms inserted by the authors in the writing language participate in the enrichment of the French language. One could say that relexification is at the heart of literary creation. It is materialized by the transposition of statements, by the insertion of oral ethno-texts in the novel. This language fabrication is a form of discursive subversion that results in an aesthetic of hybridity. The novel *Le-fils-de-la-femme mâle*

is no exception to this standard. When we read it, it stands out that the author expresses his vision of the world through the incorporation of oral genres in the story. The typographical configuration shows that the enunciative foundations of the work rest on the structure of the traditional African tale. The marks of the tale are inserted in the discourse through processes such as italics and quotation marks. Despite the effort made by the romantic tale teller Maurice Bandaman to hide the tale's tracks, of the song and myth in the novel structure, the reader is able to perceive these oral intertexts through their characters. Through this process, the classic narration is interrupted. Furthermore, the insertion of the traditional tale into the structure of the novel is not based on any stable rule. Discontinuity leads the reading and the decoding of the message imparted by the novelist to the receiver. Viewed as a discourse, the work is based on an intertextual practice which overturns the architectonics of the classic novel. It breaks with the canon and imposes another reception modality that provides enjoyment to the reader. The dominance of formulas in the strata of this novel provides a basis for generic hybridity. The main purpose of this reflection is to highlight all of the enunciative, linguistic and discursive phenomena that participate in the renovation of this romantic work. Moreover, the examination of the utterance scene attests that the narration is supported by several vocal sources. It offers a hold on an exploitation of polyphony which goes beyond narration and results in the marks of reported discourse and autonymic modalization. The latter highlights the position of the enunciator with regards to his statement. In Ivorian novelist work, autonymic modalization is marked by quotation marks and italics. These linguistic signs underline the words that the author invented to construct his story. The lexical creativity undoubtedly gives originality to Maurice Bandaman's romantic discursiveness. This is certainly the reason why the mediation authorities awarded the author the "Grand prix littéraire de l'Afrique noire" when the book was published in 1993.

Introduction

La création romanesque de Maurice Bandaman repose sur la textualisation du patrimoine linguistique akan. Cette opération, basée sur le matériel sonore, se solde par une œuvre qui épouse les canons esthétiques de l'oralité africaine. Une analyse des lois présidant à la fabrication de ce langage induit une analyse poétique. Ce travail qui s'inscrit dans la dynamique de la stylistique ne peut occulter la poétique. Discipline qui étudie le fait littéraire en tant que combinaison d'une forme et d'un sens, la poétique est l'expression de cette valeur qui éclaire l'art littéraire. Cependant, une réflexion sur la littérature impose la prise en compte de la littérarité. En partant de la forme vers la mise en forme, l'étude commande une démarche stylistique. Ces deux sciences contiguës visent le fonctionnement esthétique du texte. Tandis que la poétique s'intéresse au décryptage des formes littéraires pour en établir une typologie, la stylistique, quant à elle, étudie ces formes pour en proclamer la littérarité. Claire Stolz le confirme :

La poétique [...] cherche à percer les secrets de fabrication de la littérature, les secrets de la littérarité, c'est-à-dire de ce qui constitue un texte en œuvre littéraire. Cette recherche s'effectue tous azimuts depuis les aspects sociologiques jusqu'aux aspects purement langagiers qui relèvent de la stylistique. [...] La stylistique a donc des visées proches de la poétique. (2005, pp. 31-32)

La poétique et la stylistique coopèrent donc dans le champ des sciences du texte. À partir de cette synergie, l'étude explore la créativité langagière de Maurice Bandaman. L'art verbal de ce romancier-conteur repose sur des néologies et des cryptotypes responsables de certains faits de langue. Ils apparaissent comme le résultat de la pression exercée sur le signifiant. Le processus obéit à une indigénation du français. Une telle innovation langagière opère des bouleversements au niveau de la structure profonde du roman et révèle la part créatrice du romancier. Les transformations effectuées portent sur le genre, l'hypotexte et la thématique. Au-delà des subversions, celles-ci reposent sur la déviance, les variations et le style. Ces éléments déterminent la vision du monde et le génie du romancier. C'est pourquoi l'étude s'intéresse à l'usage que l'écrivain fait de la langue française. Elle explore les procédures langagières en jeu dans *Le-fils-de-la-femme-mâle*. Elle est structurée en trois principales parties. La première porte sur la poétique lexicale. Elle met l'accent sur la subversion linguistique. La deuxième

étudie les modalités d'insertion des genres oraux dans le discours romanesque. La troisième s'intéresse à la polyphonie.

La créativité lexicale, une caractéristique de la poétique de Maurice Bandaman

Dire que la créativité lexicale est une marque de fabrique de l'œuvre romanesque de Maurice Bandaman, c'est démontrer que le romancier introduit dans la langue d'écriture de nouvelles unités lexico-sémantiques qui le connotent à la réception. Cette action qui obéit aux exigences de la connotation littéraire revitalise la créativité esthétique. Elle s'effectue à partir d'une violence sur l'écriture. Le romancier procède ainsi à une opération de déstructuration et de restructuration de la langue française. L'acte n'est pas sans conséquence sur l'architecture du texte. Il se matérialise par l'insertion de néologies, c'est-à-dire l'entrée de nouvelles unités lexicales dans la langue. La linguistique distingue deux types de néologies qui sont la néologie de forme et la néologie de sens. Le phénomène se caractérise par le choix de certaines lexies pour traduire des réalités quotidiennes avec des voies nouvelles. Jean Dubois distingue les deux procédés par cette affirmation : « La néologie de forme consiste à fabriquer [...] de nouvelles unités ; la néologie de sens consiste à employer un signifiant de sens existant déjà dans la langue considérée en lui conférant un contenu qu'il n'avait jusqu'alors » (2012, p. 68). La néologie est un processus qui enrichit la langue d'accueil. Elle opère sur les structures du signifiant et du signifié. L'étude accorde le primat aux néologies de forme. Celles-ci se subdivisent en deux principales catégories qui sont la dérivation et la composition. Dans *Le-fils-de-la-femme-mâle*, la seconde forme donne lieu à des lexies qui authentifient l'art verbal du romancier. Elles se signalent dans le dispositif énonciatif par des connotations topolectales révélatrices du contexte socioculturel dans lequel évoluent les actants. Mais avant de décrire ce phénomène dans l'œuvre, il est nécessaire de le définir. La composition désigne un procédé de création lexicale mis en œuvre par la juxtaposition de divers morphèmes lexicaux ou grammaticaux. Les morphèmes ainsi juxtaposés sont susceptibles d'avoir, par eux-mêmes, une autonomie dans la langue. Techniquement, la composition se traduit par des termes dont les composantes sémantiques sont complémentaires et reliées au niveau de la graphie par un trait d'union ou une préposition. Chez Maurice Bandaman, le phénomène s'observe dans le système de la personnalisation. Ce système porte sur l'analyse des actants dans la fiction littéraire. Le procédé grammatical est indissociable de l'énonciation. Il inclut l'onomastique (les noms propres et les appellatifs), les déterminants possessifs et les

pronoms personnels. Chez l'auteur ivoirien, la plupart des appellatifs sont constitués analogiquement à partir des synthèmes provenant de sa langue maternelle, comme en témoignent les occurrences suivantes :

Beau-chasseur-du-pays-des-vivants¹, viens par ici. (Bandaman, 1993, p. 12)

La danse des hommes-pour-qui-la-mort-est-un-frère. (Bandaman, 1993, p. 55)

Les enseignements de Maître-Alua-le-Chien ou l'apprentissage de l'Amour et de la Fidélité. (Bandaman, 1993, p. 75)

Les enseignements de Maître-Bwalodohé-le-Bélier ou l'apprentissage de la force et de la tolérance. (Bandaman, 1993, p. 81)

Les enseignements de maître-Kotokoly-la-pie ou l'apprentissage de la poésie. (Bandaman, 1993, p. 97)

L'onomastique repose sur une valeur sémantico-référentielle. Elle est renforcée par la disposition morphosyntaxique des lexies. Les appellatifs et les noms sont composés de mots reliés par des traits d'union. Ils visent à agglutiner les termes occurrents. Dans l'univers culturel baoulé, ces expressions ont valeur de qualification. Elles réfèrent à des réalités qu'on ne peut désigner par les mots dérivés de la langue de Molière.

Ce processus de désarticulation du français est rehaussé par des africanismes lexématiques. En marge des néologies de forme, le langage du romancier est enrichi par de nombreux emprunts. Ils sont fondés sur une matrice extérieure à la langue d'écriture. Par définition, l'emprunt linguistique est l'incrustation de certains items d'une langue à une autre. Ces composants s'enracinent dans la structure lexicale, phonétique et grammaticale de la langue d'accueil. Ils participent à la communication dans un contexte unilingue ou bilingue. Dans cette œuvre, les emprunts d'origine akan sont les dominantes. Ils appartiennent au répertoire baoulé, groupe ethnique du romancier. Le recours à ces emprunts souligne la volonté de l'auteur de réinventer, à partir du français, un langage spécifique, de promouvoir sa langue maternelle. C'est le cas des exemples suivants :

- J'ai prié mon **Bohoussou** (génie de la chasse) ce matin ; c'est sûr que j'abattrai une biche cette nuit. (Bandaman, 1993, p.11)

Ehé ! **Gnamien Kpli!** (Grand Dieu) vraiment des choses étranges et pourtant

1 Les soulignements mettent en relief les phénomènes linguistiques analysés dans le corpus d'étude.

varies existent au monde. (Bandaman, 1993, p.13)

- O merci, **Nanan** (Grand père). (Bandaman, 1993, p. 20)

Les hommes ne voulurent pas mécontenter le «**ummien**» (l'âme) du défunt en l'obligeant à quitter le village. (Bandaman, 1993, p. 38)

Vois-tu, là-bas, derrière cette colline, les cercueils qui traînent ? Eh bien, tous appartiennent aux jeunes et aux **féwas** qui n'ont pas le droit de traverser ce fleuve. Vois-tu, tu n'es pas le seul à être refoulé de **Blôlo**. (Bandaman, 1993, p. 46)

Stylistiquement, l'incorporation des lexies dialectales dans le discours romanesque crée des connotations qui en font un label. En vérité, le lecteur a affaire à des pérégrinismes. La savante insertion de ces pérégrinismes dans les nervures du texte démontre le génie du créateur. En linguistique, le pérégrinisme désigne une forme lexicale dérivée d'une langue et employée dans une autre sans assimilation. Ils expriment des réalités propres à la culture d'origine et considérées comme inexprimable dans la langue réceptrice. Ce savoir-faire, dit Gérard Noumssi (2009, p. 43), s'inscrit dans le processus d'emprunt de compétence. Il exemplifie la détermination de l'auteur à transposer des relia culturelles et des expressions que le lexique français ne saurait exprimer.

En outre, on observe deux formes de diglossies. Il s'agit, d'une part, des diglossies textuelles et, d'autre part, des diglossies littéraires. La première est le processus par lequel l'auteur fait jouer habilement deux langues sur une aire textuelle. C'est au niveau scriptural que l'on apprécie cette technique créatrice. Sur la même surface de texte, le romancier emploie concurremment deux langues. Par ce procédé, il travaille la langue du colonisateur de l'intérieur. La tension entre les deux langues génère des statalismes et des calques de tous ordres, ainsi que l'attestent les énoncés suivants :

-Tooo to lia lia too

Tooo to lia lia too

Awé blé atomoliééééé

Tooo to lia lia too

N'zué wa yi wa héé

Bla man yé non!

O mère Buffle à la beauté parfaite

L'eau a, ici, envahi la terre

Viens qu'on la boive! (Bandaman, 1993, p. 83)

La conjonction des langues dans le récit est le signe caractéristique de l'hybridité langagière. Les diglossies textuelles sont soutenues par les diglossies littéraires. Elles se concrétisent par une traduction littérale des mots et des expressions du baoulé dans la langue française. Ces marques linguistiques cristallisent le système figuré dans la création verabale et ne sont pas des épiphénomènes littéraires. Elles découlent de la fixation des langues maternelles dans des langues d'écriture étrangère. Dans ce type de création, l'hypertexte devient un « palimpseste » qui porte les marques d'une première langue. Genette entend par là « toute relation unissant un texte B [...] à un texte antérieur A [...] sur lequel il se greffe d'une manière qui n'est celle du commentaire » (Genette, 1982, p.12). Bien que les textes soient composés en langue française, ils portent le sceau des langues maternelles et véhiculent des réalités extra-occidentales. Cette hétérogénéité peut brouiller la communication et perturber la réception. De ce qui précède, il résulte que l'œuvre est ancrée dans la géographie culturelle ivoirienne. Son originalité est exprimée par le fait qu'elle charrie le lexique akan.

Analyse stylistique des marques du palimpseste dans *Le-fils-de-la-femme-mâle* : un conte-romanesque

L'analyse stylistique du palimpseste explore la manière par laquelle le discours littéraire combine différents types et genres de discours par la technique de la co-occurrence et de la transformation. De toutes les productions artistiques, seuls les textes littéraires ont la capacité d'intégrer en leur sein les autres formes d'art. Tiphaine Samoyault, dans la conclusion de son ouvrage sur l'intertextualité, énonce les pistes d'une analyse stylistique de l'intertextualité en mettant un accent sur la circularité des intertextes :

Pour l'analyse stylistique des textes, l'intertextualité comme méthode peut être convoquée pour le repérage de disjonctions ou d'éléments hétérogènes. [...] Une stylistique de l'intertextualité semble également productive : en faisant l'inventaire des occurrences intertextuelles pour préciser leurs indices contextuels et leurs configurations formelles, il devient possible d'envisager les liens de la littérature avec elle-même comme des opérations techniques particulières. (Samoyault, 2013, p. 112)

La stylistique de l'intertextualité vise à montrer la manière dont les œuvres littéraires intègrent des discours composites. Chez Maurice Bandaman, ces relations sont nouées

sous la forme d'un collage littéraire. Ce procédé de création relève des arts plastiques. En pratique, le collage est l'incorporation de différents motifs de papier pour créer une toile. Ces éléments hétéroclites s'ingénient pour constituer une réalité hybride. Dans l'art littéraire, il se matérialise par l'insertion d'intertextes cosmopolites. Les fragments sont intégrés sous la forme de citations, d'emprunts déguisés, de pastiche, etc. *Le-fils-de-la-femme-mâle* mobilise plusieurs intertextes oraux dont le conte, les proverbes, le chant, la poésie etc. Ce brassage en fait un creuset transgénérique. L'idée est mise en évidence par cette formule inaugurale :

Ecoutez !
 Ecoutez !
 Gens d'ici
 Et gens d'ailleurs !
 Ecoutez ma voix !
 Je vais vous dire une histoire
 Cette histoire est un conte
 Cette histoire est comme un conte !
 [...]
 Le vrai et le faux sont un couple !
 Gens d'ici
 Gens d'ailleurs !
 Ecoutez ma voix !
 Il était une fois... (Bandaman, 1993, p. 6)

Les énoncés par lesquels s'ouvre le roman sont des formules spécifiques au conte africain. De nombreuses occurrences témoignent de la matérialité de cet art. Elles sont inscrites par des expressions telles que : « écoutez », « gens d'ici », « gens d'ailleurs », « écoutez ma voix ». Ces formulaires permettent au conteur de capter l'attention de l'auditoire. Elles sont soutenues par les énoncés « Je vais vous dire une histoire », « cette histoire est un conte ». Ces énoncés apparaissent comme des formules instituées. Ils sont assortis de délocutés « il », « elle » observables dans les phrases : « elle dit vrai », « elle dit faux », « Il était une fois... ». Ces délocutifs soulignent le caractère impersonnel et atemporel du conte. Le langage ainsi produit fait office d'une modalisation zéro. En plus, dans cet extrait, certaines occurrences attestent que le discours littéraire échappe au critère de la vériconditionnalité. Elles sont mises en évidence par les constructions : « Le vrai n'est pas forcément vrai », « Et le faux n'est pas forcément faux », « Le vrai et

le faux sont un couple ». D'un point de vue pragmatique, ces énoncés montrent que le discours produit par le romancier ne s'inscrit ni dans la catégorie du vrai ni dans la catégorie du faux. Il relève simplement de la fiction. Réfléchissant sur le caractère véridique ou mensonger des énoncés dans les genres de discours, Jean-Michel Adam affirme que l'évaluation se fait selon deux régimes :

L'évaluation de la valeur de vérité des énoncés [se fait] selon deux régimes pragmatiques : celui de la vériconditionnalité qui repose sur l'opposition du vrai et du faux /mensonger et celui de la fictionnalité, qui apparaît comme un régime du ni vrai ni faux dans lequel on peut intégrer la métaphoricité. (Adam, 2008, p. 70)

La création littéraire est attachée à un genre de discours. Elle est soutenue par les figures de style. Ces éléments propres à l'institution littéraire échappent aux critères de la vériconditionnalité. Ils sont perceptibles dans le roman à travers les énoncés :

Approchez vous-mêmes vos yeux et fixez bien cette plaie : des squames mycosiques superposées et super-perforées par des milliers d'entozoaires ; un lac de pus où grouillent des grenouilles ; des têtards bien musclés ; un lac où pullulent des asticots gros comme des têtes d'enfants ; des fourmis dont la tête atteint la taille du gland d'un pénis adulte ; des serpents longs comme la distance de Pretoria à Washington via Paris ; des moustiques aux ailes comme des rémiges d'aigle ; des têtards cornus comme un buffle mandingue. (Bandaman, 1993, pp. 13-14)

Ces énoncés allient figures microstructurales et macrostructurales. La métaphore et la comparaison sont les figures microstructurales dominantes. Pour Molinié, « elles se signalent de soi, elles sont obligatoires pour l'acceptabilité sémantique et isolables sur des éléments formels déterminés et fixes » (Molinié, 2005, p. 96). La première se signale à travers le syntagme nominal « un lac de pus », puis dans l'énoncé verbal : « des fourmis dont la tête atteint la taille du gland d'un pénis adulte ». Cette métaphore fait abstraction du comparant. Elle n'affecte pas le comparé mais agit sur certains prédicats. Alors que dans la première métaphore, le comparé et le comparant sont tous matérialisés. La métaphore est l'un des tropes les plus représentatifs du discours littéraire. À la métaphore, il faut associer la comparaison. Elle est introduite par l'adverbe de manière « comme » itéré six fois dans l'exemple. Les figures microstructurales qui

affleurent à la surface de l'œuvre sont le prélude d'un discours hyperbolique. L'hyperbole est une figure qui se caractérise par le grossissement des faits. Brigitte Buffard-Moret la définit comme « une figure d'amplification, qui consiste en une exagération de l'expression destinée à produire une forte expression » (2015, p. 97). Dans cet extrait, le phénomène enveloppe tout le discours. Chaque énoncé est assorti d'un vocabulaire intensif doublement amplifié. L'énoncé nominal : « des serpents longs comme la distance de Pretoria à Washington via Paris » en un exemple. La permanence de cette figure oblige le lecteur obvie à convertir constamment ces énoncés « à un degré plus bas de désignation » (Molinié, 1992, p. 166). Aussi la prégnance des figures d'amplification dans le roman est-elle une marque de littéarité. Elle est typique à la scène d'énonciation du merveilleux et du surnaturel. C'est pourquoi l'hyperbole plonge le lecteur dans un monde où dominent les forces surnaturelles. Dans ce cas de figure, la scénographie n'amène pas le destinataire « à hésiter entre une explication naturelle et une explication surnaturelle [...] les récits merveilleux sont des récits où le surnaturel est accepté comme tel à côté du naturel. Il n'y a pas de rupture entre les deux » (Todorov, 1970, p. 37). Nous en voulons pour preuve le voyage effectué par Awilimba dans le « ventre de la terre ». Ainsi que le témoigne le narrateur :

Une grande lumière fendit la nuit et la terre ouvrit son ventre. C'est donc dans le ventre de la terre qu'Awilimba marchait, son fusil sur l'épaule, inconscient du changement d'univers. Le ventre de la terre était large, profond, spiralé, stratifié. Awilimba traversa une première strate de sept niveaux [...]. Puis vint une deuxième strate également de sept niveaux [...]. Enfin une troisième strate de sept autres niveaux aux couleurs arc-en-ciel. (Bandaman, 1993, pp. 11-12)

La description que fait le narrateur repose sur le merveilleux. Le grossissement textuel est mis en œuvre au moyen des métaphores verbale, prépositionnelle et attributive. Elles sont perceptibles dans les énoncés verbaux : « Une grande lumière fendit la nuit et la terre ouvrit son ventre », « Le ventre de la terre était large, profond, spiralé, stratifié ». La topographie de cet univers est propre au conte. Le sujet porte sur des actions extraordinaires réalisées par un héros surhumain. À travers cette topographie, le romancier transporte le lecteur dans un monde où dominent les formes superlatives tant sémantiques que syntaxiques. La plupart des personnages évoqués dans l'œuvre sont dotés d'une force, de traits distinctifs unique et hors du commun. L'intervention du fantastique unit le monde des humains à celui des forces surnaturelles et à celui

des dieux. Ces marques textuelles reposent sur des présupposés qui répondent aux attentes des adeptes du conte traditionnel africain. Celui-ci est attaché à un dispositif énonciatif bien installé dans les savoirs partagés. L'intégration du conte dans le roman est une innovation. Cependant, ce genre de discours n'est pas la seule valeur distinctive, le roman est ponctué de chants et de parémies. Le chant est une pièce versifiée, caractérisée par des stances et reliée par un refrain. Chez Maurice Bandaman, le chant et la poésie présentent la même configuration. Par ailleurs, ces chants rituels sont exécutés à l'occasion des cérémonies mortuaires, ainsi que le montrent ces extraits :

Nanan Yamien-kpli (Grand Dieu)
Une goutte d'eau pour toi,
Bois-là !
Nanan Assiè-blé ! (O grand terre)
Une goutte d'eau pour toi,
[...]
Fille ?
O ! triste mort !
Monstre qui n'as ni pieds mais qui cours plus vite que
L'avion des Blancs . (Bandaman, 1993, pp. 38-42)

Au plan architectural, le poème rituel se caractérise par une organisation débridée. Le poème est constitué de monorème, de phrase dirème, de phrase nominale et de phrase complexe. Elles sont revêtues par le baoulé. Les lexies « Nanan Yamien-Kpli » et « Nanan Assiè-blé » le justifient. À travers la poésie rituelle, « le poète au verbe de feu » invoque les mânes des ancêtres dans ce qui s'apparente à une oraison funèbre. À cette poésie, il faut ajouter celle de Maître-Kotokoly-la-Pie. Quant aux parémies, on les relève dans les énoncés suivants :

Nos grands-parents disaient : Quand un lépreux se décide à livrer une bataille contre un bien-portant, convaincs-toi qu'il a la main sur une pierre. (Bandaman, 1993, p. 58)
Qui voyage à dos d'éléphant ne doit pas craindre la rosée. (Bandaman, 1993, p.160)

Par leur mode d'énonciation, les énoncés proverbiaux sont anonymes. Les proverbes sont des éléments géoculturels qui déterminent la fonction sociale du langage. Ils sont

repérables, quel que soit le travail effectué pour les dissimuler. La récurrence du chant, du poème et des parémies dans le roman est conforme aux normes de l'institution littéraire africaine. Cette institution admet un mode d'énonciation hybride. Le constat se justifie par le fait que l'insertion des proverbes, de l'épopée, du mythe, des chants etc. dans le conte est un procédé spécifique à la littérature orale africaine. J-M. Adiaffi le souligne en ces termes :

La tradition orale africaine ignore absolument la notion de genre. Les contes sont accompagnés par la musique, celui qui récite le conte joue de la comédie. Il est fréquent d'arrêter le conte par des charades, des proverbes, par tout un ensemble de jeu qui permettent au conteur de reprendre son souffle. Il n'y a pas de genre. L'épopée, le conte, la fable, la devinette [...] tout est mélangé.²

Maurice Bandaman a imité la tradition orale pour créer un roman informe et original. L'hypotexte montre que l'art oral africain est un terreau pour la littérature contemporaine. De nos jours, les romans africains sont constamment interrompus par des poèmes, de chansons rituelles souvent accompagnées de danse. Le romancier donne vie à cette réalité à travers l'exécution de la danse des membres de la société secrète. « Afonssou », « Adjanou » et leurs compagnons l'illustrent :

Zoua !

Zoua !

Zoua !

Zoua-Zoua!

Nous dansons la danse des morts... (Bandaman, 1993, p. 55)

Cet extrait constitué de monorèmes laissent entrevoir un discours onomatopéique. La danse scelle le pacte entre les membres de la confrérie et leurs aïeux. Ils renouvellent leur serment à la faveur de cette cérémonie. Ils préfèrent mourir plutôt que de profaner le secret que leur ont légué ceux-ci. La création romanesque de Maurice Bandaman est une pratique intertextuelle qui rompt avec la lecture linéaire. Sur ce point, Anne Claire Gignoux affirme : « la linéarisation est une évidence importante pour comprendre les mécanismes de la lecture intertextuelle. Le texte inséré vient rompre le fil du texte

2 Jean-Marie Adiaffi, Extrait de l'entretien avec Bernard Magnier à Paris, en Novembre 1982 dans le cadre du Grand Prix littéraire d'Afrique noire.

final, qu'il apparaisse en italique ou intégré dans ce dernier » (2005, p. 39). Le roman oscille entre le mythe, la légende et l'épopée. Ces intertextes sont décelables par l'intervention des personnages tels que « Mamie-Watta » l'une des mères d'Awilimba 3 et « Bla Yassoua » l'instigatrice de la marche des femmes pour la libération de leurs époux emprisonnés sur une île par le dictateur « Nanan Aganimo ». Il existe dans cette séquence de l'œuvre des faits qui rappellent la légende baoulé. À l'instar d'Abla Pokou qui a sacrifié son fils unique pour sauver son peuple de l'agresseur, « Bla Yassoua », femme charismatique, accepte de calmer la colère de l'océan et assouvir le désir de « Mamie-Watta » la reine des eaux en sacrifiant son fils unique. Il existe également une corrélation entre la marche des femmes sur la prison de Grand Bassam et celle initiée par Bla Yassoua. Ces références montrent que le roman se nourrit de l'épopée. C'est un genre oral qui s'inspire du réel mais avec un grandissement des faits. Pour rester dans la logique du conte, le romancier clôture son roman par une formule consacrée :

EEEEHhhhhhh ! Gens d'ici
Et gens d'ailleurs !
Vous avez écouté mon conte
[...]
Bonne nuit à chacun
Aux enfants des rêves fantastiques
Aux adultes grandes méditations... (Bandaman, 1993, p. 169)

Ces énoncés annoncent la fin du conte. Le conteur invite les personnes adultes à la méditation et souhaite une douce nuit aux enfants. Cette formule est propre aux contes africains. Les syntagmes nominaux « Bonne nuit à chacun », « Aux enfants des rêves fantastiques » et « Aux adultes grandes médiations » attestent la participation de la communauté aux séances de contes. La conjonction des genres oraux dans le roman fait de la créativité langagière de Maurice un discours polygénérique. Elle est conforme à la poétique de la tradition orale africaine qui est par essence « un genre sans genre ».

Discours rapporté et modalisation autonome : une mise en scène polyphonique dans l'art discursif du romancier-conteur

L'originalité de l'œuvre romanesque ne s'observent pas seulement dans la créativité lexicale, elle réside également dans le traitement des voix. Il existe dans l'écriture de

Maurice Bandaman des éléments qui laissent entrevoir une empreinte polyphonique. Ce phénomène qui s'observe à deux échelles est propre au genre de discours et à la visée illocutoire du romancier conteur. La première est indissociable du mode narratif. Elle se caractérise par la coprésence de deux instances narratives et par l'intervention de plusieurs personnages. Comme la plupart des romans, *Le-fils-de-la-femme-mâle* a préservé la narration traditionnelle à travers l'emploi du délocutif « il ». Cette manière de raconter est à l'actif du narrateur extradiégétique. Extérieur à l'histoire, il se distingue par son omniscience et son caractère impersonnel. À côté de cette instance, il convient de souligner la présence du narrateur homodiégétique qui s'illustre par le pronom personnel « Je ». Le romancier, par cette action, transpose la scénographie du conte traditionnel dans la structure du roman. Ce travail infléchit les catégories de la narration classique et offre une assise à la polyphonie littéraire. Cela se justifie par le fait que ces occurrences se disputent le monopole de la narration. Pour étayer cette assertion, citons quelques lignes de Pierre N'da :

Le romancier ivoirien [...] a conservé le narrateur extradiégétique, omniscient et impersonnel « il » courant dans les romans ; mais il a ajouté un autre narrateur, un narrateur homodiégétique qui dit « je » et qui livre une narration à la manière du conteur africain ou de griots. Il y a donc au moins deux narrateurs explicites dans ces récits et il est loisible de parler de narration polyphonique. (N'da, 2003, p. 52)

Le style de la seconde instance est identique à celui des aèdes africains. Il calque le roman sur l'institution discursive africaine. L'œuvre conjugue donc les outils discursifs propres au roman et à l'art verbal africain. À titre d'exemple, la scène d'énonciation du conte se perçoit par la multiplicité des énonciateurs. Par moment, des personnages tels que « Afonsou », « Nanan Yablé », « Mami Watta », « Awilimba Tankan » n'hésitent pas à s'approprier la parole pour raconter certains événements. Ils se substituent au narrateur principal et deviennent eux-mêmes des narrateurs transparents. Le principe est conforme au rituel qui préside à l'énonciation du conte africain. Car, il y a des moments où le récit est interrompu par l'intrusion de certains auditeurs qui deviennent eux-aussi des énonciateurs. Cette polyphonie liée à la scène d'énonciation du conte concerne la première échelle. Mais, le traitement de la polyphonie ne se limite pas à ce palier. D'autres indices polyphoniques sont détectables à travers le discours rapporté et la modalisation autonymique.

Le premier peut se définir comme l'intégration d'une énonciation dans une autre énonciation. Typologiquement, elle se traduit par l'inscription du discours cité dans le discours citant. La tradition grammaticale distingue trois types de discours rapporté. Le style direct, le style indirect et le style indirect libre. Chez le romancier ivoirien, les deux premiers sont significatifs. On le remarque dans ces exemples :

Mais Awilimba comprit qu'une telle fantaisie ferait la honte de ses parents qui s'entendraient dire : « **Sorcier ! Vous avez non seulement mangé votre enfant, mais vous avez encore dévoré sa dépouille. Il n'a pas de sépulture, la preuve !** » (Bandaman, 1993, p. 44)

Le discours direct se démarque des autres formes par sa typographie. Il est marqué par la mise en scène de deux situations d'énonciation. Ici, le narrateur extradiégétique est le rapporteur de l'énonciation « Mais Awilimba comprit qu'une telle fantaisie ferait la honte de ses parents qui s'entendraient dire : ». Par la suite, il délègue la responsabilité au locuteur du discours direct. Dans l'énoncé, le deux points occupe une fonction démarcative. Il précède les guillemets qui constituent la frontière entre les deux domaines énonciatifs et annoncent le passage au discours direct. Le discours cité est placé en position de complément d'objet du verbe de parole « dire ». Le style direct est un simulacre verbo-textuel par lequel la parole citée conserve sa propre actualisation. Elle peut être constituée d'énoncés de diverses natures : actes de langage, interjection, phrases incomplètes, langues étrangères, etc. Pour l'interpréter, il faut se référer au contexte d'énonciation. Quant à la parole citante, elle renseigne sur les personnages, la chronographie, la topographie etc. Le style direct fonctionne comme une greffe intertextuelle circonscriptible par le lecteur. L'opérationnalisation du discours direct laisse entrevoir deux domaines énonciatifs autonomes. En marge du style direct, le style indirect, caractéristique de l'énonciation romanesque, renferme une polyphonie.

- Hommes, femmes et enfants ! Tendez vos oreilles et écoutez-moi. Notre chef me charge de vous dire qu'Akandan, le mari d'Assouman, le fils de Nanan N'san Akopolé a quelques paroles dans son ventre. Et ces paroles enroulées dans son ventre sont des accusations ! (Bandaman, 1993, p. 58)
- Ehé ! s'exclama N'san, le héraut. Akandan dit que ce n'est pas tout le village qu'il a vu ou entendu voler, violer, tuer ou commettre un adultère, mais quelques individus. (Bandaman, 1993, p. 58)

Ces extraits montrent que les deux énonciations intègrent le discours cité dans le discours citant. L'énoncé cité n'a plus d'autonomie. Dans la narration, il n'y a plus que le *je*-origine. Quant au repère temporel, il est celui du discours rapportant. L'énoncé rapporté apparaît comme une complétive d'objet direct. Les deux énoncés sont introduits par le verbe de parole « dire ». Seul le sens de ce verbe permet d'interpréter la proposition comme une citation. Il est en général suivi de la conjonction « que ». Les exemples suivants l'attestent : « Notre chef me charge de vous **dire qu'Akandan, le mari d'Assouman...** », « Akandan **dit que ce n'est pas...** » Le discours indirect est une opération de paraphrase. Il laisse entendre deux différentes sources énonciatives. Mais la polyphonie n'est pas que dans le discours rapporté. Elle se présente de différentes manières dans les énoncés. L'un des avatars de la polyphonie est la modalisation autonymique. Elle consolide la polyvocalité dans la créativité romanesque.

La modalisation autonymique est l'attitude adoptée par l'énonciateur à l'égard de son énoncé. Chez Maurice Bandaman, la modalisation est réparable par l'italique et les guillemets. Dans *Le-fils-de-la-femme-mâle*, l'on observe un emploi récurrent, voire ennuyeux de ces marques typographiques. Elles occupent une place importante dans la communication que l'énonciateur établit avec le lecteur obvie. Il en va ainsi des occurrences suivantes :

Tu iras au Ghana avec tes « **kentes** » et tes livres ; ils te seront d'une grande utilité là-bas. (Bandaman, 1993, p. 46)

« **Attô** » (ce n'est pas vrai), mon fils a été empoisonné ; je sais par qui et pourquoi. J'ai donc eu raison de faire partir ma bru dans son village. (Bandaman, 1993, p. 49)

Le mien porte depuis sa naissance trente-trois dents et parle comme si un « **vieillard était assis dans son ventre** ». (Bandaman, 1993, p. 61)

On fit descendre la bière dans la tombe et « **pou ! pou ! pou !** » on la boucha. [...] On posa quelques objets ayant servi à l'usage du disparu puis « **tohou ! tohou ! tohou !** » trois bons coups de fusil furent tirés dans l'air pour chasser le mort du monde des vivants (Bandaman, 1993, p. 44).

Le romancier ivoirien a recours aux guillemets à des fins diverses. Les extraits des pages 46, 49 et 61 montrent qu'il marque une certaine distance à l'égard des termes employés. En effet, les lexies « Kentes », « Attô » sont empruntées au vocabulaire baoulé. En les mettant entre guillemets, il les présente comme inappropriées par rapport à la langue d'écriture. D'ailleurs, l'explication des mots est mise entre les parenthèses. Ces dernières sont aussi des instruments de l'autonymie. Les guillemets, quant à eux, soulignent les disjonctions syntaxiques. Comme l'indique l'exemple de la page 61 « un vieillard était assis dans son ventre ». Cet énoncé recèle un contenu asymétrique qui s'oppose au langage ordinaire. Dans les autres cas, la modalisation autonymique par les guillemets est mise en évidence par des expressions onomatopéiques. Les lexies « pou ! pou ! pou ! », « tohou ! tohou ! tohou ! » ont été créés par le romancier pour imiter le bruit du marteau et des coups de fusil. La transposition des structures du baoulé dans la syntaxe de la langue française concourt à une esthétique de la déconstruction du langage. Celle-ci est en partie liée au triomphe du langage onomatopéique, l'une des particularités des langues vernaculaires. Le romancier n'hésite pas à utiliser l'italique. Selon Dominique Maingueneau : « Comme les guillemets, l'italique s'emploie aujourd'hui à la fois pour l'autonymie et pour la modalisation autonymique. [...] Rien n'empêche donc de cumuler guillemets et italique. Mais ce cumul est plutôt réservé à la presse écrite qu'à la littérature » (2015, p. 174). C'est un marqueur de modalisation autonymique.

L'italique est incorporé dans l'énoncé pour marquer le changement de caractères, lequel changement peut être connotatif. L'œuvre se singularise par deux emplois distincts de l'italique. Le premier résulte de la pratique intertextuelle et le second de l'individuation. Puisque, dans l'art oratoire du romancier, l'italique sert de pont entre les différents genres de discours incorporé. La transcription en italique des paroles « du poète au verbe de feu Nanan Yablé » marque la frontière entre le récit et la poésie. Il en est de même des stances produites par Maître-Kokoti-le-porc. Elles mettent en évidence la place qu'occupe la chanson dans l'œuvre. La traçabilité du conte dans l'œuvre est rendue possible par l'italique qui permet de le distinguer. Le second découle d'un usage individué en ce que le romancier cumule les deux marques typographiques.

O frère Assamoi !

Pour toi nous dansons la danse des morts

[...]

La mort si nous étions contraints de le faire pour ne pas

Profaner leur secret

Zoua !

Zoua !

Zoua !

Zoua-zoua !

Nous dansons la danse des morts... (Bandaman, 1993, p. 55)

Si dans le premier cas, l'italique permet de distinguer les genres insérés dans le récit, il convient de souligner que dans le dernier extrait, l'auteur conjugue l'italique et les guillemets. Cet usage est une forme de transgression. Car dans un texte, l'italique est réservé pour les lexies étrangères. Il permet de séparer une unité linguistique sur le fond du texte. En ce qui concerne les guillemets, ils sont utilisés par l'auteur pour exprimer un avis réservé quant à l'emploi d'un terme. Même si rien n'empêche le recours simultané à l'italique et aux guillemets, il convient de noter que cet usage est réservé à la presse écrite. La cumulation des deux marqueurs dénote de la capacité du discours littéraire à absorber les autres types de discours.

Conclusion

En guise de conclusion, retenons que l'œuvre romanesque de Maurice Bandaman se distingue par l'utilisation de matériau lexical. Le romancier exploite les ressources de la langue de sorte à créer un langage qui lui est propre. L'introduction des néologies et des africanismes lexématiques confère au discours produit une épaisseur socioculturelle dont les relents soulignent son ancrage dans l'oralité africaine. Cette action sur la langue démontre le savoir-faire du créateur. Il plie la langue d'écriture à ses exigences. Mais au-delà, le romancier montre qu'il maîtrise les codes en usage dans les deux langues.

Le roman est le résultat d'une pratique intertextuelle. Il mobilise plusieurs genres et types de discours. En s'inspirant des ressources de la culture baoulé, il innove par une écriture à cheval sur la tradition orale et sur le roman classique. Par rapport aux canons scripturaux du roman classique, *Le-fils-de-la-femme-mâle* se signale par son caractère transgressif et subversif. Du fait de l'incorporation des genres oraux, le langage apparaît fragmenté. Il rompt avec l'horizon d'attente et impose des modalités axées sur la discontinuité.

Évaluation : Évaluation anonyme par des pairs extérieurs.

Conflit d'intérêts : L'auteur n'a aucun conflit d'intérêts à déclarer.

Subvention : L'auteur n'a reçu aucun soutien financier pour ce travail.

Peer-review: Externally peer-reviewed.

Conflict of Interest: The author has no conflict of interest to declare.

Grant Support: The author declared that this study has received no financial support.

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Les impacts des appréciations de l'enseignant sur l'apprentissage en classe de Français en Côte d'Ivoire

The Impact of the Teacher's Assessments on Learning in French Class in Ivory Coast

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Submitted: 12.02.2020

Revision Requested: 02.05.2020

Last Revision Received: 17.05.2020

Accepted: 01.07.2020

Citation: Kouadio, J. C. D. & Kouassi, S. (2020). Les impacts des appréciations de l'enseignant sur l'apprentissage en classe de Français en Côte d'Ivoire. *Litera*, 30(2), 563-578.
<https://doi.org/10.26650/LITERA2020-0019>

RÉSUMÉ

L'enseignant est un acteur important des situations d'enseignement-apprentissage. C'est lui qui définit les objectifs du cours, met en œuvre les stratégies pour les atteindre, initie et organise les situations d'enseignement. C'est aussi lui qui choisit les outils nécessaires à l'atteinte de l'objectif de départ, identifie et expose le problème à résoudre, explique l'activité, donne des consignes et organise les échanges. L'enseignant est également celui qui valide ou invalide les propositions des élèves et évalue leurs acquis. Dans son activité, il est amené à apprécier les travaux des élèves. Cette facette de l'activité de l'enseignant est l'objet de la présente étude qui vise à rendre compte de l'impact des appréciations des enseignants de Côte d'Ivoire sur leurs élèves. L'analyse du lexique utilisé par ceux-ci révèle d'une part des appréciations à valeur laudative et d'autre part celles à valeur péjorative. Les premières amènent tous les apprenants à prendre une part active dans la construction des savoirs et aux activités d'enseignement-apprentissage tandis que les secondes desservent l'activité pédagogique. Cela d'autant plus que ces dernières humilient et frustrant les apprenants. Les appréciations ne doivent donc pas se faire dans tous les sens. Elles doivent plutôt être exploitées à des fins d'apprentissage par les enseignants en vue de stimuler la performance scolaire, valoriser les points forts des apprenants et les orienter dans leurs apprentissages.

Mots-clés: Appréciations, apprentissage, classe, français, lexique

ABSTRACT

The teacher is an important actor in teaching-learning situations. It is the teacher who defines the objectives of the course, implements strategies to achieve them, and initiates and organizes teaching situations. It is also the teacher who chooses the tools needed to achieve the initial objective, identifies and explains the problem to be solved, explains the activity, gives instructions and organizes exchanges. The teacher is also the one who validates or invalidates the students' proposals and evaluates what they have learned. In his activity, he is led to appreciate the work of the pupils. This facet of the teacher's activity is the subject of this study, which aims to report on the impact of the assessments made by teachers in Côte d'Ivoire on their pupils. Analysis of the lexicon used by the teachers reveals both laudatory



and pejorative assessments. The former lead all learners to take an active part in the construction of knowledge and in teaching-learning activities while the latter serve the pedagogical activity. This is all the more so since the latter humiliate and frustrate the learners. Appraisals should therefore not be made in all directions. Rather, they should be used for learning purposes by teachers in order to stimulate school performance, build on learners' strengths and guide them in their learning.

Keywords: Assessments, learning, French class, lexicon

EXTENDED ABSTRACT

The teacher plays an important role in the teaching and learning process. He or she first defines the objectives of the course and the tools needed to achieve them before implementing the strategies to achieve them. Then he or she initiates, organizes teaching situations, identifies and explains the problem to be solved by explaining the activity before giving instructions. Finally, he organizes the exchanges, validates or invalidates the students' proposals and evaluates their achievements. In his activity, he is led to appreciate the students' work. This facet of the teacher's activity is the subject of this study, which aims to report on the impact of the assessments made by teachers in Côte d'Ivoire on their pupils.

It is based on data collected over the period from December 2017 to May 2018 in eleven general secondary schools. The analysis of the lexicon they used was carried out in the light of the theoretical and methodological foundations of the competency-based approach. It revealed on the one hand laudatory and on the other hand pejorative assessments.

As for the assessments with a positive connotation, they lead all students to participate in the learning process. The students as a whole experience real satisfaction when teachers reinforce their answers. They see it as a source of motivation that pushes them to give more of themselves, to always want to bring something new and to change their practice. In such a situation, students feel that their efforts and academic achievements are valued, recognized and taken into account. They experience feelings of joy and pride that make learning positive. The implication is that when appreciation is appropriate, it is very useful for learning. This position is similar to that noted among students by Christophe Chapuis (2011, p. 25), for whom students appreciate above all passionate teachers who are really there to give them something and not just because it is their job.

On the other hand, when teachers formulate pejorative assessments, they are severely criticized by students who say they are humiliated and frustrated by the derogatory remarks teachers make about them. These assessments, which they find difficult to accept, give rise, they say, to feelings of frustration and humiliation that lead to students dropping out of school and absenteeism. This is to escape the mockery of their classmates, who do not hesitate to make fun of them. Clearly, these teachers seem to be unaware of the significance of what they are saying and the disastrous consequences of their judgements on the learning process of students. It is clear that they have not yet grasped the importance of judgements on learning in general.

In sum, assessment in a didactic situation is meaningful in many ways. In view of its importance, their contents must create learning conditions for all students. For this reason, we recommend the integration in teacher training programmes of modules on annotations and assessments of students' work so that assessments can be effectively taken into account in the definition of teacher training content.

Introduction

L'enseignement ne se résume pas à l'acquisition, à la maîtrise et à la transmission des savoirs. Cette activité présente des facettes qui ne sont pas toujours connues, maîtrisées et prises en compte par les enseignants dans l'exercice de leur métier (Kouadio, 2013). Certains aspects bien qu'importants sont souvent passés sous silence ou ignorés par les enseignants. C'est le cas des appréciations orales et écrites, une activité essentielle régie par le principe d'interactivité qui n'est pas toujours bien menée. Pourtant, elle est au cœur des pratiques pédagogiques quotidiennes des enseignants. L'appréciation, il convient de le souligner, a une importante portée émotionnelle. Elle vise pour l'enseignant à « créer des conditions matérielles, temporelles, cognitives, affectives, relationnelles, sociales pour permettre aux élèves d'apprendre » (Bru, 2001, p. 7). Dans l'enseignement secondaire général, par exemple, les appréciations peuvent avoir des conséquences désastreuses sur les élèves étant donné que ceux-ci sont pour la plupart des adolescents, des êtres en pleine construction. En d'autres termes, de la valeur de l'appréciation (méliorative ou dépréciative) dépend l'attitude de ceux-ci lors des situations d'enseignement-apprentissage ; les enseignants doivent de ce fait les utiliser pour mettre en avant les potentialités de leurs élèves et s'en servir pour amener ceux-ci à s'engager résolument dans les activités d'enseignement-apprentissage.

En dépit de cette importance de l'appréciation, on relève, en Côte d'Ivoire, que les modules portant sur les annotations et les appréciations sont rares dans les programmes de formation des enseignants. Cela bien que la démarche éducative en vigueur (l'approche par compétences, désormais APC) fait de l'élève le principal acteur de ses apprentissages. En effet, selon les fondements théoriques de cette démarche éducative, l'apprenant doit prendre une part active dans la construction des savoirs. Quant à l'enseignant, il n'est qu'un médiateur et un accompagnateur de l'activité de l'élève ; ce qui suppose que ces deux acteurs doivent coopérer et collaborer. L'APC s'inscrit dans une perspective interactionniste et constructiviste (Roegiers, 2008 p. 4). Elle s'apparente donc au socioconstructivisme qui, dans la conception de Bruner (1996), présente l'apprentissage comme un processus interactif dans lequel les gens apprennent les uns des autres. L'apprentissage dans ce modèle social émane d'interactions cognitives (situation problème/tâche, résolution, construction), sociales (interactions, collaboration, co-construction, échanges professeur-apprenants et apprenants-apprenants) et affectives qui déterminent le comportement et les attitudes des apprenants lors des interactions en classe.

La présente étude qui analyse le lexique des appréciations des enseignants de Côte d'Ivoire face aux productions orales et écrites (questions, réponses, contributions, observations, devoirs) des élèves vise à relever les insuffisances observées dans la conduite de cette importante activité pédagogique et à montrer la nécessité de la prise en compte des appréciations dans la définition du contenu des programmes de formation des enseignants. Pour ce faire, les points de vue, attitudes, impressions et désidératas des élèves face aux appréciations des enseignants ainsi que leurs impacts sur l'apprentissage des élèves en classe de français seront relevées.

Méthodologie de recherche

Cette étude s'appuie sur des données collectées à l'issue de la mise à contribution de quatre techniques d'enquête : l'observation directe, l'entretien semi-directif, la recherche documentaire et de l'analyse de contenus. La recherche documentaire a consisté à collecter des copies corrigées et des bulletins de notes. Elle a permis de récupérer auprès des élèves quatre cent cinquante copies corrigées et deux cent cinquante bulletins de notes. Ces documents ont par la suite été scannés en vue d'une analyse de contenus. Pour ce qui est de l'observation directe, elle a porté sur cent séances de cours de français dans onze établissements secondaires du second cycle de l'enseignement général. Au cours de cette enquête, les interactions verbales en classe ont été enregistrées à l'aide d'un dictaphone.

Quant aux entretiens, ils ont été conduits auprès d'un échantillon de cinq cents élèves en vue de recueillir leurs points de vue, réactions, impressions et désidératas face aux propos formulés par les enseignants en guise d'appréciation. Ils ont été réalisés à l'aide d'un guide d'entretien constitué de questions qui amenaient les élèves à se prononcer sur les propos formulés par leurs enseignants en guise d'appréciation lors des interactions verbales en classe et sur leurs copies de devoirs ou bulletins de notes. Ces entretiens se sont déroulés sur une période de six mois du fait des contraintes administratives et pédagogiques rencontrées qui ont fait que nous n'avons pas pu respecter le calendrier préalablement établi dans les établissements scolaires. Cette technique d'enquête visait à rendre compte des impacts du lexique de l'enseignant en situation d'appréciation sur les apprentissages. Ainsi, dans chacun des établissements visités quarante-cinq élèves ont été retenus par la méthode accidentelle à l'exception du dernier où cinquante élèves ont pris part aux entretiens. Aussi, dans un souci d'efficacité et dans l'optique de permettre aux enquêtés de s'exprimer sans contrainte, ils ont été

répartis en groupes de cinq en vue d'amener chacun des enquêtés à exprimer librement son opinion. Cent groupes de cinq élèves ont donc été mis en place pour les entretiens. Chaque groupe a eu droit à cinquante minutes soit dix minutes pour chacun des membres du groupe ; ce qui équivaut à une durée totale de cinq mille minutes.

Les données collectées au terme de l'enquête ont été transcrites telles que formulées par les enseignants et les élèves. Elles ont fait l'objet d'une analyse qualitative à la lumière des fondements théoriques du socioconstructivisme et de l'approche par compétences en vue de relever les écarts observés entre les recommandations des initiateurs de l'APC et les appréciations des enseignants de Côte d'Ivoire.

Analyse des moyens linguistiques utilisés par les enseignants

En situation d'appréciation des travaux des élèves, les enseignants utilisent aussi bien la communication non-verbale que la communication verbale. Mais, dans le cadre de cette étude, seules les formes orale et écrite seront prises en compte. Elles sont généralement utilisées dans des contextes différents ; celles qui interviennent pendant les cours s'expriment à l'oral tandis que celles qui proviennent des copies corrigées et des bulletins de notes apparaissent sous la forme écrite. Les appréciations orales et écrites ont des portées différentes. Celles qui formulées oralement suscitent des réactions (rires, moquerie, etc.) chez les autres apprenants tandis que les appréciations écrites établissent une communication exclusive entre l'enseignant et son élève. Elles seront donc étudiées séparément : primo le lexique des appréciations verbales et secundo celui des appréciations écrites.

Analyse du lexique des appréciations verbales

Par référence aux effets que les appréciations peuvent avoir sur leurs destinataires, on distingue deux types de lexique : un lexique mélioratif (laudatif) et un lexique dépréciatif.

Le lexique laudatif ou mélioratif

Ce type de lexique est utilisé par certains enseignants qui essaient de garder et d'entretenir la source de motivation des élèves quelle que soit la qualité de la production de l'élève. A travers l'utilisation de termes ou expressions à connotation méliorative,

ils tentent de renforcer les compétences en français des élèves et de les encourager à continuer à participer activement à la construction des savoirs. Cela se fait au moyen d'expressions laconiques telles que : « bien », « acceptable », « satisfaisante », « bonne », « excellent » construites à partir d'adjectifs ou d'adverbes. Parfois, ce sont des groupes adverbiaux et phrases entières que les enseignants énoncent en guise d'appréciation. Les adjectifs qui suivent les adverbes viennent modifier le sens leur sens et pour marquer le degré de qualité de la production de l'élève. Par exemple, les adjectifs qualificatifs « bien » et « acceptable » laissent penser que des réponses nettement meilleures étaient attendues. Quant à l'adjectif « excellent », il indique par le sens qu'il porte que la réponse fournie par l'élève est irréprochable, parfaite et traduit l'adhésion totale à une réponse jugée pertinente par l'enseignant de la réponse d'un élève.

Les adverbes d'intensité tels que « très », « assez » dans les formulations « très bien », « assez bien », quant à eux, interviennent pour sanctionner une réponse jugée satisfaisante. L'adverbe d'intensité « très » et les adjectifs « bien » et « bonne », eux, montrent que la production de l'élève est au-delà des attentes de l'enseignant. Lorsque la réponse de l'élève ne prend pas en compte tous les éléments auxquels il s'attend, l'enseignant utilise les adverbes « assez » ou « peu » suivis d'adjectifs comme « bien », « satisfaisant », « intéressant » dans les expressions « assez bien », « peu satisfaisant », « peu intéressant ». La reduplication d'adverbes dans les séquences : « bien... bien », « *très très bien* » traduit leur profonde satisfaction et l'insistance sur la valeur et la qualité d'une réponse fournie par un élève.

Outre les expressions laconiques, les enseignants procèdent par des étayages psychologiques pour apprécier les productions écrites et orales de leurs élèves. Ils consistent à valoriser l'attitude de l'élève en ces termes : « Ah, c'est très bien, je n'y avais pas pensé », « Merci pour ce que tu viens d'ajouter », « Vos réponses me motivent de plus en plus et me conduisent à revoir mes cours ». De tels propos, en plus de montrer que l'élève occupe une place importante dans la relation didactique, le présentent comme un acteur auprès de qui on peut apprendre. La présence de l'interjection « ah » dans le propos qui suit : « Ah ! C'est très bien, je n'y avais pas pensé » est la parfaite illustration de cet état de fait. Ce terme qui exprime une réaction affective vive (Le Laye, 2001) marque aussi l'approbation de l'enseignant. Les énoncés ci-après : « Quelle belle réponse ! », « Quelle authenticité ! », « Comme elle a été réfléchie ! », « Comment a-t-il pu ! » galvanisent les élèves, les motivent et les mettent dans un état d'esprit ou état psychologique qui pousse à agir.

Les réactions de ce genre ne se résument pas aux réponses jugées bonnes. D'autres appréciations bien qu'elles rejettent les réponses fournies préservent la motivation chez les élèves. C'est le cas de celles qui suivent : « Bon ! Ce n'est pas ce que je cherche, mais ce n'est déjà pas mal d'essayer », « Non ! Quelqu'un pour l'aider », « Attention ! Notre ami se noie, sortons-le rapidement de l'eau. » à travers lesquelles ils valorisent l'élève et lui donnent une image positive de lui-même. Ici, les termes ou énoncés à connotation positive qu'ils utilisent permettent d'entretenir la flamme de l'encouragement. Mieux, ils développent une certaine solidarité vis-à-vis de leurs élèves en ces termes : « Quelqu'un pour l'aider » et « Attention ! Notre ami se noie, sortons-le rapidement de l'eau ». Cela est perceptible dans les appréciations par l'emploi des termes « *notre* » et « *sortons* » qui traduisent la sympathie et l'implication personnelle des enseignants qui essaient ainsi d'apporter du soutien à leurs élèves.

En agissant ainsi, ils les exhortent à l'effort soutenu et au travail à travers les conseils qu'ils leur prodiguent : « Je vous invite à lire beaucoup pour améliorer votre langage », « Il s'agit de votre avenir, faites l'effort de le prendre au sérieux. ». Ces conseils visent les amener à améliorer leur compétence langagière mais aussi et surtout à prendre conscience de leur avenir. Ainsi, pour les aider à surmonter leurs difficultés d'expressions, certains enseignants font fi des écarts de conduite de leurs élèves. Au contraire, ils s'appuient sur ces faits pour leur prodiguer des conseils afin de les amener à améliorer leur rendement scolaire qu'ils trouvent en deçà de leurs attentes. Parfois, ils vont plus loin en se substituant aux élèves comme on peut le voir dans la proposition ci-après : « *Bon ! Le français n'est pas notre langue, par conséquent, nous pouvons toujours éprouver des difficultés. Néanmoins, faisons l'effort de préserver la norme scolaire* ». De telles orientations visent à leur faire prendre conscience des réalités sociolinguistiques du pays. Pour ce faire, ils se gardent de condamner systématiquement les écarts de langage observés chez les élèves en se montrant solidaires d'eux. Cet état de fait se traduit par la présence des termes tels que « nous » et « notre ». À travers ces pronoms personnels et adjectifs possessifs, ces enseignants marquent leur appartenance à la société pour leur faire comprendre qu'eux aussi peuvent surmonter les difficultés actuelles et parvenir au respect de la norme scolaire ; celle à partir de laquelle ils sont évalués en étudiant les règles grammaticales (syntaxe, sémantique, phonétique, lexicque...).

Le lexique dépréciatif

Les appréciations de certains enseignants comportent un vocabulaire à connotation

péjorative. Celles-ci servent à marquer leur désaccord face aux réponses fournies par leurs élèves. À ce sujet, on relève l'usage de propos peu recommandables et aux contenus frustrants qu'ils formulent pour désapprouver les réponses jugées insatisfaisantes ou inadmissibles pour le niveau où ils sont inscrits. La colère transparaît parfois dans les appréciations de certains enseignants. En réagissant ainsi, ils s'éloignent des prescriptions en la matière qui stipulent que l'évaluation doit avant tout être motivante. Cette activité, bien loin de décourager l'élève, doit l'aider à progresser, sur le mode de l'encouragement ou de la stimulation. Elle doit lui fournir non seulement l'envie de progresser, mais aussi les moyens de le faire. (Barlow, 2003). L'appréciation, de ce point de vue, doit revêtir un aspect dynamique que certains enseignants de Côte d'Ivoire semblent ne pas maîtriser au regard des propos ci-dessous : « Même un élève du primaire ne donnera jamais une telle réponse », « J'ai honte à ta place », « Si tu étais un proche, je t'aurais demandé de retourner au village parce que tu n'as pas d'avenir ici ». Ces comparaisons tendancieuses qui blâment et rabaisent les élèves témoignent d'un non-respect de la personne de l'élève. Cela dans la mesure où les appréciations ne portent pas sur la performance scolaire mais plutôt sur sa personne. Elles ternissent l'image des élèves concernés puisqu'ils sont tournés en dérision. Le plus souvent, ceux-ci deviennent la risée de leurs camarades.

Des propos plus graves sont parfois tenus par des enseignants dans l'appréciation des productions orales de leurs élèves, comme on peut le voir à travers les énoncés qui suivent : « Vous êtes tous nuls », « Vous ne valez rien et c'est vous qui faites le bruit », « Même un analphabète dans cette situation ne dira pas de telles choses. ». Les adjectifs qualificatifs « nuls » et le groupe adverbial « ne...rien » dévalorisent les élèves. L'emploi de l'adverbe « même », par exemple, établit une comparaison entre deux groupes qui apparemment du point de vue instruction s'opposent. Néanmoins, on cherche à les rapprocher en vue de blâmer des élèves qu'on suppose faibles ou qui n'ont pas le niveau.

Des attitudes plus hostiles sont perceptibles dans les appréciations des enseignants. C'est le cas des énoncés ci-après dans lesquelles des injures sont proférées à l'encontre des élèves pour des réponses jugées insatisfaites : « Dehors ! Clochard », « Tais-toi ! Vaurien ! ». De tels propos montrent que son auteur a failli dans sa mission d'encadrement. En effet, « Les élèves restent des élèves, on ne peut pas composer sans un peu de motivation extrinsèque, c'est normal et humain, les élèves ont besoin d'un cadre, d'échéances. Seuls quelques-uns s'en sortiraient s'ils étaient livrés à eux-mêmes. »

(Christophe Chapuis, 2011, p. 22). Comme on peut le voir, certains enseignants se laissent emporter ou perdent le contrôle. On peut citer l'exemple les appréciations suivantes : « Si tu racontes des bêtises comme tu en as l'habitude, je te mets dehors », « Si c'est pour dire n'importe quoi, il serait mieux de te taire ». Les enseignants qui formulent de telles appréciations veulent souligner l'habitude qui caractérise les élèves en question mais indiquent au même moment le niveau de participation et de connaissance de chaque élève de la classe concernée.

Il convient de souligner que l'évaluation de façon générale, et l'appréciation en particulier, « a un effet sur la qualité relationnelle maître-élèves ; elle se négocie comme une monnaie d'échange, un arrangement entre les différents acteurs de la vie scolaire. De ce fait, elle se présente comme un élément central de l'autorité du maître face à ses élèves » (Christophe Chapuis, 2011, p. 24). Les manquements observés pourraient être mis à l'actif de l'enseignant qui, par manque de retenue ou de compétences pédagogiques, a catalogué ou étiqueté abusivement certains élèves ou certaines classes.

Avec un tel état d'esprit, le jugement de l'enseignant est biaisé. En effet, lorsqu'un élève s'éloigne de la réponse attendue, il trouve que cela est la résultante d'un manque de concentration. Automatiquement, ce dernier est sanctionné comme l'illustre les énoncés qui suivent : « Je t'enlève deux points, comme ça tu vas suivre » ; « Prends la porte ! Toujours les mêmes conneries. D'ailleurs, je te pointe absent. Tu verras au calcul des moyennes ». Ces menaces claires ne sont pas faites pour arranger les choses et surtout favoriser l'apprentissage qui se déroule dans une atmosphère hostile alors qu'il devait se faire dans la collaboration et la participation de tous comme le recommande la démarche éducative en vigueur : l'approche par compétences.

Les appréciations à l'écrit

Les appréciations portées sur les copies corrigées et les bulletins de notes des élèves par les enseignants varient également en fonction de la qualité de la production. A la différence de celles formulées à l'oral et qui se font lors des interactions verbales en classe, ces dernières demeurent un message direct et personnel que l'enseignant adresse à son élève. Ces appréciations se présentent donc comme des messages auxquels ceux-ci sont appelés à répondre. D'une manière générale, les appréciations que les enseignants portent sur les copies des élèves se rejoignent quand on s'intéresse uniquement aux notes. Par exemple, les devoirs sanctionnés par les notes 10 ou 11

sont suivis des appréciations comme passable, moyen ou encore acceptable. Pour les productions portant les notes 12 ou 13 ce sont les appréciations assez bien, abien et enfin pour les devoirs dont les notes varient entre 14 et 15 les marques d'appréciation sont bien ; au-delà de 16, la mention conventionnelle est très bien.

Ces notes connaissent des appréciations qui mettent en avant l'importance du sujet traité ou du taux de réussite. Par convention, les appréciations sont fonction de la note ou de la moyenne obtenue mais certaines productions sont appréciées par les adjectifs comme « nul », « mauvais », « faible » ou « médiocre ». Ils interviennent pour sanctionner les devoirs dont les notes varient entre 1 et 7. L'adjectif « insuffisant », quant à lui, est utilisé pour les devoirs portant les notes 8 et 9. Par moments, les enseignants font accompagner les adjectifs qualificatifs par des adverbes d'intensité. Ceux-ci sont utilisés pour marquer la désapprobation des enseignants face au travail d'un élève. On peut ainsi noter les appréciations « très faible », « très nul » ou « très mauvais ». Dans cette situation, c'est généralement l'adverbe « très » qui est utilisé.

Outre, les adjectifs qualificatifs et les adverbes, il y a également les syntagmes nominaux à valeur appréciative tels que : « devoir nul » ou « élève faible », « élève paresseux ». Toutefois, il convient d'indiquer que les enseignants, dans certains cas, quand bien même la note serait minable se privent d'écrire des appréciations dont les contenus sémantiques sont susceptibles d'interprétations diverses. Ainsi, les devoirs qui sont considérés comme mauvais ou inacceptables sont sanctionnés par des écrits qui semblent encourageants. Aussi, des devoirs auxquels sont attribués des notes comme 1, 2, ou 3 sont suivis des appréciations du type « peux mieux faire » ou « vous réussirez la prochaine fois ». En formulant de telles appréciations, ces enseignants assument ce qu'ils rendent comme note et expriment clairement ce qu'ils attendent de leurs élèves (Chapuis, 2011, p. 23). En agissant ainsi, ils semblent avoir cerné le sens de l'évaluation qui demande à être sûr de soi car ils encouragent et motivent les élèves confrontés à une telle situation. La douceur des termes utilisés dans les énoncés avec un ton paternel les amène à entretenir le secret espoir de réussir la prochaine fois.

Là encore, en plus de les motiver, les termes utilisés dans les appréciations les rassurent sur le fait qu'ils disposent déjà de tout ce qu'il lui faut pour réussir. Ils les mettent en valeur et en confiance ; l'enseignant leur reconnaît leur capacité à réussir et à s'améliorer. De même, l'emploi du pronom « vous » employé par les enseignants pour désigner un élève apparaît comme une marque de respect de l'enseignant pour

son élève car le pronom « vous » est généralement utilisé pour s'adresser à son supérieur hiérarchique dans le cadre du travail ou une personne qu'on croise pour la première fois.

De même, on peut mentionner les phrases qui consistent à donner des conseils. À ce titre, on a : « Sujet non compris. Revoyez le texte ! » ou « Revoyez le cours ! » ou encore « Revois la méthodologie ! ». Il apparaît selon les exemples qui précèdent que les enseignants font un constat d'ensemble et à partir de celui-ci, ils formulent un commentaire qui doit en quelque sorte permettre à l'élève de comprendre sa note et se situer par rapport à la nature de ses réussites et de ses difficultés. Ces appréciations apparaissent alors comme des conseils à visée pédagogique qu'un adulte (enseignant) essaie de donner à des jeunes en vue de les inviter à améliorer leur travail scolaire.

Impacts des appréciations des enseignants sur les apprentissages

Les appréciations de l'enseignant, selon les interprétations qu'elles suscitent, peuvent motiver les élèves ou les mettre mal à l'aise. Elles impactent le travail scolaire et notamment sur la manière d'enseigner et éventuellement la réussite des enseignements qui se présentent désormais comme des réalités socialement construites (Chapuis, 2011). Ainsi, lorsque les appréciations qui accompagnent les productions (écrites et orales) des élèves révèlent une valeur laudative tous les élèves participent au processus d'apprentissage. On en déduit que les élèves dans leur ensemble éprouvent une réelle satisfaction lorsque les enseignants renforcent leurs réponses. Ils la conçoivent comme une source de « motivation » qui les amène à se donner davantage, à vouloir toujours apporter « quelque chose de nouveau » et à changer leur pratique. Les propos qui suivent de certains élèves sont explicites à ce sujet :

- « Quand, je donne une bonne réponse et que le professeur me félicite, je me sens heureuse et libérée et à chaque fois que nous avons cours je me prépare pour y être »,
- « Moi, je pense que donner de la valeur à l'intervention d'un élève, c'est motivant. Moi, personnellement, j'attends toujours cela quand je donne une bonne réponse »,
- « Moi, je suis encore plus motivée et encouragée quand je lis une appréciation comme très bien continuez sur ma copie. ».

On en déduit que lorsque l'appréciation est appropriée elle très utile à l'apprentissage puisque les élèves en éprouvent des sentiments de joie et de fierté qui positive l'apprentissage. Cette position se rapproche de celle relevée auprès d'élèves par (Chapuis, 2011, p. 25). Selon cet auteur, les élèves apprécient surtout les profs passionnés qui sont vraiment là pour leur apporter quelque chose et pas seulement parce que c'est leur travail. Il apparaît clairement que « toutes les pratiques enseignantes ne se valent pas. Certaines sont plus efficaces (capacité à élever le niveau moyen d'une classe) et équitables (capacité à égaliser le niveau des élèves) que d'autres » (Talbot & Arrieu-Mutel, 2012, p. 67). Ainsi, tous les enseignants ne se valent pas. Par exemple, les enseignants qui forment des appréciations à connotation péjorative, ils subissent de sévères critiques de la part des élèves. Pour eux, ceux-ci les amènent à abandonner les études et à s'absenter. Ces appréciations qu'ils jugent difficilement acceptables font naître souvent des sentiments de « frustration » et « d'humiliation ». Elles font d'eux l'objet de « moquerie » de la part de leurs camarades de classe qui n'hésitent pas à les tourner en dérision. Lorsque les parents découvrent de « telles appréciations » ils ont une mauvaise image d'eux disent-ils :

- « Je me sens blessé, très mal voire humilié lorsque le professeur écrit élève nul sur ma copie. Vraiment j'en suis profondément abattu »,
- « J'accepte difficilement ces genres d'appréciation parce qu'elles tendent à dévaloriser notre image ».

Il apparaît clairement que les appréciations du type dépréciatif ne sont pas du goût des élèves. Elles suscitent en eux des sentiments qui ne favorisent pas toujours un meilleur apprentissage.

Propositions pour des appréciations à visée didactique et au service d'un apprentissage pour tous

Les appréciations comme nous venons de le voir avec l'étude des lexiques jouent un rôle important dans l'action pédagogique de l'enseignant. Cependant, nous notons que cette compétence au lieu de contribuer à entretenir la flamme de la motivation afin d'obtenir l'apprentissage de tous les élèves, apparaît chez certains élèves comme une source de démotivation, de découragement qui les éloigne de la classe et des enseignants. Ainsi, si certains enseignants font l'effort de susciter un goût pour l'apprentissage à tous les élèves malgré les imperfections qu'ils n'ont cessé de relever, d'autres au contraire

trouvent le moyen de les conduire à la déception. Le caractère dépréciatif du contenu de leurs appréciations le prouve éloquemment. Par exemple, les appréciations du type « élève nul » méritent bien des interrogations. En effet, l'élève peut ne pas comprendre un devoir et donc passer à côté de celui-ci. Mais cela suffit-il pour le qualifier de « nul » ? N'est-il pas bien dans d'autres disciplines autres que le français ? Est-il juste de se baser sur un devoir ou sa discipline pour traiter un élève de « nul » ?

La récurrence des appréciations à connotation péjorative tend à mettre à nu l'ignorance des conséquences qu'elles pourraient avoir sur les élèves. À cela, il faut ajouter que certaines notes attribuées aux élèves à la suite d'un devoir ne comportent ni appréciation ni commentaire. Cette absence d'appréciation et de commentaire ne permet pas à l'élève concerné de comprendre la note obtenue. Et cela semble être également un problème qui se pose à certains enseignants de français enquêtés. Il convient d'amener les enseignants à porter des appréciations et commentaires qui rendent compte des imperfections ou des maladresses que comporte le travail fourni. De ce fait, les enseignants doivent, au lieu de les utiliser comme des occasions pour présenter une image péjorative des élèves quand les productions ne sont pas bonnes, profiter pour attirer l'attention de ces derniers et les orienter. Cela au regard des influences qu'ils peuvent avoir sur l'apprentissage. Les enseignants doivent réfléchir à des lexiques d'appréciation encourageants et même conciliateurs. Les appréciations de nature choquante peuvent engendrer des querelles entre les élèves et leurs enseignants. Cela est même perceptible lorsqu'on s'intéresse aux propos des élèves.

Les appréciations ou les commentaires qui accompagnent les productions des élèves pourraient à notre sens être utiles aussi bien pour les élèves que pour leurs parents si ces appréciations portent sur la performance scolaire, donnent des orientations, valorisent les acquis des apprenants, leur permettent de comprendre leurs erreurs comme cela se lit dans la circulaire n°99-104 du 28-6-1999. Pour y parvenir, des modules portant sur les annotations et appréciations des travaux réalisés par les élèves doivent être intégrés dans les programmes de formation des formateurs. Cela permettrait aux enseignants d'éviter d'aller dans tous les sens. Ils comprendraient mieux la portée pédagogique et psychologique des appréciations sur l'apprentissage. Les appréciations qu'elles soient à l'écrit ou à l'oral devraient être considérées comme des messages que l'enseignant qui se présente comme le juge envoie à un élève et auxquels, il devra répondre au moment opportun. Par conséquent, celles-ci doivent être dépourvues d'interprétations diverses.

Conclusion

Cette recherche s'est proposée d'étudier les appréciations des enseignants de Côte d'Ivoire sous les angles lexicaux et sémantiques. Aussi, pour rendre compte de leurs impacts sur l'apprentissage scolaire, nous avons interrogé un échantillon de cinq cents élèves pour recueillir leurs points de vue, impressions, attitudes et desideratas en lien avec les appréciations de leurs enseignants. L'analyse qualitative qui a suivi s'est faite à la lumière des fondements théoriques de la démarche éducative en vigueur : l'approche par compétences. Cela en vue de montrer les insuffisances de cette importante activité pédagogique.

L'analyse des données collectées à l'issue de l'observation cent séances de cours de français dans onze établissements secondaires du second cycle de l'enseignement général, de l'analyse de contenus des observations faites sur quatre cent cinquante copies corrigées et deux cent cinquante bulletins de notes ainsi que des informations collectées auprès des élèves retenus par la méthode accidentelle a montré que les appréciations impactent positivement ou négativement l'apprentissage. Lorsque les appréciations formulées par les enseignants stimulent l'activité de l'élève, tendent à obtenir l'apprentissage de tous et à communiquer sur les performances scolaires des élèves ou promeuvent une attitude respectueuse et non hautaine ou méprisante vis à vis des apprenants (Marsollier, 2017), tous les élèves prennent une part à la construction des savoirs et aux activités d'enseignement-apprentissage. Au contraire, quand les appréciations tendent à humilier et frustrer les apprenants, elles desservent l'activité pédagogique. De telles appréciations dénotent de la non maîtrise de l'importance de cette activité essentielle qui ne doit donc pas se faire dans tous les sens. Elles méritent d'être exploitées à des fins d'apprentissage.

En somme, l'appréciation dans une situation didactique est porteuse de sens à bien des égards. Au regard de son importance, leurs contenus doivent créer des conditions d'apprentissage pour tous les élèves. De ce fait, nous recommandons l'intégration dans les programmes de formation des enseignants des modules portant sur les annotations et les appréciations des travaux réalisés par les élèves en vue de la prise en compte réelle des appréciations dans la définition des contenus de formation des enseignants.

Évaluation : Évaluation anonyme par des pairs extérieurs.

Conflit d'intérêts : Les auteurs n'ont aucun conflit d'intérêts à déclarer.

Subvention : Les auteurs n'ont reçu aucun soutien financier pour ce travail.

Peer-review: Externally peer-reviewed.

Conflict of Interest: The authors have no conflict of interest to declare.

Grant Support: The authors declared that this study has received no financial support.

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Intellectio e Inventio en la Traducción de Poesía del Turco

Intellectio and Inventio in Turkish Poetry Translation

Rafael CARPINTERO¹ 



RESUMEN

La neorretórica ha vuelto a tomar el sentido clásico de la retórica como ciencia del discurso y no únicamente como estudio de las figuras. Las aportaciones de la lingüística contemporánea, en particular de la pragmática, al análisis del discurso como lengua en acción demuestran la validez de los postulados de la retórica clásica. En ese sentido es perfectamente posible aplicar categorías de la retórica al análisis de la traducción puesto que se trata una actividad comunicativa que emplea la lengua como medio de transmisión. Sin embargo, conviene superar la tradicional dedicación al nivel más superficial de la *elocutio* y prestar atención a otros, bien previos al discurso, como la *intellectio*, o formantes de él, como la *inventio*. Podemos considerar la *intellectio* como la localización del autor previa al texto tanto desde el punto de vista del campo como del modo y el tenor. En cuanto a la *inventio*, es una enciclopedia de temas y formas de tratarlos condicionada cultural e históricamente. La traducción de un texto puede encontrar problemas en ambos niveles que van más allá de los estrictamente léxicos, aunque acaben siendo reflejados en palabras. Como ejemplo utilizamos las traducciones al español, a través de una lengua intermedia, de dos poemas de Ataoğlu Behramoğlu originalmente en turco.

Palabras Clave: Neorretórica, inventio, intellectio, traducción, Ataoğlu Behramoğlu

ABSTRACT

New Rhetorics has returned to the classical meaning of rhetoric as a science of discourse and not only as a study of literary figures. The contributions of contemporary linguistics, particularly pragmatics, to the analysis of discourse as «language in action» demonstrate the validity of the postulates of classical rhetoric. In this sense, it is perfectly possible to apply categories of rhetoric to the analysis of translation since it is a communicative activity that uses language as a means of transmission. However, it is convenient to overcome the traditional dedication at the most superficial level of *elocutio* and pay attention to other levels, be it before the performance of the discourse, such as *intellectio*, or being formants of it, such as *inventio*. We can consider the *intellectio* as the location of the author prior to the text from the point of view of field, mode and tenor. *Inventio* is an encyclopedia of topics and ways of treating them conditioned culturally and historically. The translation of a text can find problems at both levels that go beyond those strictly lexical, even if they end up being reflected in words. As an example, we use the translations into Spanish, with an intermediate language, of two poems by Ataoğlu Behramoğlu originally in Turkish.

Keywords: New rhetorics, intellectio, inventio, translation, Ataoğlu Behramoğlu

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Submitted: 05.06.2020

Accepted: 29.09.2020

Citation: Carpintero, R. (2020). *Intellectio* and *inventio* in Turkish poetry translation. *Litera*, 30(2), 579-601.

<https://doi.org/10.26650/LITERA2020-0083>



EXTENDED ABSTRACT

Since the mid-20th century, rhetoric has experienced a relative renaissance. From the Middle Ages until recently, rhetoric had been seen above all as the study of the figures used in literature, therefore called rhetorical figures. However, that was only one part of the classical rhetoric, which was actually the science of discourse, of oral expression, of speech.

It is in the same meaning of science of discourse that it has begun to be considered again with the beginning of neo-rhetoric studies. The development of linguistics has undoubtedly contributed to this, giving greater importance to speech/*parole* after structuralism, and, above all, to the appearance of pragmatics in linguistic studies, with its insistence on the theory of acts of speech and on discourse as a communicative fact.

Since translation is a communicative act that uses linguistic means, it should deserve the attention of neo-rhetorical studies and vice versa. However, there are very few studies of rhetoric dealing with translation and hardly any studies on translation using categories of classical rhetoric. The truth is that the so-called "translation techniques" can be reduced to the four basic operations of classical rhetoric (addition, subtraction, transposition and permutation) at linguistic as well as discursive and pragmatic levels. These operations usually refer to a single part of those that formed the art of rhetoric: *elocutio*, the form of expression. However, there are other levels at which deeper translation problems can arise: the *intellectio* and the *inventio*.

The *intellectio* is an operation prior to the generation of the discourse and, in brief, consists of the correct appreciation from a pragmatic point of view of the context - both referential and textual - by the addresser. Thus, before producing the text, the author must be fully aware of questions such as to whom it is addressed, what the situation is, the means of communication, or the conventions of the textual types of the subject being handled.

Classical *inventio* was a repertoire of themes and subtopics, as well as how to develop them. For example, if you wanted to talk about the passage of time, you could use themes such as *tempus fugit* or *carpe diem*. In the latter there should always be a poetic voice - presumably an adult man - addressing a young woman, the poem should begin

with a description of this young woman - *descriptio puellae* - who must be blonde and of pale and delicate skin, etc.

Taking into account that the translator is a professional reader of the original text and also the producer of the translated text, it is evident that he must pay careful attention not only to the position taken by the original author - his/her «location» -, but also to his own. In other words, you have to carefully analyze the level of the *intellectio* before undertaking the translation in order to detect possible problems. The same is true for the level of *inventio* since not all subjects are treated in the same way in all cultures or at all times.

As an example of the problems that can arise both at the level of the *intellectio* and the *inventio*, we propose the translation into Spanish from a French or English version of two poems by the Turkish author Ataol Behramoğlu. In the first we can see problems in the approach to the feminine as a theme, a question clearly related to *inventio*. In the second, a difference, already visible in the English translation, appears in the previous position of the author and the translators, difference that would correspond to the level of the *intellectio*.

In sum, the categories that classical rhetoric offers us are perfectly applicable to translation analysis and need not to be limited to *elocutio* or rhetorical figures, but may include more “abstract” aspects dealt with by *intellectio* or *inventio*.

La neorretórica como ciencia del discurso

A mediados del siglo pasado, se produjo un resurgimiento del interés por la retórica, especialmente a partir de los estudios de Chaim Perelman - su *Tratado de la argumentación. La nueva retórica* es de 1958 - y de Heinrich Lausberg - que publicó sus *Elementos de retórica literaria* en 1949 y el *Manual de retórica literaria* en 1960 -. Mientras que Perelman se orientaba más directamente hacia la oratoria y la filosofía, Lausberg lo hacía hacia la literatura (García Berrio, 1984, pág. 7). Sin embargo, ambos apostaban decididamente por una comprensión de la retórica como una disciplina general del discurso, como, de hecho, había sido en la Antigüedad (García Berrio, 1984, pág. 17).

Tanto en la Grecia como en la Roma clásicas, culturas fuertemente orales, la retórica era el estudio de la expresión de la forma más eficiente posible o «bien decir» - *ars bene dicendi* - frente a la gramática, que era el arte de «hablar correctamente» - *ars recte dicendi* - Durante la Edad Media, sin embargo, el paso a una cultura que daba mayor importancia a la escritura, a lo que no sería ajena la expansión del cristianismo, que, al fin y al cabo, se basa en un libro, fue reduciendo gradualmente la retórica al estudio y clasificación de las figuras - es decir, al ornato del discurso - llegando a su absoluto desprestigio a partir del Romanticismo tan pronto como se renunció al escolasticismo y se privilegió la originalidad en la expresión por encima de todo. De aquello nos ha quedado la idea de la retórica como sinónimo de discurso vacío y ampuloso y de un estudio que se resumía en aprender listas de figuras literarias de poca o ninguna utilidad.

Sin embargo, a mediados del siglo XX vuelve a aparecer el interés por la retórica entendida de nuevo como disciplina del discurso persuasivo - es el caso de Chaim Perelman - y, por lo tanto, como estudio de la expresión lingüística. La idea cala profundamente en teóricos de la literatura francófonos como Barthes, que parten de la lingüística y que vuelven a darle importancia a la retórica, replanteando su lugar en los estudios literarios (García Berrio, 1984, pág. 8). No es casualidad que Gérard Genette titulara sus primeros libros recopilatorios *Figuras*.

El planteamiento es bastante sencillo en teoría. Por lo general, la retórica como estudio de las figuras literarias se había considerado una parte de la poética, entendida como teoría de la literatura. Sin embargo, si pensamos en la retórica como estudio de la expresión lingüística y la poética como teoría de la expresión literaria, en realidad la poética tendría

que integrarse en la retórica. Esa es la idea fundamental de esta nueva retórica que se contempla como estudio del discurso y de ahí que se haya criticado al Grupo μ el haber titulado *Retórica general* un libro que en realidad era un estudio de las figuras y, por lo tanto, solamente de una parte de ella: la *elocutio* (García Berrio, 1984, pág. 9).

En España se ha dedicado a la formulación teórica de esta nueva retórica sobre todo la línea de los profesores Antonio García Berrio, Tomás Albaladejo y Francisco Chico Rico, que a partir de la propuesta de García Berrio de la retórica como «ciencia de la expresividad» (García Berrio, 1984) ha hecho interesantísimas aportaciones, como la «retórica cultural» de Albaladejo, el concepto de «campo retórico» de Stefano Arduini (2000) - a quien también podemos incluir en este grupo - y, lo que más nos interesa aquí - la relación de la retórica con la traducción y la posición de esta última en un sistema retórico integral, tema sobre el que ha trabajado especialmente Chico Rico, tanto individualmente como en colaboración con Albaladejo.

1. Retórica, neoretórica y traducción

La traducción siempre ha sido la hija bastarda de los estudios literarios (Lefevere, 1995/1998). Especialmente desde que el Romanticismo empezara a valorar la originalidad como la base de lo artístico, las obras derivadas, como las traducciones, se convirtieron en un mal necesario pero despreciado. Sin embargo, no se puede decir que fuera nada nuevo, y basta con recordar las palabras de D. Quijote en su visita al impresor-traductor barcelonés (2ª parte, capítulo LXII). La cita es de sobras conocida: D. Quijote considera la traducción un simple ejercicio de copia, a no ser que se traduzca del griego o del latín. En realidad, D. Quijote está expresando un prejuicio extendido en una sociedad en la que el conocimiento de lenguas se daba por supuesto en la gente educada. Solo determinadas lenguas, por supuesto, pero eso no impedía que verse obligado a leer traducciones fuera una muestra de ignorancia.

Se trata de un prejuicio de origen latino. Todo ciudadano romano que gozara de una educación como es debido sabía griego. ¿Para qué traducir, entonces? Sobre todo, por dos motivos: el primero tenía que ver con el sistema tradicional de enseñanza de lenguas, basado en la traducción¹; el segundo, mucho más importante para nosotros,

1 En la novela de Ryotaro Shiba *Las nubes sobre la colina* (Zaragoza: Tres Hermanas, trad. de Yoko Ogihara y Fernando Cordobés) puede verse una descripción sobre cómo se enseñaba el chino clásico a los estudiantes japoneses siguiendo el sistema de traducción y cómo esa forma de enseñar la lengua contrasta con la del inglés, que empezó a extenderse en Japón a finales del siglo XIX.

se refería al prestigio de la lengua propia siguiendo la idea de que si la lengua que hablamos es capaz de expresarse con tanta perfección como la que se toma por modelo, se la debe considerar a la misma altura. Esta visión positiva de la traducción, relacionada íntimamente con el concepto de la *imitatio*, es la que llevó a Boscán y a Garcilaso a imitar en castellano a los modelos italianos siguiendo el ejemplo de la tradición clásica, por mucho que para D. Quijote el toscano fuera una lengua «fácil». Según dice Chico Rico a partir de Lausberg:

En definitiva, para la teoría retórica latina, al traducir textos griegos al latín se ejercita y se afina el sentido lingüístico del idioma, ya que la extraordinaria riqueza temático-conceptual y expresivo-elocutiva del griego constituye un estímulo para la expresión latina. (La teoría de la traducción en la teoría retórica, 2002, pág. 28)

En el mismo artículo, Chico Rico explica cómo encajaba en el sistema latino el doble carácter de la traducción como actividad interpretativa del texto original y productora del texto traducido:

[...] si la teoría retórica consideró la traducción fundamentalmente como un ejercicio consistente en la composición o redacción de textos, la teoría gramatical la consideró sobre todo como un ejercicio consistente en el comentario de textos o crítica textual *poetarum enarratio* o *enarratio auctorum*. (2002, pág. 26)

Por desgracia, como ya hemos mencionado, el hecho de que las traducciones no sean obras originales ha supuesto que el estudio de la traducción *como proceso* sea totalmente ignorado por la crítica literaria y la teoría de la literatura, de forma que el estudio de los mecanismos de producción de textos artísticos nunca se ha preocupado por ella. Ciertamente, excepto casos extremos, como las traducciones a lenguas orientales de géneros occidentales (como ocurrió con la irrupción de la novela o el teatro en el sistema literario turco) o de la revolución italianizante en castellano, estamos hablando de lo mismo o casi. Es decir, no parece necesario que la poética le dedique una atención especial a la traducción de obras o géneros similares en lenguas que comparten la misma cultura y tradición literaria. Las traducciones al francés de la gran novela rusa —y de ahí a las demás lenguas europeas—, por muy interesante que pueda ser la cadena de transmisión, no supone un desafío del que tenga que ocuparse la teoría de

la literatura. Por su parte, cuando se ocupa de traducciones, la literatura comparada suele dedicar su atención a las obras y no al proceso de traducción en sí.

Por lo que respecta a la otra cara de la moneda, a los estudios contemporáneos de traducción, tras unos inicios muy apegados a la lingüística —con bastante lógica—, parecen dividirse en dos grandes tendencias en relación con la traducción de literatura. Por un lado, están aquellos que, simplemente, la consideran una forma más de entre los distintos tipos de traducción existentes o que la despachan rápidamente aludiendo a su naturaleza más subjetiva. Por otro, se han realizado importantísimos estudios sobre las traducciones como parte del sistema literario de la lengua de llegada —pensemos, sobre todo, en los israelíes Even-Zohar y Toury—, pero, más que desde el punto de vista de la teoría literaria, desde el de los estudios culturales, lo que se llamó el «giro cultural» de los estudios de traducción. En estos últimos se han llevado a cabo interesantes estudios muy directamente relacionados con la poética y la literatura comparada, como los de André Lefevere y Susan Bassnett, pero habitualmente ninguno emplea la terminología ni las clasificaciones de la retórica tradicional, a pesar de haberse dedicado con profusión a las traducciones de la literatura clásica.

Algunos estudios con intención integradora han incluido, aunque sea parcialmente, aspectos que podríamos considerar pertenecientes al campo de la retórica. Por ejemplo, la «teoría general de la mediación interlingüe» de Sergio Viaggio (2004) —basada en el sistema teórico de Mariano García Landa— en su composición del «espacio perceptual hablístico entendido» incluye elementos que podrían clasificarse perfectamente dentro de las categorías clásicas de la retórica, desde la *inventio* hasta la *actio*, pasando, por supuesto, por la *elocutio*. Y las motivaciones y las intenciones pragmáticas del acto de habla podrían obviamente verse como parte de la *intellectio*.

Aunque este desencuentro entre los estudios retóricos y los de traducción y viceversa no parece tener mucha solución, en España se han realizado interesantes reflexiones que unen traducción y retórica, especialmente las de Albaladejo y Chico Rico, tanto juntos como por separado. Por una parte se descubre el lugar de la traducción dentro de los estudios retóricos clásicos — muy secundario, como hemos visto— (Chico Rico, 2002) y por otra se incorpora el sistema retórico al proceso de la traducción, como hace Chico Rico al proponer «la inserción de lo que llamaremos *partes traductionis* o *traductoris officia* en el tradicional sistema retórico de las *partes artis* u *oratoris officia*» (Retórica y traducción: *Νόησις* y *ποίησις* en la traducción del texto literario, 2001, pág. 259).

En cualquier caso, si la traducción es una operación lingüística, sus técnicas deberían poder someterse a las categorías de la retórica, entendida, de nuevo, como estudio integral del discurso. Sobre la traducción y, subrayando esto último, dice Arduini:

Traducir obliga a cuestionar [...] la relación significado-significante y, en consecuencia, la misma idea de signo, o distinciones como las de connotación y denotación. [...] la traducción presupone un modelo integrado en el que no quede excluido ninguno de los aspectos retórico-textuales. (Arduini, 2000, pág. 159)

Esta visión ofrece un interesante punto de vista en los estudios de traducción, pues la traducción *como proceso* puede pasar a estar bajo el paraguas de la retórica y, por lo tanto, ser estudiada usando las categorías clásicas. Es algo que ya hemos empezado a poner en práctica, aunque sea muy parcialmente, y que abre un interesante campo de estudio (Carpintero, 2017 y 2018).

2. De las figuras retóricas a las técnicas de traducción: La *Quadripartita ratio*

La base de los procesos retóricos consiste —ya venía a decirlo Aristóteles— en una desviación del lenguaje «normal», de lo que se ha llamado «el grado cero» de la lengua. Podemos discutir, y mucho, las mismas nociones de «desvío»² y de «grado cero» (Grupo μ , 1970, págs. 86-89 y 77-82), pero no por ello dejan de ser comprensibles y útiles. Los procedimientos retóricos clásicos para estos desvíos se resumían en cuatro, la *quadripartita ratio* de Quintiliano. Esta *quadripartita ratio* eran las cuatro operaciones básicas en las que se basan las figuras retóricas —véase, sin ir más lejos, la clasificación que hace el Grupo μ (Retórica general, 1970, págs. 91-95)—: (a) *adiectio*: adición o añadido de algún elemento o componente; (b) *detractio*: sustracción u omisión de algo; (c) *transmutatio*: trasposición, cambio de un elemento por otro, que el Grupo μ consideró como un caso de omisión y posterior adición; y (d) *immutatio*, la permutación de elementos entre sí, particularmente el intercambio de posición.

Estas cuatro operaciones, aplicadas a los distintos niveles lingüísticos, desde el fonético al textual-pragmático crean un cuadro en el que podemos incluir cómodamente

2 La idea de desvío («swift») ha sido muy utilizada en los estudios de traducción, bien al considerar el texto traducido un desvío del texto original —lo que, sin duda, es—, o, como hace Kitty van-Leuven Zwart, tomando ambos textos como desvíos de un hipotético texto ideal que sirva como *tertium comparationis*, lo que llama «architransemas» (Leuven-Zwart, 1989, págs. 155-170).

todas las figuras. Clasificaciones más tradicionales —como la separación entre tropos y figuras, o entre figuras de dicción y de pensamiento— resultan demasiado vagas para nuestro objetivo, o bien parecen mezclar categorías —cuando se distingue entre figuras según el procedimiento (por ejemplo, por repetición o supresión) y figuras lógicas—.

Una vaguedad similar en la clasificación de los procedimientos parece haber sido habitual en los estudios de traducción. La «desviación» del grado cero, es decir, del texto original, ha sido analizada en sus posibles variedades pero no parece haberse hecho con ánimo clasificatorio sino, más bien, enciclopédico, como listas de procedimientos técnicos o, sencillamente, técnicas de traducción.

Sin embargo, las dieciocho técnicas de traducción que enumera Amparo Hurtado Albir (2001, págs. 256-271), basándose en el trabajo pionero de Vinay y Dalbernet, pueden reducirse a esas cuatro operaciones de la *quadripartita ratio*, siempre y cuando tengamos en cuenta que podemos hacerlo en todos los niveles lingüísticos, desde el fonético hasta el textual y el pragmático, pasando por el morfosintáctico. Sin olvidar el plano denotativo ni el connotativo, tanto en el análisis previo a la traducción del texto original como en la traducción entendida como texto perteneciente a la lengua y a la literatura de llegada. Ni todos los sonidos ni todas las imágenes despiertan las mismas asociaciones en todas las lenguas y no solo hay que preocuparse por buscar el equivalente más preciso, sino también por las sugerencias que se pueden despertar en la cultura de llegada.

Una vez que asumimos que podemos aplicar las operaciones de la *quadripartita ratio* en todos los niveles lingüísticos tanto en el plano creador de la traducción como operación generadora de un texto nuevo en la lengua de llegada, como en el plano crítico y más pasivo del análisis de la traducción como producto de dicho proceso, veremos que podemos aplicar estas operaciones básicas también —ahora desde un punto de vista retórico— a las tres grandes «operaciones constituyentes de discurso»: la *inventio*, la *dispositio* y la *elocutio*. Asimismo conviene no olvidar una parte de la retórica tradicionalmente muy poco tratada por los autores clásicos, pero que está siendo reivindicada por la neoretórica: la *intellectio* (Chico Rico, 1995/1998, págs. 493-494).

3. Intellectio e inventio

a. La *intellectio* como operación previa al discurso

La *intellectio* es en principio la comprensión del contexto pragmático por parte del orador (Chico Rico, 1995/1998, pág. 495), tanto desde el punto de vista del tema (el campo), como de la forma de transmisión (el modo), como de las relaciones entre el emisor y el receptor o receptores (el tenor). Sin embargo, también se está entendiendo últimamente como una operación creadora de los parámetros del universo discursivo, universo del que se extraerán los «lugares» de la *inventio*. Como dice Chico Rico:

La *intellectio* consiste en el examen minucioso de la realidad extensional [es decir, exterior al texto, RC] sobre la que la *inventio* va a operar encontrando o hallando las ideas o elementos semántico-extensionales necesarios para la constitución de una estructura de conjunto referencial concreta e intensionalizándolos³. (Chico Rico, 1989, pág. 50)

Definición que luego ampliará incluyendo categorías decididamente pragmáticas:

[...] ha sido descrita y explicada como una operación retórica instructiva que da como resultado no un nivel constructivo en la construcción retórica, sino un nivel instructivo situado en la organización del hecho retórico, que abarca tanto el discurso retórico como las relaciones que dicho discurso mantiene con el orador, el público, el referente y el contexto en el que tiene lugar la comunicación. (Chico Rico, 1995/1998, pág. 495)

La *intellectio* es, en suma, una operación previa que permite al orador —y al traductor, tanto en su faceta de analista del texto original como de creador del texto meta— construir los parámetros en que se va a desarrollar la comunicación, el «campo retórico» del que habla Arduini, tan próximo, *mutatis mutandis*, al «espacio hablístico» de García-Landa y Viaggio (Viaggio, 2004, págs. 24-31).

3 Sobre este término dice en nota Chico Rico: «Ha sido el profesor Albaladejo quien por primera vez ha utilizado el término intensionalización [...] para referirse al proceso de formalización lingüística de la realidad».

Gracias a la *intellectio* el orador puede establecer el campo retórico, que, como horizonte comunicativo-cultural del discurso (Arduini, 1991), hace posible la comunicación retórica. (Albaladejo & Chico Rico, 1998, pág. 341)

Todo esto refuerza nuestra idea de que las grandes categorías de la retórica clásica son perfectamente aplicables a la traducción

b. La *inventio* como enciclopedia de lugares comunes

Como hemos visto, la *inventio* es una operación constituyente de discurso porque opera directamente sobre él y no sobre la realidad externa, dominio de la *intellectio*. Y su función, por así decirlo, consiste en encontrar los temas concretos y la forma de desarrollarlos que se va a realizar en el texto. Para ello, los clásicos tenían a su disposición un repertorio de temas y subtemas, los «lugares» —*topoi* o *loci*—, que permitían «encontrar» formas concretas para desarrollar las ideas que se pretendían exponer.

Su finalidad [de la *inventio*, RC] es establecer los contenidos del discurso. El término *contenido*, en este contexto, debe entenderse en un sentido diferente a *asunto*: un discurso versa sobre un determinado tema o asunto que, en su interior, está constituido por una serie de contenidos o ideas específicas. [...] *invenire* es buscar en la memoria, que es concebida como un conjunto dividido en *topoi* o *loci* (tópicos o «lugares») en donde se encuentran las ideas susceptibles de aplicación.

El lugar retórico (*topos* o *locus*) es, pues, una casilla perfectamente ordenada en un sistema de contenidos aplicables al discurso. (Azaustre & Casas, 1997, pág. 23)

Por otra parte, estos «lugares» podían llegar a ser bastante rígidos; no tenemos más que pensar en ejemplos como el del *carpe diem* o el del *beatus ille*, que implicaban el uso de formas muy concretas. Por ejemplo, en el caso del *carpe diem*, la descripción de una muchacha —*descriptio puellae*— aunque la conveniencia de aprovechar el tiempo también fuera aplicable a los varones. Pero no solo eso, sino que también la imagen de la muchacha es muy concreta, siempre rubia, de piel blanca; seleccionando elementos muy concretos —el pelo, el cutis— y describiéndolos habitualmente de arriba abajo.

Todos estos condicionamientos y el propio tema implican también una ubicación muy concreta de la voz poética, la de un hombre mayor que la muchacha en cuestión, lo suficiente como para aconsejarla, algo que podríamos relacionar con la *intellectio* como localización consciente del autor previa al discurso (Chico Rico, 1995/1998, págs. 494-495).

Estos lugares comunes se relacionan muy directamente con la tradición cultural, por lo que pueden variar de una cultura y de una época a otra. André Lefevere expuso muy claramente las dificultades de comprensión y asimilación, y, por lo tanto, de traducción, de las casidas árabes clásicas a las lenguas europeas occidentales modernas con respecto a lo que él llama «universo del discurso» y que nosotros podemos asimilar sin dificultad a la *inventio*, pero también los que planteaba y plantea traducir al mismísimo Homero (Traducción, reescritura y la manipulación del canon literario, 1992, págs. 95-124). A ello habría que añadir la importancia que determinados lugares poseen dentro de la obra literaria de cada autor, creando un «universo del discurso» particular según la enciclopedia cultural de cada uno.

c. El traductor como lector y como productor

Parece casi innecesario recordar que el traductor es lector de la obra original y productor de la obra traducida. Sin embargo, el traductor no es ni un lector ni un productor/escritor «normal». Si todo traductor requiere una alta competencia lingüística pasiva en la lengua original y activa en la lengua de llegada, en el caso de una obra literaria necesita asimismo una buena competencia literaria e, igualmente, una competencia técnica «en cuanto al análisis y estudio de la obra literaria» (Chico Rico, 2001, págs. 265-267). Es decir, aparte de ser capaz de comprender y reexpresar el texto (proceso ya estudiado en su momento por Eugene Nida), necesita (a) poseer las herramientas y la capacidad técnica que le permitan analizar los formantes de la obra literaria de forma que pueda ser capaz de reproducirlos y (b) ser capaz de hacerlo con la sensibilidad estético-literaria suficiente como para permitir que la traducción pueda ser considerada una obra literaria en sí misma. Hasta cierto punto, esto cubre la faceta racional —la competencia técnica— y la intuitiva —la competencia estético-literaria— de una buena traducción. Por mucho que se repita hasta la saciedad cuánto se pierde al traducir, es innegable que si la obra traducida careciera por completo de cualidades artísticas, sería imposible que pudiera ejercer su influencia en la cultura de llegada por muy notable que fuera el original.

Entre el proceso de producción/escritura del texto original y el traducido existe una diferencia fundamental, y no solo porque estén escritos en lenguas distintas:

[...] la diferencia esencial existente entre los procesos de la producción literaria y los procesos de la traducción literaria radica en la diferencia esencial entre el dominio referencial de aquéllos y el dominio referencial de éstos: mientras que el dominio referencial de los procesos de la producción literaria lo constituye el mundo, el dominio referencial de los procesos de traducción literaria lo constituye la obra de arte verbal original, entendida como construcción estructural, como construcción de significado poético y como construcción pragmática. (Chico Rico, 2001, pág. 267)

La competencia técnica del traductor le permitirá analizar en profundidad los entresijos de esa construcción tripartita que es la obra literaria - original - y recrearla en la lengua de llegada. La traducción se constituye, por decirlo así, en una creación «guiada». Pero si los aspectos estructurales, estéticos y quizá incluso pragmáticos pueden ser compartidos por los lectores de las dos lenguas implicadas, no ocurre lo mismo con esos «dominios referenciales». Es decir, mientras que un lector francés y otro español, por ejemplo, pueden compartir gustos y estética, no necesariamente comparten las referencias culturales.

Es de sobra conocida la anécdota de cuando Ulysses S. Grant visitó Japón tras dejar la presidencia y le ofrecieron un espectáculo de teatro tradicional *noh* que le causó una profunda impresión. En casos similares existen grandes diferencias tanto estéticas como referenciales entre la cultura que ha generado la obra y el receptor de una cultura y una lengua distintas. Evidentemente, no ocurriría lo mismo con un español que acudiera a una obra de teatro en Francia. Sin embargo, aunque franceses y españoles lo compartamos casi todo desde el punto de vista cultural y literario, las dificultades de traducción que plantean algunos tipos de textos dejan bien claras las diferencias entre nuestros referentes. Si pensamos en obras humorísticas como *Astérix* - sobre cuyas traducciones se ha escrito bastante - nos encontraremos no solo con la necesidad de alterar referencias culturales que no serían reconocidas en la lengua de llegada (Hurtado Albir, 2001, págs. 33-36), sino también con formas distintas de entender lo humorístico.

Si pensamos en esta posición única de la traducción en términos de la retórica clásica, nos daremos cuenta de que gran parte de la competencia pragmática necesaria

- incluyendo esas formas de entender el humor - puede ser considerada dentro de la *intellectio*. Es lo que Chico Rico ha llamado la *intellectio traductoris*:

La recepción o interpretación de la obra de arte verbal original por parte del traductor literario, pues, es una actividad necesariamente previa a la de producción o construcción de la obra de arte verbal terminal y forma parte de las funciones esenciales de las operaciones noéticas - *intellectio* - que aquél [el traductor] debe llevar a cabo.⁴ (Chico Rico, 2001, pág. 274)

Por su parte, pertenecería al dominio de la *inventio* la «di-visión» del mundo; es decir, tanto su percepción como su parcelación en categorías que permitan la mejor aprehensión y comprensión de sus realidades. Dicha parcelación está determinada por la cultura y, por lo tanto, existirán diferencias en mayor o menor grado según la distancia cultural de los textos implicados en la traducción, tanto desde el punto de vista sincrónico-geográfico como diacrónico.

En este punto es conveniente abrir un breve paréntesis. Cuando se teoriza sobre la traducción, incluso cuando se teoriza sobre la lectura en general, da la impresión de que se asume que el traductor - o el lector - es capaz de entender de una manera absoluta el texto y todas sus implicaciones. Y, en el caso del traductor, de reexpresarlo además en una lengua que puede que sea multicultural. No obstante, la realidad es bastante distinta y nunca uniforme. Ni el mejor de los traductores es capaz de introducirse en la mente del autor original de manera perfecta, ni suele ser posible traducir un texto con todas sus connotaciones.

Por otra parte, el traductor no solo se expresa en su particular idiolecto, sino que también tiene un trasfondo personal, así como unas actitudes propias, que coincidirán más o menos con el autor del texto original. Por supuesto, el buen traductor será

4 Chico Rico separa las operaciones retóricas en tres bloques: (1) operaciones noéticas, la *intellectio*; (2) operaciones poiéticas, el trío *inventio*, *dispositio* y *elocutio*; y (3) operaciones prácticas, la *memoria* y la *actio/pronuntiatio*. Solo las tres centrales son operaciones estrictamente textuales. En lo que se refiere a la traducción, dentro de la *intellectio*, y siempre siguiendo a Albaladejo, considera «las relaciones que dicha obra mantiene con todos y cada uno de los componentes que la hacen posible» y que son (1) «el contexto comunicativo general» del original; (2) «la voluntad comunicativa y artística del autor» del original, «relacionada con su voluntad de género»; (3) relación (pragmática) entre autor y receptores de la obra original; (4) «la tradición literaria, que funciona como contexto textual de la obra de arte verbal original»; (5) «la tradición traductológica definida por las posibles traducciones existentes» y podríamos añadir que también definida por las normas iniciales y preliminares de Toury; (6) «el universo cultural [...] en el que teóricamente se ubica la obra de arte verbal original». (Chico Rico, 2001, págs. 276-277)

consciente de todo ello —es lo que en otro lugar llamé la «localización del traductor» (Carpintero, 2013)—, pero eso no implica que pueda evitar dichas diferencias para anularlas. Todo ello, no cabe duda, repercutirá en la traducción, tanto desde el punto de vista de la *elocutio*, en cuanto a esa «localización» del autor y del traductor, como de la *inventio*, en lo que se refiere a las diferencias en las categorías culturales de percepción del mundo.

En lo que respecta a la *inventio traductoris*, Chico Rico (a partir de Albaladejo) la relaciona con la «elaboración» en la obra traducida de un modelo de mundo y un «conjunto referencial o referente» a partir de lo «obtenido» por el traductor en la obra original. Como hemos visto, la diferencia entre el autor original y el traductor consiste en que este último no crea a partir de la nada, sino que tiene la obra original siempre como pauta (Chico Rico, 2001, págs. 277-278). Sin embargo, y a pesar de que se siga la guía permanente del original, no hay que olvidar las diferencias culturales o lingüísticas que pueden obligar a crear un «conjunto referencial» bastante distinto. Pensemos, por ejemplo, en las diferencias, inexistentes en español, entre «pig» y «pork» o «can» y «may», que, manteniéndose en el nivel léxico, corresponden a estructuras referenciales diferentes que generan distintos *loci*. También podemos encontrar otras más sutiles y complejas, como las que hay entre el sistema español de pasados verbales y el turco; mientras que el español se basa en la diferencia aspectual perfectivo/imperfectivo («vino»/«venía»), en turco la distinción se hace entre observación directa e inferencia («geldi»/«gelmiş»). En este tipo de casos casi mejor sería hablar de distintas concepciones del mundo, ya que no es «cortar» en distintas porciones una misma realidad, sino que hablamos de percepciones completamente diferentes. Obviamente, todo esto plantea problemas de traducción que pueden ser bastante serios.

4. Ejemplo de problemas de traducción al nivel de la *inventio*: Traducción al castellano de algunos poemas de Ataal Behramoğlu

Por circunstancias que no vienen al caso, durante el último trimestre del pasado año 2019 tuve la oportunidad de traducir algunos poemas del conocido poeta, traductor y académico turco Ataal Behramoğlu, parte de los cuales ya contaban una traducción al español, algunos del inglés y otros del francés. Analizando las traducciones existentes, así como las francesas y norteamericanas de las que partían, es posible percibir diferencias considerables con el original que no solo se encuentran en el plano de la expresión, sino que se deben también a la consideración de los temas (a la *inventio*, por lo tanto).

Podemos ver un primer ejemplo en el poema «Alanya Günlükleri» («Diario de Alanya»), traducido de la versión francesa de Aytekin Karaçoban⁵. Vamos a dejar de lado que el título se tradujera al español como «Revista de Alanya» porque fue un error inducido por la ambigüedad del título francés, «Journal d'Alanya». Hay, sin embargo, un par de detalles que llaman la atención desde el punto de vista de los *topoi*, es decir, de los tópicos o temas, y que entran de lleno en el campo de la *inventio*.⁶

El primer detalle relativo a la *inventio* lo encontramos en la primera parte del poema. Se trata de una imagen de «ella», de la mujer, que aparece en el primer verso de tres de las cuatro estrofas. Como ejemplo nos sirve perfectamente la primera:

Bir bereket tanrıçası gibi geldin kadınım
Sepetinde peynir, ekmek ve suyla
Akdeniz gibi çırpınıyordu eteklerin
Gözlerinde tuz ve mavilikler

Que, siguiendo casi literalmente a la versión francesa, se traduce al español como:

Tú viniste como una diosa de la fertilidad
Con el queso, el pan y el agua en tu cesta
La sal y el azul en tus ojos
tu falda se agita como el Mediterráneo⁷

Podríamos analizar varios aspectos de la traducción, como el uso de «tú» en lugar del vocativo «mujer (mía)» («kadınım») del original turco; el empleo de artículos determinados en el segundo verso (;por qué «el» queso?) o, lo más llamativo, el cambio de orden entre el tercer y el cuarto versos; todo ello atribuible a la versión francesa.

Sin embargo, nos limitaremos a lo que afecta estrictamente a la *inventio*, y que está relacionado con el otro ejemplo que veremos después, la traducción de «bereket

5 A la que se puede acceder en la página web del autor: <http://www.ataolbehramoglu.com.tr/sayfa.aspx?id=Poesie>

6 Conviene advertir también que, al menos en nuestra opinión, la *expositio* —entendida como forma de la expresión— de la traducción francesa es excesivamente «literaria», pero esa es una cuestión que se debería tratar en otro lugar.

7 En la página web del Festival Internacional de Poesía de Medellín —de donde he tomado la traducción— no queda muy claro quién es el traductor, aunque según comunicación personal del señor Behramoğlu se trata de Sergio Badilla. Vid. https://www.festivaldepoesiademedellin.org/es/Revista/ultimas_ediciones/88_89/behramoglu.html

tanrıçası» como «diosa de la fertilidad». Sin duda, una de las posibles acepciones de «bereket» es «fertilidad», como demuestra el título de una famosa obra de Orhan Kemal, *Bereketli Topraklar Üzerinde* (*Sobre tierras fértiles*). Nuestro diccionario académico relaciona la fertilidad con la abundancia si se refiere a la tierra: «Dicho especialmente de la tierra: Que produce mucho». En nuestro ejemplo «bereket» está condicionado por la palabra «diosa» con la que forma una unidad: la mujer del poema se compara a una diosa de esa «bereket», traducida al francés como «fertilité».

Lo cierto es que el término «fertilidad» asociado a la mujer y no a la tierra suele relacionarse más con la segunda acepción de «fétil» del diccionario: «Dicho de un ser vivo: Capaz de reproducirse». Así pues, con el uso de «fertilidad» estaríamos vinculando - como se hará luego en otra parte del poema original - lo femenino con la reproducción. Hasta ahora, nada que objetar.

No obstante, esta interpretación parece contradecirse con la clave que nos propone el siguiente verso. El pan, el queso y el agua que trae la mujer en la cesta no tienen mucha relación con su capacidad reproductiva. Así pues, tendríamos que acudir al otro campo semántico de la palabra «bereket», no el de la fertilidad, sino el de la abundancia. De hecho, el famoso «cuerno de la abundancia», en turco es «bereket boynuzu», lo que se relaciona mucho mejor con el contenido, modesto pero abundante, de la cesta de la mujer del poema. La conclusión a la que se puede llegar es que la traducción de «bereket» por «fecundidad» parece haber sido producto de una cierta visión de «lo femenino» (la isotopía dominante en el poema) y no de acuerdo con la imaginaria habitual de la «abundancia». Por supuesto, en turco pueden permitirse el combinar ambas interpretaciones, pero en español (y en francés) tendríamos que atender a las «valencias» (Jones, 1989) de cada uno de los términos. En este ejemplo, parece pesar más la idea de la abundancia (de queso, pan y agua) que la de la fertilidad de la tierra o de la mujer.⁸

8 Es conveniente recordar lo que decía Jakobson sobre la función poética: «The poetic function projects the principle of equivalence from the axis of selection into the axis of combination» (1958, pág. 358). Dicho de otra manera, tenemos que interpretar los términos clave —especialmente si pensamos traducirlos— en cuanto a su capacidad combinatoria con el resto de los elementos que forman el poema. Volvemos así a la idea de las «valencias» de Jones y a la lectura tabular que propone el Grupo μ : «Ce type de lecture [la «lectura tabular»], que nous tenons pour un modèle fondamental de notre culture littéraire, est le produit de la reconnaissance de plusieurs isotopies et des réévaluations qui autorisent le passage de l'une à l'autre. Le lecteur de poèmes est donc celui qui peut parcourir le texte suivant plusieurs plans de déchiffrement, parcours qui lui permet, soit dans la relecture, soit à la faveur de réévaluations rétrospectives [...], d'enrichir sans cesse les cases du tableau». (Rhétorique de la poésie. Lecture linéaire, lecture tabulaire, 1977, pág. 196)

En la quinta parte del poema encontramos otro caso interesante que fácilmente podemos relacionar con la *inventio* y que también es curioso desde el punto de vista de la *elocutio*. En esta parte el poeta se muestra en desacuerdo con la comparación tópica entre el mar y la mujer (o viceversa) ya que ve en la agresividad del mar un carácter masculino. Dicho a la manera de Francis R. Jones, en las «valencias» del concepto de «mar», para Behramoğlu pesan más aspectos tradicionalmente masculinos como la agresividad que otros que se han querido identificar con la mujer como la voluptuosidad de las curvas de las olas, la profundidad o la infinitud, o, pasando al extremo negativo, la volubilidad de las mareas.

Para el poeta lo verdaderamente femenino es la tierra, y aquí ahora sí que podríamos pensar en la «fertilidad», pero, por desgracia, no se la menciona expresamente en esta parte del poema. La estrofa en que compara la tierra con la mujer es la siguiente:

Topraktır
Dişi olan;
Bir rahim gibi
Güçlü, kıpırtısız
Doyumsuz
Beklemede...

En español, que de nuevo sigue fielmente al francés:

Es la tierra
Quien es mujer
Fuerte como un útero,
Inmóvil
Insatisfecho
A la espera de...

Lo que más llama la atención de la traducción es la palabra «útero», que parece rotundamente poco poética. En español resulta excesivamente médica y anatómica si la comparamos con la palabra turca «rahim», mucho más familiar y neutra. En realidad, la extrañeza proviene del campo de la *inventio* de nuevo. Con «bereket» hemos visto que la traductora al francés parecía identificar lo femenino con la reproducción; pues bien, ahora el poeta lo hace con toda claridad. ¿Cuál es, pues, el órgano o la parte del

cuerpo que en español relacionamos directamente con la reproducción desde un punto de vista más literario y menos anatómico? Vamos a emplear para ello unos ejemplos bien conocidos. Pensemos que para la concepción de Mahoma en la noche de Regaip en turco se usa la expresión «rahme düştü», «cayó en la matriz (de su madre)», usando el mismo término del poema («rahim»). Pensemos también que en la *Salve* se le dice a la Virgen María que Jesucristo es: *fructum ventris tui*, «fruto de tu vientre». Simplemente con este ejemplo religioso podemos concluir que lo que en español relacionamos directamente con la femineidad fértil/reproductora es el *vientre*, no el útero. Es así como cabe entender el famoso poema de Miguel Hernández «Menos tu vientre, / todo es confuso. / Menos tu vientre, / todo es futuro / fugaz, pasado / baldío, turbio...». Queda, por supuesto, el problema de que tampoco es muy aceptable (*vid.* Gideon Toury) el verso «fuerte como un vientre», pero eso habría que discutirlo en otro lugar.

La relación con la *inventio* de este debate mínimo «útero/vientre» radica en dos puntos. Por una parte, la consideración de lo poético y lo no poético basada en las connotaciones de «rahim/útero» —es decir, qué términos son aceptables como «poéticos» y cuáles no—. Por otra, nos encontramos con el campo semántico de la fecundidad/maternidad y los respectivos «dominios referenciales» en cada lengua. Dicho de otra forma, qué órgano identifica cada lengua con la maternidad. El original nos presenta un término bastante neutro, mientras que las posibles soluciones en español son, o bien excesivamente anatómicas («útero»), o bien demasiado amplias («vientre») para este poema concreto⁹.

Pasemos ahora a un ejemplo de otro poema y a otro campo semántico. Behramoğlu tiene un (famosísimo) poema titulado «Bir Gün, Mutlaka». Se trata de un poema muy militante, acorde con su ideología socialista, en el que se augura la victoria final «un día» («bir gün»), victoria que se da por segura («mutlaka»). Así pues, una traducción perfectamente literal del título sería: «un día, seguro», o quizá «algún día, seguro»¹⁰. Lo que llama la atención de inmediato en la traducción española (de Sergio Badilla, muy probablemente a partir de la traducción al inglés de Walter G. Andrews, más que de la francesa de Y. Avanç) es que el título «Un día, seguramente», convierte la certeza en probabilidad.

9 Con lo que quizá cabría la posibilidad de especificarlo con un adjetivo: «fuerte como un vientre femenino».

10 Al autor le habría gustado conservar la aliteración en «a» de la palabra «mutlaka» al traducir al español, según una comunicación personal, pero no parece muy factible, además de que según el sistema de «valencias» de Jones tendría un valor bastante bajo. Es decir, en español no sería una aliteración significativa y es preferible mantener una palabra «redonda» como «seguro» teniendo en cuenta el carácter militante del poema.

Esta traducción del «surely» del título inglés no podemos interpretarla como una desviación al simple nivel de la palabra, sino que procede de algo más amplio. Una visión militante de la vida —y de la poesía— implica necesariamente la seguridad absoluta en la victoria futura. Dentro de esa concepción militante y convencida es como parecen preferibles términos como «manifestación» mejor que «marcha» (por «yürüyüş»)¹¹, al menos en castellano de España y como sí hace Y. Avunç en francés.

De igual manera, parece necesaria la repetición constante del verbo «vencer» en la última parte del poema. En ese sentido, son clave los versos:

Uyanıyorum ağlayarak, bir gün mutlaka yeneceğiz!
Bir gün mutlaka yeneceğiz, ey ithalatçılar, ihracatçılar, ey şeyhülislam!
Bir gün mutlaka yeneceğiz! Bir gün mutlaka yeneceğiz! Bunu söyleyeceğiz
bin defa!
Sonra bin defa daha, sonra bin defa daha, çoğaltacağız marşlarla

Que en inglés Andrews traduce así:

I wake up crying, one day surely we must win
One day surely we will defeat you, oh you importers, exporters, oh you
great cleric of Islam
One day surely we'll defeat you, one day surely we'll defeat you, we'll say
it a thousand times
Then a thousand times more, then a thousand times more, we'll multiply
it with marching songs

Y Badilla:

Me despierto llorando, sin duda un día tenemos que ganar
Un día, sin duda le derrota [¿-remos?]¹², ah importadores, exportadores,
ah gran clérigo del Islam
Un día, seguramente te venceremos, un día sin duda te derrotaremos lo
diremos una y mil veces

11 Entre otras cosas porque «marcha» aparece con dos significados distintos en turco, como «marcha de protesta» («yürüyüş») y como «himno» («marş»).

12 En el texto que aparece en la página web del festival de Medellín aquí hay claramente una errata.

En seguida, una y mil veces más, luego mil veces más, vamos a multiplicar las marchas con canciones

Dejemos de lado, ya que por el momento no nos interesan, interpretaciones discutibles en la traducción del inglés al español, como la de «we'll multiply it with marching songs» («çoğaltacağız marşlarla») por «vamos a multiplicar las marchas con canciones». Lo que sí nos interesa por ser evidente en el original es la repetición de «yeneceğiz» (cuatro veces en tres versos) y «bin defa» (tres veces en dos versos). Andrews, por alguna extraña razón, traduce «yeneceğiz» primero por «we must win» y después por «we will defeat you». Badilla le da una mayor variación aún: «tenemos que ganar», «le [-s] derrota [-remos]», «te venceremos», «te derrotaremos». Esta variedad corresponde, sin duda, a la resistencia a repetirse en pocas líneas típica del inglés y del español (y no tanto del turco). Pero debemos tener muy presente que inmediatamente después el poeta dice expresamente que va a repetir ese grito «mil veces, luego mil veces más, luego mil veces más...». Es decir, se trata en este caso de una repetición *necesaria* si atendemos al resto del texto.

Esta diversidad terminológica acaba afectando directamente al plano de la *inventio*. ¿Por qué? Porque cualquiera que tenga un ligero conocimiento de los movimientos de izquierda sabe que el verbo que se usa no es «derrotar» ni «ganar», sino «vencer». Y no «vencer a alguien», sino simplemente «vencer», en un uso intransitivo¹³: «venceremos». Así era como se llamaba el himno del bloque de Unidad Popular de Allende en Chile, que ha sido objeto de múltiples versiones, incluida una en Turquía por parte del Grup Yorum, precisamente con el título «Venceremos» [sic].

Todo esto no debe tomarse como una crítica a las traducciones mencionadas, sino como indicación de cómo un punto de vista previo sobre determinados temas —casi un pre-juicio— puede afectar al resultado final. Posiblemente, en el ejemplo que nos ocupa habría sido necesaria una visión del mundo más militante y ortodoxa en lugar de una más «literaria». Esta postura abiertamente política —algo que entra de lleno en el terreno de la *intellectio*— habría permitido la adopción de las claves lingüísticas adecuadas al traducir; es decir, habría podido conducir a los traductores a los *loci* de la *inventio* más apropiados. En ese sentido, quizá habría sido más fiel traducir «yeneceğiz» al inglés por «we shall overcome», el himno de la época de las manifestaciones por los derechos civiles en EE.UU., aunque, siendo norteamericano

13 Ese es el gran problema del verbo «derrotar», que desvía la atención hacia el objeto directo.

el propio Walter G. Andrews, quizá fuera para él una expresión excesivamente marcada por una época determinada.

En suma, aunque generalmente las diferencias entre original y traducción suelen analizarse casi exclusivamente en el plano léxico-gramatical, hay casos en los que reflejan no solo concepciones distintas del mundo entre una lengua y otra, sino también la forma en que dichas lenguas y las culturas de las que son medio de expresión dividen y marcan sus percepciones. Estos últimos planos, no estrictamente lingüísticos, son los que la retórica clásica veía como dominios de la *intellectio* y la *inventio* respectivamente. Por usar el último de nuestros ejemplos, una postura ideológica concreta - analizable desde la *intellectio* - puede conducirnos a una demarcación más precisa de los campos semánticos correspondientes desde el punto de vista de la *inventio* y, por consiguiente, a una elección léxica más adecuada (de nuevo Toury).

Sistema de evaluación: Por pares externos.

Conflicto de intereses: El autor declara no tener ningún conflicto de intereses.

Apoyo económico: El autor declara que no ha recibido ningún apoyo económico para este trabajo.

Peer-review: Externally peer-reviewed.

Conflict of Interest: The author has no conflict of interest to declare.

Grant Support: The author declared that this study has received no financial support.

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History of *Hamlet* Translations in Turkey

Türkiye’de *Hamlet* Çevirileri Tarihi

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Submitted: 08.07.2020

Revision Requested: 24.07.2020

Last Revision Received: 02.09.2020

Accepted: 29.09.2020

Citation: Bilge, F. Z. (2020). History of *Hamlet* translations in Turkey. *Litera*, 30(2), 603-620.
<https://doi.org/10.26650/LITERA2020-0099>

ABSTRACT

Starting with a brief discussion of the first *Hamlet* translations in accordance with the Ottoman interest in western culture and Shakespeare in the 1880s, this study intends to present an in depth historical analysis of the modern and contemporary translations of the play. Since the act of translation is an attempt to rewrite and/or adapt a given text in the target language and culture, this analysis does not only portray the way Shakespeare is perceived by the Turks but also gives evidence to the changing nature of the Turkish culture and its understanding of language, literature, and translation throughout the years. With the close reading of translations made or conducted by academicians and translators such as Halide Edib, Can Yücel and Özdemir Nutku, this study aims at displaying the differences between these translations’ target audiences/readers. Since the *skopos*, purpose and hence, strategy of a given translation is utterly dependant on the target audience, defining the target audience of each translation is a significant starting point. Furthermore, apart from the differences in the translators’s purpose and strategy, the changes the Turkish language and culture experienced since the nineteenth century play a crucial role in presenting a historical discussion of *Hamlet* translations in Turkey. In this respect, while examining *Hamlet*’s inter-temporal and inter-cultural journey in Turkey, through a close reading of translations, this paper also presents various examples of shifts of expression in Popovič’s terms.

Keywords: *Hamlet*, Shakespeare, *Hamlet* in Turkey, translation history, shift of expression

ÖZ

Bu çalışma Osmanlı İmparatorluğunun 1880’lü yıllarda Batı kültürü ve Shakespeare’e gösterdiği ilginin sonucu olarak yapılan *Hamlet* çevirilerine kısaca değindikten sonra oyunun modern ve çağdaş çevirilerini derinlemesine incelemeyi amaçlamaktadır. Çeviri ediminin bir metni erek dille yeniden yazma ya da uyarlama çabası olması nedeniyle, bu çözümleme yalnızca Shakespeare’in Türkler tarafından nasıl algılandığını değil, aynı zamanda dil, edebiyat ve çeviri anlayışının yıllar içerisinde nasıl dönüştüğünü de gözler önüne serer. Halide Edib, Can Yücel ve Özdemir Nutku gibi akademisyen ve çevirmenlerin yaptığı ya da yönettiği çevirilerin yakın okuma yöntemiyle incelenmesiyle söz konusu çevirilerin erek okur/izleyicilerindeki farklılıkların ortaya çıkartılması hedeflenmektedir. Bir çevirinin *skopos*, amaç ve dolayısıyla stratejisi büyük ölçüde erek okur ya da alıcıya dayandığı için bu tartışmaya başlamadan önce her bir çevirinin erek okurunu/izleyicisini tanımlamak büyük önem taşımaktadır. Ayrıca, Türkiye’deki *Hamlet* çevirilerinin tarihsel incelenmesi



sürecinde çevirmenin amaç ve stratejilerinin yanısıra Türk dili ve kültürünün on dokuzuncu yüzyıldan bu yana geçirdiği değişim de büyük rol oynamaktadır. Bu bağlamda bu çalışma, çevirilerin yakın okuma yöntemiyle incelenmesi sonucunda *Hamlet*'in kültürler arası gerçekleştirdiği bu zaman yolculuğunu çözümlerken Popovič'in deyiş kaydırması adını verdiği değişikliklerden örnekler de sunmaktadır.

Anahtar Kelimeler: *Hamlet*, Shakespeare, Türkçe çeviri, çeviri tarihi, deyiş kaydırma

Introduction

Although the socio-political interaction between the Turks and the English developed in accordance with both countries' interest in the commerce around the Mediterranean in the second half of the sixteenth century, it is not possible to talk about a substantial communication between the two cultures until the nineteenth century. It is significant that one of the first English names to appear on the Ottoman cultural stage is Shakespeare: following the Italian and English productions of *Hamlet* in the 1880s in these foreign troupes' mother tongues, the first Turkish translation of the play is published in 1881. Since then, not only the inevitable changes in Turkish language and culture since 1881, but also the differences in the scope and target audience/reader have provoked new translations. This study aims at contextualising these translations in relation to their *skopos*. Given the discrepancy between the target language/culture and the source language/culture, what Anton Popovič refers to as the shift of expression becomes the core of such an analysis.

Apart from the two Ottoman translations of the play, which are essentially discussed through their role and reception during the Westernisation process in the 1880s, this study focuses on six different *Hamlet* translations into modern Turkish. The major reason why these translations are chosen lies in the fact that they are the editions, which have been considered to be representative of the period they were first published in. Apart from the Halide Edib – Vahit Turhan translation, all five are still accessible in bookstores, attentively read by the general public who are interested in the Bard's highly acclaimed work. Considering the limits of time and space of this study, numerous translations published by minor publishing houses, private translations made by/for theatre companies, abridged translations for children and students are not included.

The Turkish audience first encounters Shakespeare after the declaration of *Tanzimat* in 1839. *Tanzimat*, literally meaning 'reorganisation,' is the reformation period aiming at introducing western ideas and ideals into the Ottoman Empire on various levels including art, science and philosophy. Vahit Turhan in his essay "Shakespeare in Turkish" illustrates the period as follows:

Outwardly Tanzimat was only a domestic political event, the Sovereign granting some rights to his subjects, a kind of Magna Carta, or better still some thing very much like the Bill of Rights, but it turned out to be the

beginning of the Turkish Renaissance, as the Empire was now openly declaring its entrance into a new mode of thinking, into a new mode of living, in fact into a new civilisation, a civilisation with which it had been at strife for centuries. (1965, pp. 51-52)

Although there had been various local forms of performing arts before *Tanzimat*, the first theatres in the western sense were opened during this period, when, firstly, the foreign travelling companies and secondly, native Greek and Armenian companies performed. Due to the insufficiency of records, there are assumptions regarding the first Shakespearean play published in (Ottoman) Turkish: On the one hand, İnci Enginün's research on Shakespearean translations and their influence during the *Tanzimat* period suggests that the first Shakespearean play that was staged in (Ottoman) Turkish is *Romeo and Juliet* (1871), and the first published translation is *Othello* (1877) (1979, p. 17). It is believed that *Romeo and Juliet* was quite popular in this period because the play shares certain characteristics - including the storyline and the depiction of the main characters - with Turkish folk tales focusing on a similar type of love story. On the other hand, Turhan claims that,

the very first play put up in Turkish was in fact *Othello* translated and produced by one of the Armenian companies in 1860. Unfortunately, the text of it, as those of quite a few after that, is extinct. Some early foreign and Turkish literary historians claimed that the first Shakespearean play printed in Turkish was *Othello*; but the text ascribed to a certain Hasan Bedreddin is, as I have ascertained, in truth only a rendering of the libretto of Verdi's Opera. So the first play fully translated for print is really *The Merchant of Venice* published in 1885 (1965, p. 53).

Starting his paper with a brief analysis of the (lack of) cultural exchange between the East and the West until the 1850s, Turhan remarks that "*Othello* has been the most popular play [...] despite the fact that some of the allusions to the Turks in it are not in a particularly flattering tone." (Ibid., p. 55) Saliha Paker, however, suggests that the "reason for translating the play lay in 'its representation of the bravery of the Arabs' (Enginün, 1979, p. 22); a point which is implicative not only of many factors affecting a translator's choice, but also of the 'acceptability' factor" (1991, p. 27).

Early Translations

Although there are certain gaps concerning the history of Shakespeare translations and stage productions in the Ottoman Empire, it is apparent that the first unabridged translation of *Hamlet* was made by Abdullah Cevdet, who was “a doctor of medicine, a polemist, a printer, was also known as a Shakespeare idolater as he always found a way of mentioning Shakespeare in all his talks and in all his writings” (Turhan, 1965, p. 56). He translated and published *Hamlet* in his own publishing house in 1908 in Cairo, which was then a part of the Ottoman Empire. Being one of the pioneers of the Westernization process in the second half of the nineteenth century and a believer of the English supremacy over other western countries¹, Cevdet’s choice of source texts evidently reveals his policy as a translator: “The argument that Abdullah Cevdet’s translation of *Hamlet*, *Julius Caesar* and *Macbeth* reflected his opposition to Abdülhamid II’s absolute monarchy could be justified with the fact that the themes of the translated plays were perceived by the political authorities as threatening, since they were about the murder of kings and heads of state” (Ayluçtarhan, 2007, p. 44). Similarly, Paker argues that “the choice and the dates of publication of the above-mentioned tragedies in translation suggests that they had been intended by Cevdet to play a stimulating if not revolutionary role in the intellectual re-awakening of the Ottoman political and cultural milieu” (1986, p. 92). Apart from the discussions regarding his political and intellectual motives in translating *Hamlet* (1908), *Julius Caesar* (1908), *Macbeth* (1909) and *King Lear* (1912) respectively, Cevdet has been criticised for employing a highly ornamented Ottoman language, “full to the brim with Arabic and Persian words and phrases, and [a] style too heavy for a dramatic rendering” (Turhan, 1965, p. 56).

The next *Hamlet* translation that still survives was made by Kamuran Şerif in 1927 – four years after the proclamation of the Republic of Turkey. Published by the Ministry of Education as part of “Examples from World Literature” series for schools, this translation is not only abridged but also employs a thoroughly simple language when compared to that of Cevdet. This is a reflection of the attempt to educate masses and common people during the birth of a new nation after the War of Independence. However, only a year after the publication of Şerif’s *Hamlet* translation, a grand change effects literature as well as communication and daily life in Turkey. Following the official proclamation

1 As a member of the Society of Anglophiles, “he was in conflict with other members of the Union and Progress Party in power since he supported cooperation with England during the war, whereas the others wanted an alliance with Germany” (Ayluçtarhan, 2007, p. 40).

of the Republic of Turkey in 1923, as the successor of the Ottoman Empire, the Parliament took new measures to westernise the newly established republic. One of the most visible distinctions between the western culture and that of the Ottoman Empire was the Ottoman language, which was written in the Arabic script. Although the first two attempts to replace the Arabic script with the Latin alphabet were rejected in 1923 and 1924, the law establishing the new Turkish script – employing the Latin alphabet – passed in November 1928. Turhan in his paper “Shakespeare in Turkish” not only summarises the history of Shakespearean stage productions and translations in Turkey, but also briefly comments upon the emerging modern Turkish language:

Stepping into a new civilisation, into a new culture we were faced with two alternatives: a) to adopt one of the Western languages as a medium for this new culture and become, as some Asian and African nations are now, bilingual and bi-cultural, or b) to reshape the old language to suit the new requirements. (Ibid., p. 57-58)

The Republic of Turkey embraced the second option: The newly emerging Turkish language aimed at presenting a bridge between the highly ornamented Ottoman language written and spoken by the nobility and the one spoken by the general public in daily life, which can be discussed according to Das Gupta’s argument in “Language Diversity and National Development”: “Before the rise of the modern state, imperial linguistic need was naturally limited to the communicational network of the notables. The people in general were outside this network” (Das Gupta, 1968, p. 17). The purification of the Turkish language became one of the main concerns of the founders of the Republic. While preserving the Ottoman heritage and building up a new nation that would be close to the western civilisation, western ideas were introduced to the common people through art and literature. Although the long-established Ottoman Empire had its own artistic and literary forms, the young Republic aimed at proposing western norms and conventions as well. In that respect, the interest in literary translations can be interpreted through Even-Zohar’s argument on the translated literature within the literary polysystem:

Translated literature simply fulfils the need of a younger literature to put into use its newly founded (or renovated) tongue for as many literary types as possible in order to make it serviceable as a literary language and useful for its emerging public. Since a young literature cannot immediately create texts in all types known to its producers, it benefits

from the experience of other literatures, and translated literature becomes in this way one of its most important systems. (1990, p. 47)

Halide Edib Adivar and Vahid Turan's *Hamlet*

The first unabridged publication of *Hamlet* in Turkish with the Latin alphabet was translated and edited by the widely acclaimed Turkish female author Halide Edib, who was the first chair of the Department of English at Istanbul University between 1940 and 1950, and her colleague from the same department, Vahid Turhan. The translation was made as a part of the seminar programme at Istanbul University, and edited by the academic staff under the supervision of Edib and Turhan. Referring to the constant changes in the Turkish language during the 1930s and 1940s, Turhan briefly discusses their *skopos*: "Now, the Turkish translator [...] has to make sure that the words and expressions he is using in his rendering are those still in favour, or if new, familiar enough to be intelligible to his readers and hearers" (1965, p. 58). Furthermore, since this translation was first published during a period of extreme changes in the Turkish language², both the printed version of the text and its stage adaptation were revised, edited and purified:

It went through two editions, and the staging of it by Muhsin Ertuğrul with fifty successive performances breaking all previous record, established one which in its turn was crushed some fifteen years later by 170 successive performances again of *Hamlet*, and again produced by M. Ertuğrul³. (Ibid., p. 60)

The fact that there is a lengthy introduction before the actual text and that there are only a few footnotes explaining the text on a word basis suggest that the target reader/audience of the text was presumptively similar to the translators with respect to their preknowledge of Shakespeare and the culture depicted in the play. Hence this translation can be regarded as an academic activity undertaken by academics, addressing the academic world. As Paker argues, these translations "helped to initiate serious critical scholarship in English studies in Turkey" (Paker, 1986, p. 98).

2 This translation employs a significant amount of words and phrases adapted from Persian, which is indicative of the fact that the Ottoman language has not perished, when the Ottoman script was replaced with the Latin alphabet.

3 Muhsin Ertuğrul was the first Turkish actor playing Hamlet, when Abdullah Cevdet's translation was staged in 1912.

Part I of the translation, entitled “Notes”, is divided into three major sections: the first section relates Shakespeare’s life in three and a half pages. The second section however, is a twenty-nine page introduction to *Hamlet* including the sources of the play, and analysis of anachronisms, setting, Shakespeare’s language and the metaphors within the play. The last section of the “Notes” presents an analysis of all the major characters, which inevitably presents the perception of the translators. The whole play is translated in prose suggesting that the major scope of the translation process was to focus on meaning rather than style. Turhan in his essay provides a reason for this particular decision, which is employed in all Shakespeare translations undertaken and edited by the same group:

Having no verse patterns in Turkish to give that natural flow of the blank verse, the renderings of the Department have so far been in prose, except for the songs and for certain passages, like the scene of the witches in *Macbeth*, which are in rhymed lines. Free verse might be considered as a good solution. (1965, p. 59)

One of the puzzles apparent in this translation is the presence of English words such as “madam” and “my lord” as a part of the Turkish dialogues. Neither the notes and foreword of the translation nor Turhan’s article on the translation process offers a tangible reason for such choices: when Polonius is relating his opinion on Hamlet’s disturbance to Claudius and Gertrude, he addresses the Queen as “madam”. It is worthy of notice that while the first “madam” (2.2.86) is translated as “*Muhterem Kraliçem*” [my Honourable Queen] (Shakespeare, 1941, 33), the next “madam” in this particular dialogue is left as “*Madam*” (Ibid., p. 34). Although, the Turkish reader in the 1940s would have been acquainted with the word “madam” (since this word was used in addressing married non-Muslim women), it is not clear why the translators decided to translate the word in one sentence and leave it as it is on other occasions. A similar use of the original English phrase is observed in the case of “my lord”. Throughout the translation, Edib and Turhan let Polonius, Rosencrantz, Guildenstern and Ophelia call Hamlet “my lord” in the Turkish text and in 3.2 Hamlet calls Polonius “my lord” as well; likewise, in 3.1 and 5.1 the word “gentleman” is left as it is. On the one hand, it can be argued that the translators deliberately chose to keep these English words as they were since they would have been known to the intellectual readers of the time. On the other hand, these untranslated words emphasize the foreignness of the text and the source culture.

Orhan Burian's *Hamlet*

Hamlet is next translated by Orhan Burian, a professor of English, who studied English at Cambridge University between 1933 and 1936. He is known for his essays and translations particularly focusing on the major works of English and American literature. His *Hamlet* translation was first published in 1946 by *Milli Eğitim Basımevi* 'Ministry of Education Publishing House'. This edition is the oldest *Hamlet* translation, which is still in print. Since the translation was commissioned by the Ministry of Education it is not unexpected to see that there are 183 footnotes accompanying the text. The nature of these footnotes is indicative of the translator and/or the publishing house's perception of the relationship between the source text and the target reader. Sharing some common characteristics with the footnotes found in different editions of the source text in its original language, Burian's footnotes not only explain certain features of the Shakespearean theatre, or refer to the textual problems related to different editions of the source text but also function as a bridge between the source text and the target reader/audience. This binding function is present on two levels: firstly, being a scholar and a university professor, Burian comments upon the text and reads in between the lines. For instance, in 1.1, Horatio first sees the late king's ghost and says, "Such was the very armour he had on /When he th'ambitious Norway combated" (1.1.63-64). The footnote (number 9) following the Turkish translation of this section states that, "even in the very beginning, we learn that the late king was a strong and warlike man"⁴ (Shakespeare, 1946, p. 9). The reason of these footnotes is reflected on the cover page, which states that Burian translates and edits the play for schools. Burian not only teaches the target reader the norms and conventions of the western world, but also how to read a text without disregarding those that are hidden in between the lines. From this perspective, it is most natural to observe that his longest footnote concerns Hamlet's most celebrated soliloquy, "to be or not to be." In this footnote (number 76) Burian starts his discussion by emphasizing the fact that this soliloquy is the most well-known passage of the play and hence, the most challenging section of the play for translation. He, then, presents a detailed argument on Hamlet's thoughts behind this soliloquy referring to the totality of the text, with an extra emphasis on one of the major discussion topics for Shakespeare scholars: Hamlet's inaction. This 160-word footnote is exemplary of Burian's scholarly point of view.

4 My translation.

The second type of footnotes functions as an introduction to the western world for the Turkish reader. Although the late Ottoman Empire and the young Republic of Turkey were not totally foreign to the Christian culture due to the number of non-Muslims living as members of their society, it is true that the general public were not necessarily accustomed to the western, Christian practices and conventions. The footnote (number 35) accompanying the scene in which the Ghost is describing how he was murdered without being allowed to say his last prayers states that, "In Christianity a priest is called for the people in deathbed. They confess their sins and receive the priest's blessing"^{5,6}. Burian's approach, like the majority of the translations discussed in this study, is an example of "gloss translation," which, in Nida's terms is "designed to permit the reader to identify himself as fully as possible with a person in the source-language context, and to understand as much as he can of the customs, manner of thought, and mean of expression" (2000, p. 129). Aiming at "formal" equivalence, "such a translation would require numerous footnotes in order to make the text fully comprehensible" (Ibid.).

Sabahattin Eyüboğlu's *Hamlet*

The next *Hamlet* in Turkish appears in 1965⁷ and is translated by the author, academician Sabahattin Eyüboğlu. This translation is still widely used by theatre companies (and often used as a sub/surtitle on stage and movie theatres). However, its popularity makes the translator's afterword immensely salient: Being a professor of French, Eyüboğlu admits the fact that he had learned English on his own, and hence, during the translation process made use of earlier Turkish and French translations of the play. Eyüboğlu relates this process as follows: "By the help of these translations, I was trying to comprehend the original text and then, was trying to find equivalence in my own way. Thereby, I realized that each translator had reshaped Shakespeare. Who knows how I reshaped him unavoidably [...] Each translator took Hamlet to his/her own world"⁸ (Shakespeare, 1995, p. 177).

5 My translation.

6 In 1992 Can Yücel translates this section with not only a reference to the Catholic act of confession but also to "*kelime-i şahadet*," which is the Islamic confession of faith. His approach (which will be discussed in the following pages) makes the Turkish reader/audience comprehend the circumstances with utterly localized references.

7 The version that is used in this essay is the 6th edition of the translation that was published by Remzi Kitabevi in 1995. It is worth mentioning that since 1999 the publishing house Remzi Kitabevi is publishing Bülent Bozkurt's translation, which will be discussed in the following pages. Eyüboğlu's version, however, is now published by another publishing house, Türkiye İş Bankası Yayınları.

8 My translation.

One of the first things that attract the reader/audience's attention is that the use of verse and prose is utterly in accordance with the source text. Moreover, "the distinguishing characteristic of this version is seen to lie in its free-flowing poetic prose, akin to free verse, which follows the lineation of the original, the diction being the same as that of contemporary Turkish poetry rooted in a simple and natural use of the language" (Paker, 1986, p. 100). Since the choices of the translator are reflective of his/her background and worldview, understanding of the source as well as the target culture and the current changes in the target language, the major differences between Eyüboğlu's translation and its predecessors are significant in displaying the distinction between the Turkish culture and language in the 1940s and the 1960s. The most apparent of these differences seems to be the ongoing simplification of Turkish language. Emphasizing the significance and supremacy of the common people in most of his essays and literary works, Eyüboğlu's focus on "people's language" can be traced in his *Hamlet* translation as well.

Furthermore, while translating the source text, Eyüboğlu localizes certain aspects of the play. Defining Ophelia and the Gravedigger's songs as *türkü* [Turkish folk song] instead of *şarkı* [song], he is apparently accentuating the essence of these songs. Similar to the fact that Shakespeare's contemporaries were most probably accustomed to those particular songs or the themes that are prominent within these fragments of songs, the Turkish reader/audience is familiar with "*türkü*" as a special form of song. The unavoidable relation between the term *türkü* and the word *Türk* (Turk/Turkish) indicates that this specific type of song is exclusive to Turkish culture. The word *türkü* is the equivalent of the folk song in Turkish culture, and by its nature, the folk song is distinctive in relation to the culture or folk producing it:

Given the highly redundant nature of folk song and the fact that song is usually a group communication device serving to focus the attention of groups, to organize them for joint response, and to produce consensus, it seems obvious that the texts of songs will be limited to those matters, attitudes, concerns, and feelings on which the community is in maximal accord. (Lomax & Halifax, 2000, p. 275)

In this respect, the term folk song as well as its contents have certain implications for a given group or culture. Although the term *türkü* creates a shift of meaning by introducing a Turkish element into the Danish court, the themes of the songs sung by Ophelia and the Gravedigger are universal, causing the same kind of reaction in many

cultures. Despite the similarity between the English folk song and *türkü* with respect to their nature, the term *türkü*⁹ stands contradictory to the Danish characters' (created by an English playwright) identity¹⁰.

Eyüboğlu presents a similar shift of expression and localization while defining the players visiting Elsinore, too. He translates "the tragedians of the city" (II.2.327) as "*şehir tiyatrosu oyuncularını*" which literary means [the players of the city theatre]. The significance of this particular translation lies in the fact that *şehir tiyatrosu* is the exact term used for the institutional city theatres around Turkey. Like the term *türkü*, *şehir tiyatrosu oyuncularını* has an entirely specific meaning and significance in the eyes of the Turkish reader/audience. Founded during the Ottoman era (1914) with the name *Dârülbedayi-i Osmani* [the Ottoman House of Beauty], the modern *şehir tiyatrosu* is an official institution, which is totally dependent on local governments in terms of allowance. With respect to this translation, it is inevitable that the modern Turkish audience's perception of the players arriving in Elsinore is utterly different from that of the Elizabethan audience's because the Elizabethan theatre groups and the modern Turkish city theatres represent different aspects of theatre. The major difference between these two lies in their establishment: even though almost all of the Elizabethan theatre companies were under the patronage of aristocrats in order to survive, and they were performing under unofficial external control, the actors working at *şehir tiyatrolarını* (who have to be graduates of drama school) are expected to follow the written rules and regulations determined by the local governments. Although the players of *şehir tiyatrolarını* occasionally perform on tours around Turkey, it is known that Elizabethan theatre companies mostly travelled. In this respect, the Elizabethan travelling groups – including the actors visiting Elsinore in *Hamlet* – display the continuence of a Medieval tradition. Hence, the terms used for the actors in the source text and Eyüboğlu's translation illustrate different traditions and establishments.

9 We must also point out the fact that the discussion related to the translation of the words "song" and "singing" continues in Bozkurt's version as well. Although he translates the stage directions as "*şarkı söyler*" meaning "she sings [a song]"; he lets Ophelia say: "*şöyle söyleyeceksin türküyü*" [this is how you are going to sing the Turkish folk song].

10 Contrary to his introduction of the term *türkü*, Eyüboğlu's response to the only reference to Turks in the play is worth mentioning. Hamlet, while talking to Horatio in 3.2 says "Would not this, sir, and a forest of feathers, if the rest of my fortunes turn Turk with me, with Provincial roses on my razed shoes, get me a fellowship in a cry of players?" (3.2.269-271). Harold Jenkins explains the phrase "turn Turk with me" in the footnote as to "become an infidel; hence play false, be treacherous." Halide Edib and Vahit Turhan, Orhan Burian, Sabahattin Eyüboğlu and Özdemir Nutku translate this phrase without making any reference to the word "Turk," simply focusing on the meaning of the idiom. Bülent Bozkurt, however, translates the idiom by using the word "Turk" and then explains the function of the word "Turk" within this idiom. Can Yücel, who presents no footnote in his version of the play, translates the idiom using the word "Turk" and does not present any kind of explanation.

Bülent Bozkurt's *Hamlet*

In 1982 Bülent Bozkurt (also a professor of English) translates *Hamlet* with a comprehensive introduction including the following sub-sections: (i) the life of Shakespeare, (ii) a brief discussion on the sources and the significance of the play, (iii) notes on the translation process, (iv) stage production history of the play, (v) list of the characters, and (vi) the pronunciation of the names of the characters. Although the first five sections are mostly common in other translations, the last section focusing on how to pronounce the names of each and every character (including those who are only referred to such as Yorick), is significant in evidently implying that this translation does not only address the reader but also the actors. Nonetheless, Bozkurt's academic approach is apparent throughout the text: Exemplifying Nida's formal equivalence/gloss translation, there are eighty-two footnotes throughout this translation. Similar to its predecessors, it reveals Bozkurt's role as an academician explaining mythological characters such as Hyperion, as well as his eagerness to comment upon certain phrases and sentences.

The ongoing process of translating *Hamlet* into Turkish is exemplified through Bozkurt's translation since he edited his own translation in 1999. When the difference between the languages employed in Halide Edib Adivar and Sabahattin Eyüboğlu's versions is taken into consideration, the journey Turkish language has been going through since the 1920s can be observed with utmost clarity. Bozkurt however, employs a flexible midway by making it possible for the old idioms and words to co-exist with those accentuated while purifying Turkish language. Pointing out the tension between the old Turkish, which is under the influence of the Ottoman language and the purification process, Bozkurt argues that "the victims of the transition period are comfortable neither with *sözcük* nor *kelime*"¹¹ (2013a, p. 21). Suggesting that he does not feel obliged to use old words and phrases while translating a text dating back to the sixteenth century, Bozkurt is understood to have chosen both Ottoman and purified words, depending on contextual equivalence, fluency and sound¹².

Another significant aspect of Shakespeare translations is the form: whether to imitate Shakespeare's way and compose the text in verse or to rewrite the play in prose basing

11 My translation.

12 The question whether to use *kelime* (derived from the Arabic *kalīma*) or *sözcük* (derived from the Turkish *söz*) for "word" in Turkish has often been regarded as one of the indicators of the difference between the old and purified languages.

the decision on the syntactical, rhythmical differences between Turkish and English as Turhan does in his aforementioned essay. Commenting upon his personal choice, Bozkurt argues that “presenting the lines in verse does not suggest a claim of lyricism which is comparable to Shakespeare. The aim is to make it understood that Shakespeare does not write prose but poetry; to preserve the meaning and idioms in the text; to help some “artificiality” to be apparent and to make the reading process easier”¹³ (Ibid.). Without disregarding the differences between Turkish and English, Bozkurt makes a visible correlation between the source text and the target text not only by presenting the play in verse but also by presenting line numbers within the text. Nonetheless, one needs to be cautious about the fact that due to the syntactic differences between the source and target language, the line numbers in the target text do not necessarily coincide with those in the source text.

Can Yücel’s *Hamlet*

Possibly the most controversial *Hamlet* translation is made by Can Yücel (1992), a Turkish poet and translator, who is known for his use of slang and colloquial language in his works. Being the son of the first Minister of Education, Hasan Ali Yücel (who was the Minister when Orhan Burian’s *Hamlet* translation was commissioned and published), Can Yücel studied classical philology in Ankara and Cambridge University. His translations are considered to be exemplifying what Nida calls “dynamic equivalence”: “A translation of dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor to modes of behaviour relevant within the context of his own culture; it does not insist that he understand the cultural patterns of the source-language context in order to comprehend the message” (2000, p. 129). Yücel’s translations are so “dynamic” that, he defines himself as *Türkçe söyleyen* [the person who tells in Turkish] rather than a translator emphasising translation’s relation to adaptation. His perception of translation is in accordance with André Lefevere’s theory which identifies translation as a form of rewriting and hence, refuses to consider the translation to be secondary. While explaining his purpose of translation, Yücel suggests that he tends to imagine what the author of the source text would have done if he/she were Turkish. This viewpoint, unquestionably, makes the act of translation target text/culture/language oriented.

In Yücel’s translation, transcultural relationship becomes extremely vivid with numerous references to Turkish culture. One of the most striking examples of this

13 My translation.

transcultural relationship is the translation of “to be or not to be.” Instead of focusing on the syntax or Hamlet’s choice of words, Yücel translates this sentence with reference to an old Turkish song, “*Bir ihtimal daha var.*” Composed by Osman Nihat Akın (1905-1959), the song is considered to be a fine example of Classical Turkish Music. The first two lines of the song that are used by Yücel as the Turkish equivalent to “to be or not to be that is the question” are “*Bir ihtimal daha var / O da ölmek mi dersin,*” which can be translated as “There is one more possibility / and that, you would say, is to die?” Although the first lines of the song seem to be in accordance with the soliloquy’s beginning (simply by making a reference to the question of death), the totality of the lyrics is a declaration of love, asking the beloved not to remain silent for he/she is worth a lifetime. Yücel’s approach to Hamlet’s renowned soliloquy obviously results in a shift of meaning as far as Shakespeare’s main argument in those lines are concerned. However, by making the Prince of Denmark refer to a well-known Turkish song, Yücel allows the Turkish reader feel that Hamlet is one of “them.”

Another significant example of localization in Yücel’s version of *Hamlet* is in accordance with one of the topics discussed in relation to Eyüboğlu’s translation. “The tragedians of the city” (2.2.327) are now *Kenterler* in Yücel’s ‘rewriting’. *Kenterler* [the Kenters] or *Kenter Tiyatrosu* [Kenter Theatre] is one of the leading private theatre companies in Turkey since the 1960s. Founded by a brother and a sister – Müşfik Kenter and Yıldız Kenter– the company’s repertoire includes both Turkish and foreign playwrights from Shakespeare to Martin McDonagh, from Jean Anouilh to Chekhov. Needless to say that, *Hamlet* has always been one of the highlights of this repertoire since 1969. When Hamlet and Rosencrantz’s dialogue on the current changes in the theatrical world is taken into consideration, Yücel’s reference to *Kenter Tiyatrosu* becomes significant in symbolizing the norm and tradition against the emergence of alternative approaches to theatre. Yücel’s deliberate choice of translating “the tragedians of the city” as *Kenterler* can be argued to be a reference to the fact that it has always been regarded as one to the most respectable ecoles of Turkish theatre.

Özdemir Nutku’s *Hamlet*

The next *Hamlet* translation following Yücel’s utterly localized version appears in 2013 and is translated by Özdemir Nutku, who is a professor of theatre studies and a director. Working professionally on both theoretical and practical levels of theatre, Nutku not only points out the dynamics of the text but also examines it as a scenario

in his introduction. Accordingly, he emphasizes the fact that “this play was written for theatre”¹⁴ (Shakespeare, 2013b, p. 17). Stating that he uses the Ginn & Company version of the source play edited by George Lyman Kittredge, Nutku bases his argument on Jan Kott, who suggests that “*Hamlet* is like a sponge [...] This scenario is independent from the characters; it has been devised earlier. It defines the situations, as well as the mutual relations of the characters; it dictates their words and gestures. But it does not say who the characters are” (1967, p. 52).

In his fourteen-page introduction, Nutku presents the reader the history of the play and Shakespeare’s perception of theatre through an analysis of the dialogues between Hamlet and the players of the city. Next, he demonstrates the amount and nature of corruption in the Danish court as presented within the source text. Furthermore, there are ninety-three endnotes explaining or commenting upon certain dialogues analysing the relationship between characters, the setting, word plays (Nutku even presents the English words or phrases and then comments upon the translation process mentioning the alternatives which were left behind), mythological characters, and the characteristics of the era (both the Danish court and Elizabethan England). Nutku often refers to Kittredge in these endnotes, and evidently reflects the view of this particular edition used as the source text. When Nutku’s general approach to the text is taken into consideration, it is observed that he emphasises acting as a bridge between the sixteenth century English text and the twenty first century Turkish reader/audience without portraying Hamlet as a problematic character whose language is torn in between cultures. While employing modern Turkish, he presents his translation without localising the play as much as his predecessors in the last decades.

Conclusion

Analysing *Hamlet* translations in Turkish, displays the changes in the Turkish language and culture since 1908 as well as the significance of Shakespeare in the Turkish cultural scene. Since translating a literary work can be described as an attempt to make the text and the source culture familiar to the target culture and reader, Shakespeare’s works become a solid part of the bridge between the English and Turkish cultures. Although it is a global tendency to translate major literary works repeatedly to be published by different publishing houses, each translation that is discussed in this study reflects different scopes, which are mostly related to the transformation process

14 My translation.

Turkey and the Turkish language have been going through. The changes in daily life, language, cultural structure, and relation to other countries play a significant role in the translator and the publishing house's translation policies. This study suggests that the purification or simplification procedure in the Turkish language is one of the key contrasts between the earliest and the later translations of *Hamlet*. Apart from the nature of the language employed in these translations, the most apparent cause of shifts of expression is the translator's inclination to add local elements to the text. Despite the fact that all translations that are analysed in this study slightly differ from one another in terms of scope, language, and target reader/audience, they doubtlessly establish a dialogue between the characters in *Hamlet* and the Turkish reader/audience.

Peer-review: Externally peer-reviewed.

Conflict of Interest: The author has no conflict of interest to declare.

Grant Support: The author declared that this study has received no financial support.

Hakem Değerlendirmesi: Dış bağımsız.

Çıkar Çatışması: Yazar çıkar çatışması bildirmemiştir.

Finansal Destek: Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

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Recontextualising Ece Temelkuran in the UK: A Paratextual Look at the English Translations of Her Works

Ece Temelkuran'ı Birleşik Krallık'ta Yeniden Bağlamlaştırmak: Eserlerinin İngilizce Çevirilerine Yan Metinsel Bir Bakış

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Submitted: 19.02.2020

Revision Requested: 24.02.2020

Last Revision Received: 12.06.2020

Accepted: 24.07.2020

Citation: Kiran, A. (2020).

Recontextualising Ece Temelkuran in
the UK: A paratextual look at the English
translations of her works. *Litera*, 30(2),
621-643.

<https://doi.org/10.26650/LITERA2020-0046>

ABSTRACT

Literary and non-literary works from Turkey have become more visible in the UK market through translations since the early 2000s. This increased interest in Turkish titles has been accompanied by the expectation from the authors to speak for their communities and represent their countries. Hence, translation has constituted a site of political signification in that Turkish authors' works have largely been discussed in view of the information and/or criticism they provide about their social and political contexts of origin. Following in the footsteps of the literature on the promotion and reception of Turkish authors in translation, this article examines the English translations of Ece Temelkuran's selected works with a focus on how they were presented in the UK. Specifically, it will offer a descriptive analysis of the paratextual elements of *Turkey: The Insane and The Melancholy and Women Who Blow on Knots*. In doing so, the article will focus mainly on the front and back covers, translated titles, visuals and blurbs of the selected books. This study shows that the translator's work is more likely to be recognised when a Turkish title is selected for translation for its literary success in its country of origin rather than for the timeliness of its political commentary. In parallel, it will be argued that the selection of an author's books for publication in the UK based on their literary merit provides more room for that author to release the burden of political signification.

Keywords: Paratexts, book covers, translated Turkish literature, translations into English, Ece Temelkuran

ÖZ

Türkiye'den çıkan edebi ve edebiyat dışı çalışmalar 2000'li yılların başından itibaren Birleşik Krallık pazarında çeviriler yoluyla daha görünür hale gelmiştir. Türkçe eserlere yönelik bu artan ilgiye aynı zamanda yazarların kendi toplulukları için konuşması ve kendi memleketlerini temsil etmesi yönündeki beklenti de eşlik etmiştir. Bu nedenden dolayı, çeviri, Türk yazarların eserlerinin çoğunlukla içinden çıktıkları toplumsal ve siyasi bağlamlara dair sundukları bilgi ve/ya eleştiri temelinde tartışılması bakımından bir politik anlamlandırma alanı olmuştur. Çeviri eserleri yayınlanan Türk yazarların



tanıtılması ve alımlanmasına yönelik çalışmaların yapıldığı literatürün izinden giderek bu makalede, Ece Temelkuran'ın seçilmiş eserlerinin İngilizce çevirileri, bu çevirilerin Birleşik Krallık'ta nasıl sunulduğu noktasına odaklanılarak incelenmektedir. Spesifik olarak, çalışmada Temelkuran'ın *Türkiye: Çılgın ve Hüzünlü ile Düğümlere Üfleyen Kadınlar* adlı eserlerinin İngilizce çevirilerinin yan metinsel öğelerinin betimsel analizi sunulacaktır. Bunu yaparken, ağırlıklı olarak, seçilen kitapların ön ve arka kapaklarına, kitap başlıklarının çevirilerine, kullanılan görsellere ve tanıtıcı yazılara odaklanılacaktır. Çalışmada, Türkçe bir eserin çevirisinin, kitabın içerdiği politik yorumun güncelliğinden çok, o kitabın ilk basıldığı ülkedeki edebi başarısından ötürü yapılmış bir çeviri olması durumunda çevirmenin yaptığı işin tanınmasının daha olası olduğu gösterilecektir. Buna paralel olarak, bir yazarın kitaplarının edebi değerine dayalı olarak Birleşik Krallık'ta yayınlanmak üzere seçilmesinin o yazarın, üzerindeki politik anlamlandırma yükünden kurtulması açısından ona daha fazla alan sağladığı savunulmaktadır.

Anahtar Kelimeler: Yan metinler, kitap kapakları, çeviri Türk edebiyatı, İngilizceye çeviriler, Ece Temelkuran

Introduction

Literary and non-literary works from Turkey have become more visible in the English-speaking and specifically UK markets through translations since the early 2000s. The number of novels translated from Turkish into English between 1980 and 2000 increased from fourteen to forty in the following ten years (2000-2010) (Akbatır, 2011, p. 166). This increased interest in Turkish titles in the last decade has resulted from a combination of factors. One key event was that Orhan Pamuk won the Nobel Prize for Literature in 2006, which “has had a direct impact on the promotion of works of Turkish literature abroad” (Akbatır, 2011, p. 163). Another significant development was that, in 2005, Turkey’s Ministry of Culture and Tourism initiated the TEDA project, “a subvention project for the publication of Turkish cultural, artistic and literary works in foreign languages” (Tahir Gürçağlar, 2015, p. 138). Additionally, it is also important to note the promotional efforts of literary agencies, such as the Kalem Agency and Anatolia-Lit Agency, to translate Turkish books into other languages (Uslu, 2012, p. 14).

On the other hand, Duygu Tekgöl indicates that “the main trend in the West has been to translate and publish mainstream works, or those that have already gained recognition in Turkey” (Tekgöl, 2011, p. 26). This point arguably ties in with “the burden of translation”, which Arif Dirlik uses to describe the assumptions or expectations that “minority writers” encounter whilst introducing their works in transnational contexts (Dirlik, 2002, p. 216). Accordingly, the burden of translation involves the expectation from these writers to speak for a group to which they belong and, relatedly, the treatment of their works in view of their representational potential of that group (Dirlik, 2002, p. 216). In parallel, Alev Adil echoes Dirlik’s observation by drawing attention to “the burden of political signification forced upon Turkish writers” in the promotion and critical reception of their works (Adil, 2006, p. 1). Crucially, an overview of the scholarship on the representation of translated literature from Turkey suggests that this burden is particularly more pronounced in the case of Turkish women writers. Considering their status within this framework of publication, Arzu Akbatır argues that the novel stands out as “*the* genre which made it possible for Turkish women writers to make their voices heard” in the last decade (Akbatır, 2011, p. 168, emphasis in original). It is beyond the scope of this study to provide a comprehensive survey of women writers from Turkey that have been represented in the West through translation (Paker, 2001; Akbatır, 2011). However, in a complementary manner to Akbatır’s

argument, Duygu Tekgül highlights that “between 2000 and 2010, the number of translations of novels by women writers almost equals that of novels by male writers” (Tekgül, 2011, p. 25).

Despite this upward trend in the visibility of female voices from Turkey in the global literary markets, these numbers do not translate into a shift away from the mindset that expects these women writers to speak for their communities and highlight their stories of victimhood. For instance, Müge Gürsoy Sökmen, a well-known literary agent and the founder of Metis Publishing, suggests that most publishers in the West are interested in publishing “something” that would “fulfil the role expected from the Turks in literature” and reinforce their conceptions of Turkey (Gürsoy Sökmen, 2002). Accordingly, these publishers’ approach to Turkish women writers is no less different, since their understanding of “good stories to tell” corresponds to “good literary documentaries of family violence, wife-beating, harassment from the violent Orient” (Gürsoy Sökmen, 2002).

Likewise, Adalet Ağaoğlu, an acclaimed author of Turkey, states in a 2007 interview with the literary critic Semih Gümüş that a Turkish writer would stand a bigger chance of being represented in the West through translations “if s/he said her/his work recounted the story of oppressed women and advocated women’s rights” (Gümüş, 2007, my translation). Ağaoğlu reinforces her argument by adding that a publisher’s editor in London once offered to introduce her as “the oppressed woman of Islam,” which the author refused (Gümüş, 2007). These examples suggest that literary and non-literary works of Turkish authors have so far largely been treated in the West, and in the UK, as “a source of socio-political commentary or documentary rather than as literary works *per se*” (Tekgül, 2011, p. 9). Taking its cue from this point, the present article examines two English translations of Ece Temelkuran, a best-selling author and political commentator of Turkey, with a focus on the ways in which they were introduced to the readership in the UK.

Temelkuran has been having an increasing media presence in the UK since 2013 when she attended the London Book Fair and gave a talk on Turkey. This was one year after she was fired from the *Habertürk* daily in early 2012 due to her criticism of the government for an attack on smugglers, resulting in the death of 32 civilians. After the loss of her job as a journalist, Temelkuran focused her attention on literature and published fictional and non-fictional works in Turkey and abroad. Therefore, in the case

of a woman author such as Temelkuran, the burden of political signification may be both inevitable and desirable in the reception and promotion of her works. However, there is a lack of scholarly interest in examining Temelkuran's literary presence in the UK from a translational and paratextual perspective. This study aims to fill this gap in the literature, and extend one's knowledge of the recontextualisation of Turkish women writers through translation in English-speaking countries.

To achieve this end, the article will offer a descriptive analysis of the paratextual elements of *Women Who Blow on Knots* and *Turkey: The Insane and The Melancholy*. The former, a road trip novel, was first published with the title of *Düğümlere Üfleyen Kadınlar* in Turkey in 2013. It was translated from Turkish into English by Alexander Dawe and published by Parthian Books in the UK in 2017. The latter, a non-fictional book on Turkey, was translated from Turkish by Zeynep Beler into English and published by Zed Books in 2016. A comparative look at the peritexts of the selected books will enable us to identify how Turkish literature was recreated and a literary voice from Turkey was recontextualised in the UK by the act of translation in view of the cultural and political context in which these translations were made accessible. Additionally, this study will draw on different epitexts such as publicity material from book festivals, reviews and interviews to show how the paratexts within and outside the books complement one another in presenting Temelkuran and her works. Based on the findings of the analysis, I will argue that the selection of an author's books for publication in the UK based on their literary merit provides more room for the author to release the burden of political signification.

The article is organised as follows. First, the aim and methodology section will elucidate in what respects paratexts are worth examining in terms of their role in the consumption and reception of translated literature. It will also provide a brief survey of the works that explored certain examples of translated literature from Turkey from a paratextual point of view. Second, this section will be followed by the presentation of the findings about the peritextual elements of Temelkuran's selected books, published in the UK. This peritextual analysis will also be reinforced by the presentation and reception of the author and her books in the selected epitexts. Third, and finally, the article will discuss these findings in terms of how Temelkuran's case echoes, challenges or subverts the burden of translation and political signification attributed to Turkish writers in English translation.

Aim and Methodology

In his work entitled *Paratexts: Thresholds of Interpretation*, Gérard Genette defines paratexts as “verbal or other productions” that “surround” and “extend” a text “in order to present it” and “to ensure the text’s presence in the world, its ‘reception’ and consumption in the form ... of a book” (Genette, 1997, p. 1). Genette divides paratexts into two categories as “peritexts” (elements that are placed “within the same volume”) and “epitexts” (“distanced elements” that “at least originally, are located outside the book”) (Genette, 1997, pp. 4-5). Accordingly, examples of peritexts include “titles, subtitles, pseudonyms, forewords, dedications, prefaces, epilogues and framing elements such as the cover and blurb” (Munday, 2016, p. 242). Examples of epitexts are “marketing and promotional material, which may be provided by the publisher, correspondence on the text by the author and also reviews and academic and critical discourse on the author and text which are written by others” (Munday, 2016, p. 242).

In his theoretical framework, Genette also makes a clear distinction between the peritext and epitext in terms of their paratextual function. Accordingly, the epitext’s function “is not always basically paratextual” (Genette, 1997, p. 345). This forms a contrast to “the inseparability of the peritext from its paratextual function” (Batchelor, 2018, p. 11). In other words, the peritext is “by definition paratextual”, because “any material physically attached to the text by definition conveys comment on the text, or presents the text to readers, or influences how a text is received” (Batchelor, 2018, p. 12). However, unlike the peritext, the epitext serves a paratextual function only when it fulfils any one of these three functions.

On the other hand, when the epitext has its paratextual function, it may facilitate a better understanding of “how publishers select, present and translate literature from other cultural contexts” (Alvstad, 2012, p. 90). In this case, the epitextual material may serve as a complement to the paratextual analysis in a study like this one, which is mainly focused on the peritexts. This is particularly worth noting, since the spatial distinction between the peritext and epitext that originally exists does not prevent the latter’s “later admission to the peritext” (Genette, 1997, p. 344). The appearance of an epitext such as Boyd Tonkin’s review as a peritext on the front and back cover of *Women Who Blow on Knots* will be discussed as a case in point in this regard in the section below.

Relatedly, despite its subordinate position in relation to the text, the paratext is “crucial in guiding the reading process” (Munday, 2016, p. 242). In other words, a paratext “can make known an *intention* or an *interpretation* by the author and/or the publisher” (Genette, 1997, p. 11, emphasis in original). In the same vein, Gisele Sapiro stresses that the publisher’s strategies involved in presenting a book are worth exploring in terms of their capacity “to assign meaning to the translated text, even before the critical reception” (Sapiro, 2008, p. 163). Therefore, an inquiry into a book’s paratextual elements will serve to elucidate the publisher’s role in informing the (re)presentation of translated (literary or non-literary) works in view of the demands of the target culture in question.

However, Genette considers translation as a form of paratext to its original source, which is problematised by Şehnaz Tahir Gürçağlar (Tahir Gürçağlar, 2002, 2011). Accordingly, the significance of studying paratexts lies in that they “bridge translated texts with their readers” (Tahir Gürçağlar, 2011, p. 113). Likewise, Arzu Eker Roditakis explains the significance of pursuing a paratextual study of a translated text by pointing to the double function of paratexts: “they are specially designed to influence a readership’s reception of a text, and at the same time they mirror that reception” (Eker Roditakis, 2012, p. 41). An inquiry into the paratexts of translations itself hence involves an attempt to comprehend “a translational process by which the target culture constructs the source culture and literature” (Alvstad, 2012, p. 90). Therefore, the study of paratexts has so far been deemed in translation studies as insightful, albeit not as in-depth as the one that a textual analysis would offer, about the dynamics of the wider socio-cultural and political context in which translations are situated.

Several scholars endeavoured to explore the role of paratexts in the recontextualisation of Turkish literature and authors through translations and/or retranslations in different literary contexts. For instance, Arzu Eker Roditakis carried out a paratextual analysis of Ahmet Ümit’s *A Memento for Istanbul* and its Greek translation, along with references to several other examples, to identify how Turkish novels were recontextualised for the Greek readership (Eker Roditakis, 2012). Arzu Akbatur provided an illuminating discussion on the role of paratexts in the representation of Turkish literature through a comparative analysis of the paratexts of Elif Şafak’s *The Bastard of Istanbul* and its Turkish translation (Akbatur, 2009). Şule Demirkol Ertürk examined the English retranslations of Ahmet Hamdi Tanpınar’s *The Time Regulation Institute* through a paratextual point of view (Demirkol Ertürk, 2019). This perspective enabled the scholar to identify “the determining role of agents, especially the publishers, translators, critics, and reviewers in the process

of legitimating translated works” (Demirkol Ertürk, 2019, p. 137). Given the deliberate and collaborative nature of the process involved in translations, these paratextual studies have further testified that “no translation is the production of only the translator” (von Flotow, 2012, p. 129).

Drawing on these insights into the functions of paratexts in the promotion and reception of translations, the present article aims to identify how Temelkuran and her works are recontextualised in the UK. This identification will enable us to pinpoint what purpose(s) this recontextualisation serves in terms of building bridges between this female author as an oppositional voice from Turkey and the English readership. Methodologically, the article will examine the peritexts, including the front and back covers, the author’s biography and the translator’s bio, if applicable. Different epitexts will also be referred to as a complement to the peritextual analysis. In this respect, the publicity material from book festivals, the interviews with the author and the translators regarding the process of preparing the books for publication will also be considered to gain an insight into the stance of the publishers and editorial decisions. These sources will provide an understanding of how these translations are intended to affect the readers’ reception of Temelkuran and her selected works and what functions they fulfil in the target literary industry.

Before proceeding further into the reasons for selecting these two books for the focus of analysis here, it may be helpful to provide a brief insight into their content. In *Turkey: The Insane and The Melancholy*, Temelkuran presents an overview of the transformation that Turkey has gone through since its establishment in 1923 by dividing the book into three sections entitled “yesterday”, “today” and “tomorrow.” The author describes the work as “an orientation tour of her Turkey” for beginners, intended to explain the country’s complex story through her personal experiences (Leser, 2016). Published in Germany and the UK in 2015 and 2016, respectively, the book was not (and still has not been) published in the author’s country of origin. Although the reasons for that lack of publication have not been explicitly stated anywhere, it is likely to be the case due to the current social and political situation in the country, given that the author currently lives on a self-imposed exile in Zagreb, Croatia.

As for *Women Who Blow on Knots*, Temelkuran narrates the story of four women, from four different Muslim countries, who set out on a journey from Tunisia to Lebanon against the background of the Arab Spring. The novel won the Scottish First Book Award

at the 2017 International Edinburgh Book Festival, being selected from among “50 debut novels and short story collections for adults and young adults featured in the Book Festival public programme” of that year (Edinburgh International Book Festival, 2017, para. 1). While praising the novel, Nick Barley, the book festival’s director, referred to Temelkuran as “a fearless journalist whose writing about Turkey and its neighbouring countries deserves to be read widely across the world” (Edinburgh International Book Festival, 2017, para. 4). The epitexts such as this news from a book festival and the comments on the author and her literary success also serve as the “mediators between the text and the reader,” thereby informing the reader’s reception even before the reading process begins (Kovala, 1996, p. 120). Additionally, when the award was granted to Temelkuran, the author was already known in the UK due to her appearances on platforms such as *The BBC* and *Channel Four News* and contributions to newspapers such as *The Guardian*.

These two books were selected for the analysis here based on two reasons. The first reason pertains to the inaccessibility of the source text and its paratexts in the case of *The Insane and The Melancholy*. Therefore, unlike *Women Who Blow on Knots*, it is not possible for us to make a comparison between the Turkish and English versions of *The Insane and The Melancholy* in terms of their paratexts, which renders the English translation of the latter a case particularly worthy of scholarly attention. Considered together with the character of the book as a political commentary, the absence of its Turkish publication arguably provides us with a basis on which to compare and contrast the presentation of these translations in the UK. Second, the differences in the genre of these two books will provide us with an opportunity to note the parallels and divergences between the two publishers in the recontextualisation of Temelkuran in the UK. The article will also pay attention to the differences, if any, in the approach of each publishing house to the translators involved. The study will draw its conclusions based on the information in the interviews with the translators, Zeynep Beler and Alexander Dawe, which are accessed in online platforms.

Findings

To start with the front cover of *Turkey: The Insane and The Melancholy*, all the texts therein are given in the capital letters, as seen in Figure 1. The author’s name is placed on the top, and the first part of the title (*Turkey*) is placed right below in a much larger font size. The subtitle (*The Insane and The Melancholy*) is left-aligned, written in the

same font size as the author's name and located in the bottom half of the cover in a manner that does not block the image. Crucially, the cover does not provide any piece of information to show that the book is in fact a translation. A quote ("Engrossing and Intimate") by Patrick Cockburn, an award-winning columnist and the Middle Eastern correspondent of *The Independent*, is selected to appear on the cover.

The cover image presents an elderly man with a white beard, sitting on a sofa with an ambiguous expression on his face and looking away from the camera. His expression is unclear in terms of whether it conveys sadness or anger. Further, no information is provided on any part of the book as to the identity of the man and/or the source context from which the photo was taken. It was only through a personal conversation with Temelkuran that I learned that he was the last person left in his building in Tarlabaşı, Istanbul, resisting against the forced displacement and gentrification in protest of the urban renewal policies. It is important to note that this information, and the lack thereof, is likely to affect the reader's perception of the book, as will be discussed below. The peritexts that follow the cover include a page with the full title and subtitle and the page on which the author's and translator's name are written. Additionally, the sections entitled "praise for the book" and "about the author" are followed by a contents page and the main body of text by an index to help the reader navigate through the book.

The blurb on the back cover notes that the author guides the reader through her beloved country. Accordingly, in doing so, Temelkuran provides "a beautifully rendered account of the struggles, hopes, and tragedies that make Turkey what it is today." In a similar manner to the front cover, the recognition of the translator's name or any clue as to the fact that the book itself is a translation from Turkish into English is conspicuous by its absence on the back cover as well. The quotes therein selected to promote the book point to the timely nature of its release while highlighting that Turkey is going through a state of crisis. For instance, Patrick Cockburn, the author of *The Rise of Islamic State*, hails the book as one that "gives a fascinating if frightening insight into the reasons why Turkey is becoming an authoritarian state." In a similar vein, Jodie Ginsberg from *Index on Censorship* praises the author for her courage to write this book as in the following: "Ece Temelkuran stares modern Turkey squarely in the eye to give a clear-sighted view of the crisis gripping the country." Therefore, it is emphasised that the book corresponds to an increased level of curiosity about the dynamics behind the transformation of the author's country. Additionally, another commonality of the

selected quotes which make a particular reference to the author is the stress being laid on Temelkuran's bravery and victimhood at the same time.

Considered together with the selection of these peritexts, it is also possible to note a tendency to highlight the timely nature of the book's release in the epitexts such as book reviews found on the internet. For instance, William Armstrong asserts that the book would not have appeared during the heyday of the "Turkish model", that is, when the West perceived Turkey as a country that successfully married democracy, free market and pragmatic Islam (Armstrong, 2016). Accordingly, critical voices like Temelkuran began to be heard and taken seriously only after the idea of viewing Turkey's system as a template for other Muslim countries to follow fell out of favour. Relatedly, most reviewers portrayed the author as a victim who lost not only her job but also her prominent media presence in Turkey while referring to Temelkuran's recognition as one of the country's most widely read writers and journalists (Armstrong, 2016; Leser, 2016). Therefore, as Cecilia Alvstad notes, these epitexts fulfil an important function in that they "frame the literary work in a way similar to peritexts", and hence are arguably complementary to the findings of the peritextual analysis (Alvstad, 2012, p. 90).

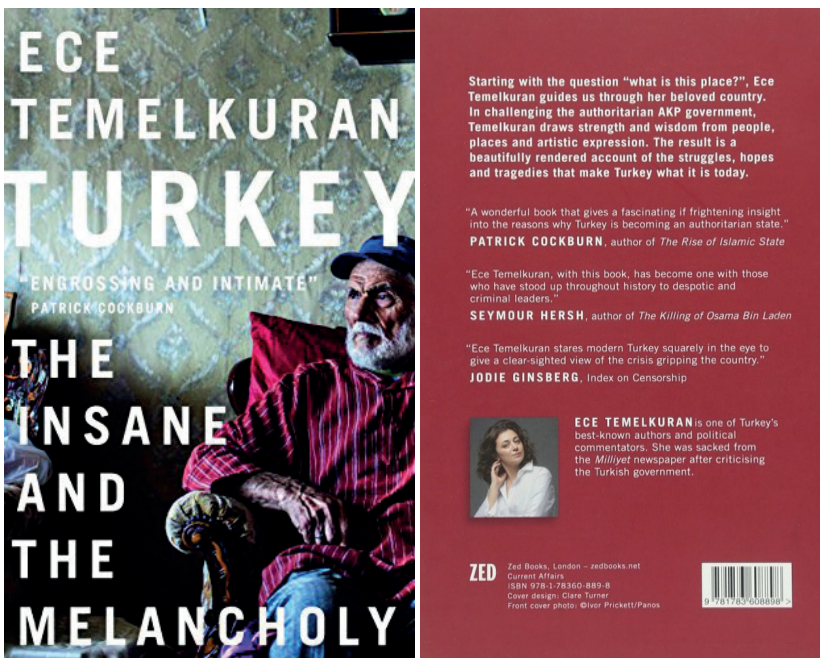


Figure 1. Front and back covers of *Turkey: The Insane and The Melancholy*, published by Zed Books in 2016.

On the back cover, a short bio of the author is placed next to her picture on the bottom part, describing Temelkuran as “one of Turkey’s best-known authors and political commentators.” This is followed by the information that the author was sacked from the *Milliyet* newspaper after criticising the government. Crucially, this piece of information is incorrect in that Temelkuran worked as a columnist for the newspaper in question until being transferred, in 2010, to another mainstream newspaper, the *Habertürk* daily. Therefore, it was not the *Milliyet* but *Habertürk* newspaper from which the author was fired in early 2012 due to her criticism of the government. Inside the book, there is a section where the author explains the course of events that led to her loss of the job without particularly mentioning the name of this newspaper. This false information not only appears in the author’s bio inside the book but also is used in some of the reviews mentioned above.

As for the front cover of *Women Who Blow on Knots*, the author’s name appears on the top, being followed by the English translation of the title, as seen in Figure 2. Additionally, it is included on the front cover that the book is a winner of the Pen Translates Award, which is granted to UK publishers to “help promote, market and champion these titles” and thus to “celebrate books of outstanding literary value, dedication to free speech and intercultural understanding, which have a clear link to the PEN charter” (English PEN, 2004, para. 1). It can thus be inferred that the prize played a facilitating role in the publication of *Women Who Blow on Knots* in the UK. In addition to the information that the book received the First Book Award and the English Pen Award, Boyd Tonkin’s quote, which is taken from Tonkin’s book review on *The Spectator*, is selected to appear on the front cover, which reads: “Temelkuran has zest, and heart, and guts, to spare... a beach-read with brains and bounce” (Tonkin, 2017, para 5). The excerpt taken from Tonkin’s review constitutes an illustrative example for the epitext that becomes part of the book and serves as the publisher’s peritext. In parallel, the message that it conveys is arguably complementary to the promotional descriptions of the book such as “engaging”, “funny” and “fast-paced” that appear on its back cover, as will be noted below.

The cover image features a vintage white Chevrolet in open barren, and an arm is stretched out of the car’s window with a chador in the hand of the woman holding it away. Unlike *The Insane and The Melancholy*, it is possible to make a comparison with the version published in its country of origin, which can help us better identify how the promotional material recontextualised the translation in an English-speaking literary

market. The front cover of the book's UK publication bears a significant resemblance to the one in the Turkish version in terms of the use of the same visual. However, the fact that the Tunisian Revolution, also known as the Jasmine Revolution, sets the background for the story is made more visible on the front cover of the Turkish version, as seen in Figure 3. This is achieved through the selection of the background colour as purple along with the use of jasmines scattered in the air around the same Chevrolet. In addition to the omission of jasmines, the UK cover replaces the lilac colour with a sepia-like tone, which is evocative of a desert-like place.

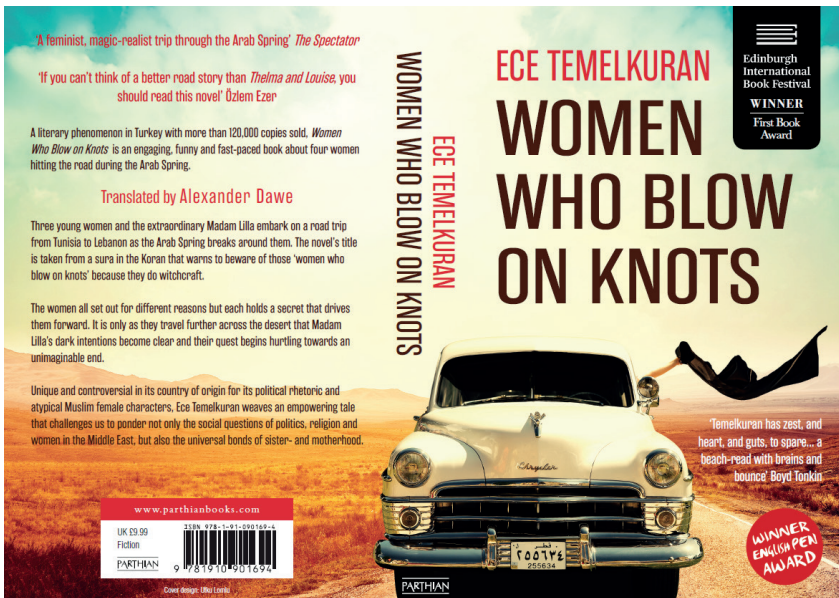


Figure 2. Front and back covers of *Women Who Blow on Knots*, published by Parthian Books in 2017.

Unlike *The Insane and The Melancholy*, one of the peritexts that follow the front cover in *Women Who Blow on Knots* includes a one-page section entitled “About the translator”, which informs the reader about Alexander Dawe’s academic education and previous translations from Turkish into English such as Sabahattin Ali’s *Madonna in Fur Coat*. The publisher’s addition of Dawe’s background and earlier achievements serves not only to make the translator’s work even more visible but also to add to the literary recognition of the work. The main text is followed by the information that the book “was selected to receive financial assistance from English Pen’s ‘Pen Translates’ programme supported by Arts Council England” (Temelkuran, 2017). Crucially, an insight into the mission of English PEN is also provided as in the following:

English PEN exists to promote literature and our understanding of it, to uphold writers' freedoms around the world, to campaign against the persecution and imprisonment of writers for stating their views, and to promote the friendly co-operation of writers and the free exchange of ideas. (Temelkuran, 2017)

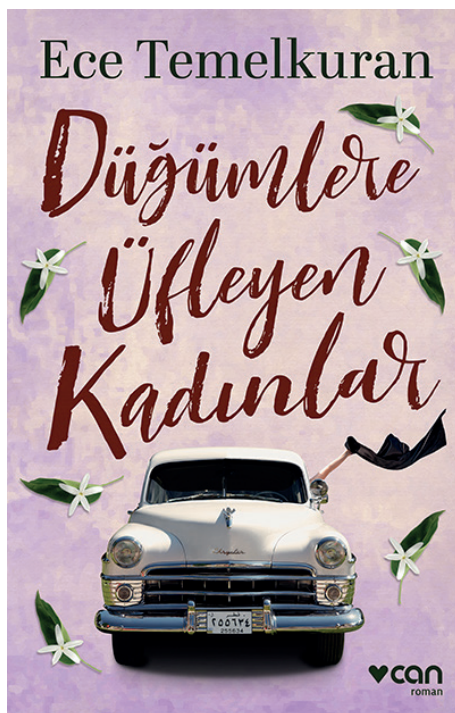


Figure 3. The front cover of the edition of *Düğümlere Üfleyen Kadınlar* (*Women Who Blow on Knots*), published by Can Publishing in Turkey in 2016.

On the back cover, the blurb introduces the main characters to the reader, without giving their names, as “atypical Muslim female characters.” It provides information about the primary conflict, the Arab Spring, to intrigue the reader’s interest by promising to depict a recent significant phenomenon that affected several countries across the Middle East. In doing so, the blurb also explains the meaning of the title by clarifying that it is taken from a sura in the Quran. Crucially, the book’s Turkish version, published in Turkey by Can Publishing, does not include a similar explication although the phrase does not necessarily speak for itself in Turkish as well. The blurb also wants the reader to appreciate the universal nature of the story as one of sisterhood. It is designed to

increase the appeal by referring to the book's popularity in its country of origin as "a literary phenomenon" and including the number of copies sold. The book is described as "unique and controversial for its political rhetoric." Additionally, two quotes of praise appear on the back cover, the first of which is an excerpt taken from Boyd Tonkin's review on *The Spectator*. Referring to the book as "a feminist, magic-realist trip through the Arab Spring", this one thus refers to the social and political context in which the story takes place. The second quote by Özlem Ezer lauds the book for celebrating the power of female friendship as in the following: "If you can't think of a better road story than *Thelma and Louise*, you should read this novel." Finally, although the translator's name again does not appear on the front cover, Parthian Books features the name of the translator, Alexander Dawe, on the back cover.

Discussion

A closer look at the peritextual elements of two different books by the same author lays bare the significance of each publisher's aim and scope in defining the physical presentation of translated works from Turkey to the English-speaking readership. For instance, according to the information found on its website, Zed Books, the publisher of *The Insane and The Melancholy*, "publishes socially and politically meaningful books" that are intended "for general readers, as well as for the academic market, with writers from around the world."¹ Additionally, it highlights internationalism as part of its social mission, which involves "the translation of works, commissioning and supporting writers based internationally." In parallel, the publisher describes itself as a platform for publishing the work of marginalised individuals and groups across the globe. In contrast, Parthian Books, one of the independent publishers in Wales, "publishes a range of contemporary fiction, poetry, non-fiction and drama, as well as art books."² They define their motto as accommodating a carnival of voices in independent publishing. Therefore, when compared to the focus on the literary success and merit of a book to be published in the case of Parthian Books, Zed Books prioritises the topicality of a book and its appeal to the interest of an international audience at the time of its intended publication. Given these differences in the priorities of these two publishers, it can be suggested that genre played a key role in the author's decision to work with Zed Books for *The Insane and The Melancholy* and Parthian Books for *Women Who Blow on Knots*.

1 See the website of Zed Books: <https://www.zedbooks.net/about/zed-books/>.

2 See the website of Parthian Books: <https://www.parthianbooks.com/pages/about-us-1>.

Likewise, a comparative look at the physical presentation of these books of different genres by the same author enables us to discuss the link between the publisher's motivation for selecting a work for publication and its choice of peritextual elements. For instance, the front cover of *The Insane and The Melancholy* provides a case in point of how the preferred title interacts with the selected visual in line with the publisher's strategy for promoting the book. As seen in Figure 4, the font size of *Turkey*, which is distinctly larger than the rest of the title, draws the target reader's attention to the focus of the book, the author's native country. At the same time, the placement of *The Insane and The Melancholy* on the left side of the cover right next to the elderly man allows for a dual interpretation as to what this visual is intended to signify. The possible question that may come to mind at this point is whether the selected image is intended to represent the country that the book is about or the citizens of Turkey.

This potential for (mis)interpreting the interaction between these two peritexts is facilitated by the publisher's decision not to provide any information as to the original context from which the visual and the line are taken. Therefore, it can be suggested that there is an intended vagueness on the part of the publisher to create a double meaning and thus raise the reader's interest in the book. Indeed, based on the information that Temelkuran shared about the identity of the elderly man, this visual is understood to offer a contextual backdrop to the analysis presented therein. However, the reader remains oblivious to the real reference point, that is, the resistance against the government-led policies of urban transformation. Therefore, as seen in this example, the visual used on a book cover offers significant insights for the paratextual study of a translation (Eker Roditakis, 2015, p. 289).

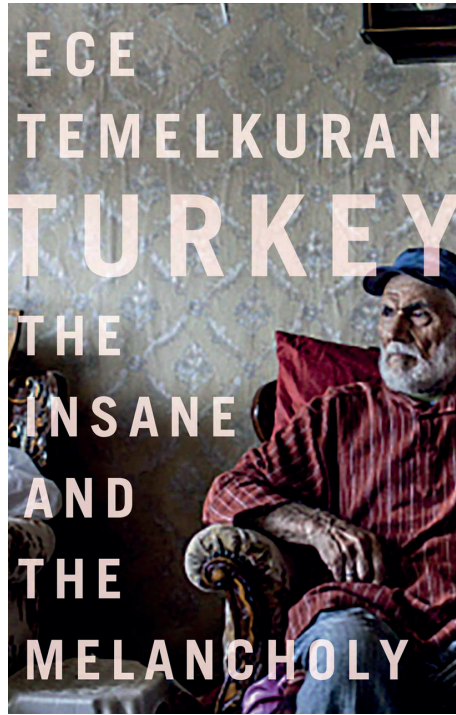


Figure 4. The front cover of Temelkuran's *Turkey: The Insane and The Melancholy*.

On the other hand, the fact that «Turkey» is foregrounded as part of the book's title can be revealing about the priorities and/or demands of the literary market in the UK. Crucially, since the book was not published in Turkey, it is not possible to make a comparison not only between the source and target texts but also between the paratexts of the source text and those of its translation. However, a comparison between the book's titles in different languages shows that the «Turkey» part is an addition of the UK publisher. Accordingly, the book was published in Germany with the title of *Euphorie und Wehmut: die Türkei auf der Suche nach sich selbst*, which literally translates as *Euphoria and Melancholy: Turkey in search of herself*. As is seen here, «Turkey» also appears in the German title but is accompanied by a descriptive phrase. Additionally, Temelkuran's publisher in Turkey refers to the book simply as *Çılgın ve Hüzünlü (The Insane and the Melancholy)* on its website without adding the «Turkey» part.³ It is thus understood that it was the UK publisher's choice to select this combination of the title and the subtitle for promoting the book.

3 See the author's page in Turkish on the following website of Can Publishing: <https://canyayinlari.com/kisidetay/yazarlar/12749/ece-temelkuran/>

An interview with the translator, Zeynep Beler, also reveals that this was the case.⁴ Accordingly, Beler tells the publisher that she found the title «Turkey: The Insane and The Melancholy» stupid and wanted to change it by discarding the «Turkey» part, but Zed Books says that it is way better than just *The Insane and the Melancholy* and that they were going to keep it. Therefore, this example shows that the translator did not have a say in the decision-making process of selecting the title in the case of *The Insane and The Melancholy*. This lack of agency may be deemed as unsurprising, given that the publisher did not prefer to render the translator's role visible on the front and back covers of the book.

Belér's objection can also be found rightful because the publisher's choice arguably blurs the intended meaning of the second part of the title, which is in fact a line from the poem of a well-known poet Turgut Uyar, entitled *Çılgın Hüzünlü*, which may be literally translated into English as *Insane Melancholic*. However, there is no information found in or outside the book as to the original source of this title. Considering together with the publisher's diagnosis of the state of Turkey as a country undergoing a dramatic change and suffering in the grip of a crisis, the choice to present «Turkey» with the subtitle of «The Insane and the Melancholy» may have been considered as deliberately provoking and intending to arouse curiosity.

This example also shows that Zed Books and Parthian Books differed from one another in their approach to the translators involved in these projects. The English title *Women Who Blow on Knots*, which is a literal translation of the Turkish title *Düğümlere Üfleyen Kadınlar*, highlights the role of women as the leading characters in the novel. Although the Turkish title is easily translatable from the language perspective, the translator Alexander Dawe explains in the same interview that the publisher's choice was to use the title *What's a Revolution if You Can't Dance?* in line with the other titles of the book in different languages. For instance, the German title is *Was nützt mir die Revolution, wenn ich nicht tanzen kann?* (*What use is the revolution if I can't dance?* in English), and the Polish one *Taniec w rytmie rewolucji* (*Dance to the rhythm of the revolution* in English). However, Dawe decided that it was wonderful and should go with the translation of the Turkish title. Therefore, this represents a case in which the translator's agency extended to the selection of a peritext such as the book's title.

4 See the website for the full interview: <https://bosphorusreview.com/translators-panel>

I argue that this was related to both the publisher's policy and promotional strategy about the book and the type of the book to be promoted. The fact that the former was an example of a non-fictional book and the latter a literary translation arguably made a difference in this role that the translators played. Additionally, it can be suggested that the recognition of a translator in the target literary market also played a role in Alexander Dawe's decisive role in the selection of the title. This recognition can also be linked to the presence or absence of a project that provides a framework for publishing a book. For instance, *Women Who Blow on Knots* was published in the UK within the framework of the *Europe Carnivale* series, "a collection of new European fiction and poetry," written by contemporary female authors.⁵ This framework arguably also facilitated the publisher's receipt of the Pen Translates Prize for the completion of the translation project.

In return, the receipt of this prize may have rendered the translator's recognition inevitable in Dawe's case. Crucially, however, some reviews on *The Insane and The Melancholy* did not even mention that the book was a translation in line with the publisher's choice of downplaying the translator's role in the presentation of the book (Armstrong, 2016; Leser, 2016). Therefore, these two different cases demonstrate that the recognition of the translator's work is more visible in the case of an English translation which is assigned for the book's literary success in its country of origin rather than for the timeliness of the political commentary that it provides.

The analysis of the paratexts of these English translations also shows that "the creation of paratexts is a process of translation in a broad sense, in which the source is adapted so as to fit with what the publisher anticipates to be the needs and expectations of the target system" (Alvstad, 2012, p. 79). For instance, the adaptation of the front cover in the English translation of *Women Who Blow on Knots* can be considered in this regard. Translation here involves the substitution of the lilac colour for a sepia-like tone and the deletion of jasmines. Accordingly, the sepia tone is intended to evoke the desert landscape as the background in a way to present a conventional image of the Middle Eastern region. Crucially, this type of translation serves to have a streamlining effect on the national and ethnic identity of all these different female characters in the same way that the blurb labels them as "atypical" Muslim women. Therefore, as Sapiro emphasises, translation is used here to "reinforce more or less stereotypical representations of foreign cultures" (Sapiro, 2008, p. 163).

5 See the publisher's website for further information on the Parthian *Europe Carnivale* project: <https://www.parthianbooks.com/blogs/news/europa-carnivale>.

Nevertheless, the UK publication of a non-fictional book in the form of a political commentary on Turkey in 2016 arguably contributed to the recognition of Temelkuran as a journalist who also published literary works in her own country. Given that *Women Who Blow on Knots* had originally been published in Turkey in 2013, it can be suggested that this recognition paved the way for Temelkuran's fictional works to be considered for publication in the UK market. Therefore, the burden of translation that Arif Dirlik (2002) noted as being forced upon «minority» writers in the global markets operated as the power of translation in Temelkuran's case, as the author not only gained literary recognition but also made her voice heard abroad as a political commentator on Turkey's current affairs.

Conclusion

This study focused mainly on the peritextual features of Temelkuran's *Turkey: The Insane and The Melancholy* and *Women Who Blow on Knots*, translated into English and published in the UK in 2016 and 2017, respectively. More specifically, I analysed the front and back covers of the translations without discussing the external discourses surrounding these translations. The comparative study of the peritextual features of these English translations provided a glimpse into the social and political context in which these books were translated and published in the UK. The references to the epitextual material such as book reviews and publicity material from book festivals and awards enabled us to demonstrate how the epitexts recontextualised translated works in a way similar to these peritexts. The analysis also allowed us to discuss the role of the publisher's motivations for the selection of a particular title by a particular author in defining several peritextual elements from the visual to the title to be used on the front cover. Additionally, the overview of the reception of female Turkish writers in translation in the UK facilitated a better comprehension of the recontextualisation of Temelkuran's works in the English-speaking industry.

One significant conclusion that can be drawn from this comparative analysis of the paratextual (mainly peritextual) elements of the two English translations is that the books selected for publication based on their literary merit provide more room for the author to release the burden of political signification and be appreciated for their creativity. Relatedly, another conclusion to be drawn from the analysis is that the translator's name and work are more likely to be recognised in the case of an English translation which is selected to be published for its literary success in its country of origin rather than for the timeliness of the political commentary that it provides.

In terms of situating the study in the related field and its contribution to the scholarship on the presentation and consumption of translated literature from Turkey abroad, these conclusions can be compared to the other cases in which Turkish writers suffered the burden of translation and political signification. Accordingly, Temelkuran's case represents both continuity and change in terms of the status and role of Turkish women writers in translation. On the one hand, translations of Temelkuran's books are necessarily linked to a broader discourse on Turkey's identity and status in world politics. On the other hand, Temelkuran turns the burden of translation into an advantage as it enables her to convey her observations on Turkey and world politics to her followers. It is particularly critical to note that writing for and publishing in the English-speaking and global markets provide a shelter for an oppositional voice like Temelkuran, considering that the author is deprived of a mainstream platform in Turkey to write her commentaries in Turkish. Therefore, it can be argued that it is not categorically undesirable and/or burdensome for these Turkish writers to see that the interest in their works is due to the expectation from them to speak about their communities and provide an insight into the history, politics and cultural identity of their home country. Future research can be done to gain a deeper understanding of the production and consumption of the translations of these literary and non-literary works by mainly focusing on their epitextual features and discussing external discourses surrounding the texts as well as the textual analysis.

Peer-review: Externally peer-reviewed.

Conflict of Interest: The author has no conflict of interest to declare.

Grant Support: The author declared that this study has received no financial support.

Hakem Değerlendirmesi: Dış bağımsız.

Çıkar Çatışması: Yazar çıkar çatışması bildirmemiştir.

Finansal Destek: Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

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Electric Lights and Clouds of Dust: A Reading and Translation of Nguyễn Trọng Hiệp's *Paris, capitale de la France* / 大法國玻璃都城襟詠

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Submitted: 24.02.2020

Revision Requested: 31.05.2020

Last Revision Received: 16.06.2020

Accepted: 28.08.2020

Citation: Rice-Davis, C. & Nakayama, M. Electric lights and clouds of dust: A reading and translation of Nguyễn Trọng Hiệp's *Paris, capitale de la France* / 大法國玻璃都城襟詠. *Litera*, 30(2), 645-662.
<https://doi.org/10.26650/LITERA2020-0037>

ABSTRACT

In the very large critical body on the work of Walter Benjamin, little (and only passing) attention has been devoted to the epigraph of Benjamin's 1935 exposé, "Paris, Capital of the 19th Century," a twice-delivered working paper central to his project on the modern city. This epigraph—which also appears at the head of the English-language edition of Benjamin's collected *Arcades Project* which has spawned so much work in urban studies—is taken from a rare book of verse written in French and Chinese, published by the Vietnamese diplomat Nguyễn Trọng Hiệp. *Paris, capitale de la France* offers both historical insight and an estranged perspective to the shifting urban landscape of *fin-de-siècle* Paris. And also to Benjamin: what did he find pertinent about such an obscure work and why does he give it such a prominent place of its own? More broadly, Nguyễn's documentary style, both in tone and subject matter, reflects his high-level administrative background and interaction with the colonial Empire. Aesthetic observations are coupled with remarks about traffic patterns, the number of floors in residential buildings and which department stores have the most customers, as Nguyễn documents the technology, practices and "resources" of France. Finally, we offer a translation of the thirty-six poems, drawing from both French and Chinese versions of the text.

Keywords: Walter Benjamin, 19th-Century Paris, Bilingual Poetry, Urbanism, Vietnamese in Paris



Introduction

Two very small, light verses sit at the threshold to Walter Benjamin's gargantuan archival undertaking on the *passages*, Paris, the Nineteenth Century, the modern world. Even in its earliest integral form, his 1935 exposé, "Paris, Capital of the 19th Century," Benjamin begins with the epigraph (Benjamin, 1999; translation ours):

The waters are blue, the plants pink, the evening's appearance is delightful.
One strolls: "the great ladies walk together, followed by the lesser ladies."

[*Les eaux sont bleues, les plantes roses: l'aspect du soir est charmant.*
On se promène: "les grandes dames marchent ensemble, suivies de petites dames]

For a writer like Benjamin, whose sprawling practice of citation (editor Rolf Tiedmann counts 850 texts cited in the documents) may itself constitute a new form of poetics (Perloff, 2012), the prominence accorded to these verses merits a further look. Indeed, this was a less-than-obvious choice, and not only because of the verse's obscurity. The two lines are taken from a collection of thirty-six annotated poems published in Hanoi, 1897, by a retired diplomat formerly stationed in Paris, Nguyễn Trọng Hiệp (Nguyễn, 1897).¹ The edition was bilingual, with parallel versions of the poems in French and Chinese (though Benjamin's citation does not mention this fact). The title of this small book, *Paris, capitale de la France*², even parallels the title of the exposé, perhaps even serving as a model from which Benjamin "[transposed] place to time, thereby creating a spatio-temporal approach to culture that fixes Paris as the central locus of modernity" (Hibbitt, 2017).

The poems share features with other poetic works from which Benjamin drew inspiration, like Baudelaire, or especially Louis Aragon's *Le Paysan de Paris* (Paris, 2013). Namely, Nguyễn's poetic gaze meanders through Paris, reflecting on the details and development of the modern European city—technological, organizational, commercial and social—making it possible to "imagine Nguyễn Trọng Hiep trailing in the clandestine

1 For further detail on the publication of the collection, and specifically the Hanoi-based Schneider publishing house, see (Pham, 2011). On his diplomatic activity in French Indochina, see (Davis, 2017).

2 The Chinese title (大法國玻璃都城襟詠), underscores the capital's use of pane architecture by referring to it as a capital of glass (玻璃都城), and not its frequent appellation as a capital of flowers (花都).

shadows behind Baudelaire” (Lor & Wu, 2017), with both serving as advance scouts for Benjamin’s own investigations. Nguyễn, both in his diplomatic posting and his consideration of developments potentially applied to his home context (then under French colonial control), also connects himself, for a reader like Benjamin, to planners like Fourier and especially Haussmann (including Haussmann’s poetry), both of whom are cited frequently throughout the *passages* dossiers.

In addition to its appearance—and eventual disappearance—from the top of Benjamin’s project, Nguyễn’s poetry offers interest in its own right. His stranger’s gaze, cast upon a time and place of tremendous significance to histories of urbanisation, capitalism and Empire, has served to attract attention to his small book, especially in the years since this exceptionally rare book was digitised in 2010 by the *Bibliothèque nationale de France*. In light of this new interest, we have included, for the first time, a translation of all thirty-six poems as an annex to this article. Our translation from the French and Chinese informs our reading, and vice-versa. And indeed, both are informed by the text’s bilingualism, which speaks to the author’s own positioning in relation to his audiences and his goals, as he understood them. The instances of non-correspondence between the French and Chinese parallel versions underscore both the novelty of much of the new urban and technological developments catalogued by Nguyễn, and his careful consideration of the two respective audiences. Rather than the identical copies, the two texts form a single “diptych” (Grutman & van Bolderen, 2014), which reveals more as a whole than each side does individually. What does this text, occupying a marginal place in Benjamin’s consideration of his most consuming urban investigations, tell us about the role of the non-European subject in his project? And being led back to Nguyễn via Benjamin, how might this very different precursor make it possible to see turn-of-the-century Paris in a new light?

The Stranger’s Gaze

Nguyễn’s outsider’s perspective and planner’s gaze together serve to make *Paris, Capitale de la France* a well-placed parallel lens for Benjamin’s project. So too does his method. Though he would have preferred to dedicate a “long poem to the illustrious capital,” his time is constrained by his diplomatic work, and as such, he explains, “I gave myself the chance to reproduce, in these thirty-six quatrains, the impressions I had over the course of my strolls through Paris” (Nguyễn, 1897). Like Baudelaire and Aragon, therefore, his approach will follow the path, though not the marginal social standing, of

the *flâneur*. Nguyễn's orientation and interests can best be seen in the two most remarkable, alternating currents that pervade the poems: his penchant for documenting difference and strangeness, and his analytical, technical gaze, employed in the interest of either applying or rejecting technological and ideological developments to his home country.

The Eiffel Tower description (XXIII), for example, exhibits both tendencies. Its strangeness can re-emerge for readers who know the tower well: "A great tower of iron, whose metal pieces crisscross like the threads of a spider's web / Rises in the air and gives a strange appearance." Likewise, we see the tower re-contextualised into a global, not simply European mythological language: "Even the magical genius, Zhang Guolao, didn't have in his belly a forge as adept (as that of the author of this monument)." Moreover, his pattern of directing attention to "the marvels of modern industrial capitalism" (D. L. Nguyen, 2018) extends beyond monuments and urban features into territory hardly associated with poetry. This includes, for example, the printing of paper money (XXXII): "Under the Tông and Nguyễn dynasties, bank bills were put into circulation. / But this system was not as perfect and praiseworthy as the modern system so widespread in Europe / And so profitable to commercial transaction and government finance."

An estranged perspective, such as Nguyễn's, makes it possible for readers to "revitalise our dull perceptual habits" and "learn to look at things from a distance" (Ginzburg, 1996). More broadly, this foreignising filter can be reapplied to Benjamin's "threshold," which simultaneously separates and joins 19th-century Paris and 20th-century Berlin, and indeed any modern, capitalist city. One is led to ask about Benjamin's project, "what happens to such a threshold when we see that [Nguyễn's] impressions of Paris were informed by Chinese treasures?" (Lor & Wu, 2017). Such reframing happens in cases like the doubling of Gustave Eiffel and Zhang Guolao (張果老), a figure of the Taoist immortal pantheon. The potential for expanding this threshold is infinite: "Paris is intertwined, unquestionably, with Berlin in Benjamin's account, but also, via Nguyễn, with Hanoi (and so on, through all its various material relations with the world)" (Bartolovich, 2002).

Cities Here and There, Real and Imagined

Starting, he claims, from the very moment he descended from his coach, Nguyễn sets about documenting the city, strolling from sight to sight, advancing his understanding

of this city through his method of “montage rather than a dominant single narrative” (Hibbitt, 2017). He begins with general remarks, about how Clovis founded the state more than a thousand years ago on very solid foundations, how the Seine flows through the centre like a silver ribbon, how many bridges there are: 24. He’s especially struck by the presence, quantity and quality of footpaths for strolling, and roads for coaches (III):

From all sides, coach traffic lifts up dust from the street in a kind of iridescent cloud

Uninterrupted processions of walkers come and go ceaselessly.

This activity heats the air, so one must need to shower or flap at their shirts to keep cool.

Fortunately, there are thousands of fountains whose spray freshens this crowded atmosphere.

He mentions coaches in seven of the thirty-six poems, noting approvingly their role in mobilising the city’s population. Before turning his gaze on specific sites, he also remarks upon the sheer quantity of people, not just these “uninterrupted processions of walkers” coming and going endlessly, but also the “great crowds” of people who have to be housed, and are lodged in this strange Parisian way.

And most noteworthy of all is the mass-scale, synchronised artificial lighting, the technological innovation which makes this endless succession of human activity truly incessant (IV):

Nothing but lovely houses, and beautiful mansions, each following the next, form long chains.

At sundown the noise of coaches still creaks on.

Suddenly, one is surprised to see the stars falling from space.

For the thousands of lights lessen the effects of night’s darkness.

The author’s efforts to recreate the experience one has when witnessing the technologized city for the first time find a methodological echo in his practice of describing Parisian landmarks in allusion to Chinese and Vietnamese sites. He does so for example in his poems on both the *Bois de Boulogne* and the *Bois de Vincennes*. Given this cataloguing of similarity and difference, a somewhat reductive reader might cast this project as a real-life *Persian Letters*. Which is more or less what we get from the

hyper-prolific novelist, journalist, and dramaturge, Jules Claretie, writing in his 28 January 1898 *Vie à Paris* column in *Le Temps*:

These are not the old, derisive exchanges sent by Usbek to Rhédi or Ibben to Usbek. These are the sincere and oddly enthusiastic impressions of a real, authentic Asian published for the purpose of showing to his compatriots the enchanted land where he was sent on his mission. And this Eden, this land of dreams and choices, is Paris (Claretie, 1899).

This may ultimately say less about Nguyễn than Claretie himself, who, quite the booster, takes it upon himself to defend Paris from its '*anglo-germaniques*' critics, who have cast the city as *Paris-Sodome*, *Paris-Vice*, *Paris-Cloaque* (Paris-Cloaca).

What can be argued more convincingly: this short review, the only contemporary account beyond a simple title listing, is very likely how the verses made their way from Hanoi to the epigraph of Benjamin's 1935 exposé. Benjamin cites Claretie and his column, which ran from 1880-1910, repeatedly. Furthermore, Claretie's quite precious remark can also be applied more earnestly about our diplomat/ poet: "Speak to him about the underground passages which radiate in all directions below the boulevards. The sewers! He has swiftly understood their beauty" (Claretie, 1899). The qualification of "*beau*" and even more commonly "*charmant*" are applied to a wide array of urban features and infrastructure, always with an eye toward both their aesthetic traits and the practical attributes, very much in line with Benjamin's interest. The *Jardin des plantes*, the *Bois de Boulogne*, the *Bon-marché*, the *Arc de Triomphe*, the *Bois de Vincennes*, the *Musée de Luxembourg*, the *Panthéon*, the *Musée d'Artillerie*, the Opera, the Val-de-Grâce military hospital, the *Grand-Hôtel des Postes et du Télégraphe*, the *Hôtel des Monnaies* (National Mint) all get their own aesthetic description.

For all of his doubtlessly sincere and practically-minded praise of the city he documents, however, Nguyễn is also very interested in a city that does not merely exist at a given historical juncture. Often, when he does refer to particular Parisian institutions, Nguyễn does so only to then turn and place his argument into a context of utopian or universalist narratives of peace and progress. The French *Sénat* only succeeds because, or when, it participates in the one "true reason": something simultaneously ancient and contemporary, again something not limited to this modern and European setting (XXIV). In his explanatory note, the poet bridges the historical

and geographical distance explicitly, writing, “The democratic spirit has long existed in China; according to the canonical book *Tho-kinh*, in antiquity, both government experts and subjects were asked for their opinions. This old institution is still practiced in the French parliament” (XXIVn). This historical and geographical re-centring serves to remind French-language readers that no nation has a monopoly on progress—the Qin dynasty reforms in statecraft he has in mind predate the European state by some two thousand years.

Likewise, Nguyễn’s identification of positive developments in modern Paris do not simply signal innovations to be compared or applied to non-European settings. They point toward future, utopian developments that might flourish in the cities to come anywhere in the world. The edifice of a prison is evoked, for example, not to discuss its structure, but the prospect of its eventual elimination. Though “nothing has been left aside in the pursuit of justice” (XXIX), he also projects forward his hopes: “O! May we finally be led to the joyous time of the golden age, / Where the Court of justice, free of plaintiffs, would become a verdant pasture.” Similarly, the fire prevention techniques necessitated by the crowded residential apparatus of the city not only signal a technical advancement which might be instituted in all cities, but the humane application of planning and technology in the interest of world peace. Inspired by Paris’ fire control techniques, he writes: “If the work of Governments were all so prepared, / Peace would reign the world over” (XXII).

Finally, in addition to Nguyễn’s technological curiosity, we find a parallel optimism and faith in progress in his humanistic interests. Strolling through the Musée de Luxembourg (XVI), he remarks on the potential future growth in human understanding:

Sculptors and portraitists have the trying task of depicting men of antiquity.
So it appears that skill and work might lead to this culmination of genius.
If one succeeds in perfectly reproducing nonphysical things like the
reflection of light,
One is able to faithfully depict the passions of the human heart.

In a similar vein, the poet expresses hope for a politics, unbounded by the “many differences between ways of governing Europe and Asia,”³ but driven by the “certain

3 On his differing terminologies (references to “Asia” appear in the French but not the Chinese) here, see our note to poem XXXVI.

immutable principals for governing a country" (XXXVI). Since the "one true reason" is ultimately "the same for all countries," such lessons could be equally directed at his French-language and Chinese-language readers.

Epilogue to an Epigraph

This matter of a potential bilingual, international readership beckons a return to the matter of Nguyễn's place in Benjamin's epigraph. In a basic way, the two lines describing ladies strolling speak to the configuration, or reconfiguration of urban space, viewed through the intersection of poetry and technology in the original locus of the modern capitalist city, Paris. They serve as an example of structured leisure taken in public along lines mobilized and guided by curated spaces, with a nod to class signalling (*grand*, *grandes* and lesser, *petites*). And more broadly, Nguyễn's project does indeed speak thematically to Benjamin's two massive, unfinished and overlapping targets: his work on the arcades or *passages* and his work on Baudelaire. The question of their inclusion at the head of the 1935 exposé is complicated by their subsequent removal from not only his 1939 exposé, but from his *Arcades* archive entirely, removing "one of the few non-European voices in Benjamin's work" (Bartolovich, 2002) and making it a less convincing proposition to "read the *Arcades* Project in its entirety from the perspective of the French colonialist enterprise" (Erber, 2019).

We have raised the possibility that Benjamin came to this obscure work through Claretie, whom he read and cited extensively. And Claretie cites the same half poem that Benjamin would later include. Two more verses follow, however:

It is a pleasure to find here the explanation of *Cô-dè* verses.

The passage from the book *Nhae-phu* is certainly very beautiful (XXV).

Nhae-phu, or *Yuefu*, are collected musical poems, one of the two "most conspicuous genres of the Han dynasty" (Su, 2008). Nguyễn remarks in a note to the poem that "Seeing Parisian women strolling at night, the author is reminded of the verse he had read in the *Nhae-phu*, and he admires that its beauty was made manifest" (XXVn). In other words, these Parisian ladies are doubles; they move simultaneously in *fin-de-siècle* Paris and Han dynasty China. They are quotations for Nguyễn, just as they are for Benjamin.

This would have posed a potential difficulty for Benjamin, both textually and contextually. To the former, the two verses connect to a translation of a citation of an anthologised, unattributed musical poem Nguyễn had memorised. If, too, Benjamin had found the verses through Claretie and then gotten hold of a copy of *Paris, capitale de la France*, he would have found a book which is half in Chinese. How would he approach it? Claretie, for his part, refers the book as a work in Chinese with a French translation, but this is not obviously the case. Furthermore, not only would Benjamin struggle to track down an original source for the citation, but the reference to the *Yuefu* poem would clash with the historicity of his project.

Ultimately, Nguyễn's documentary style parallels his unconventional (to European readers) observations as a non-western statesman. He offers heterogeneous visual information, delivered with compensatory simplicity, of living conditions in 19th-century Paris, noting practical, concrete details, as in poem V: "Six or seven-floor dwellings are linked together without discontinuity. / Even the basements are partitioned into small compartments." This acknowledgement that Paris has been constructed to correspond to human needs of space under the metropolitan culture serves to remind readers present and future, reading in Chinese or French, that infrastructure is never wholly divorced from social condition. Though his sense of history may ultimately differ from Benjamin's, his work should serve as a unique and powerful, internationally-minded literary and historical perspective. The same can be said of the very construction of Nguyễn's volume. The bilingual text may serve in its very nature as a challenge to the model of "one country, one subject," drawing attention to the "fault lines in the notion of language and person" (Hokenson and Munson, 2007). We return to the image of the ladies strolling through Paris. To one reader, they are subject to an historical upheaval they themselves don't see. To another, they reenact the verses of a centuries-old poem they could not have read. Paris may be the capital of the Nineteenth Century, but by the multiplicity of readers, passers-by, languages spoken and precedents to be cited, Paris (like any city), is never alone in space and time.

A Note on Translation

Following the indication of the author and publishers, we have treated the two languages of the text as equals, languages of acquired mastery by the highly-educated diplomat, rather than, as Claretie claimed, one as a translation of the other. Where differences in meaning exist, we have included notes, signalling the French and/or

Chinese. In a small number of cases, we have preferred a clearer phrase from one of the languages over an ambiguous phrase in the other. For example, in Poem III, we indicate from the Chinese, “flap at their shirts to keep cool” rather than the “cooling remedies” of the French text. Finally, we have conserved Nguyễn’s transliterations, noting Chinese characters and more conventional transliterations where appropriate.

Appendix: *Paris, the Capital of France*

I

Clovis founded a powerful State on quite solid foundations
More than a thousand years ago, in this most rich and lovely land.
Our mission arrived at the start of Spring, when this air is distinctly sweet.
From the moment I left my coach, I gave myself the task of singing this great capital’s
praises.

II

Palaces and magnificent halls⁴ spread their superb roofs against the azure sky.
Like a silver ribbon, a river of gleaming water flows through the city.
There are delightful paths which strike visitors in bursts of manly energy.
Each night, thousands of lights shine across the twenty-four bridges.

III

From all sides, coach traffic lifts up red dust from the street in a kind of iridescent cloud⁵
Uninterrupted processions of walkers come and go ceaselessly.
This activity heats the air, so one must need to shower or flap at their shirts to keep
cool.⁶
Fortunately, there are thousands of fountains whose spray freshens this crowded
atmosphere.

IV

Nothing but lovely houses, and beautiful mansions⁷, each following the next,
form long chains.

4 城關(*Cheng-Guan*): Castles with gates, a governing symbol of the regions; *hôtels*.

5 地紅(*Di hong*); the ground turns red

6 In the French, *remèdes réfrigérants*.

7 *Hôtels*, 閣(*Ge*) / 樓(*Lou*): These architectural terms indicate the buildings in questions are more likely to function as residential properties instead of governing symbols.

At sundown the noise of coaches still creaks on.
 Suddenly, one is surprised to see the stars falling from space,
 For the thousands of lights lessen the effects of night's darkness.⁸

V

Six or seven-floor dwellings are linked together without discontinuity.
 Even the basements are partitioned into small compartments.
 This is to house the inhabitants who have thronged the city in great crowds
 And to hold the vast quantities of wealth produced by industry and commerce.

VI

All things rare and beautiful from the plant and animal kingdoms have been gathered
 here.
 All are arranged to please everyone, in heated galleries or cooled greenhouses.
 Here, one sees the thirty-six enchanted and immortal gardens,
 Without ever seeing autumn or the falling of leaves.

VII

Coming from India to Europe, the climate is quite different.
 One sees nothing but strange⁹ flowers and new plants.
 One is surprised to find, in this country of glacial winds and frigid cold,
 Our "wise bamboo" standing tall and green.

VIII (*Bois de Bologne*)

To the west of the city, there is a delightful forest
 Of pleasant hills and verdant trees,
 Of little lakes, and in the distance, two race tracks
 One can imagine the Truong-duong¹⁰ contest taking place here.¹¹

IX *Bon-marché*

An immense house open on all sides¹²

8 不夜天(*Bu ye tian*): The day will turn into night.

9 Strange (奇 *qi*) flowers and unique (異 *yi*) plants.

10 長楊(*Chang-Yang*), a royal hunting ground/Palace during the Han Dynasty.

11 Author's note: Truong-duong, the name of the hunting palace built by the emperor Tanh-dê, 32-6 BC, during the Han dynasty.

12 In Chinese, "the house sits West and faces East."

An echoing of the murmur of the tides of buyers and thousands of objects for sale, and
whose incomparable splendour deceives the eyes.

It looks like the "City on the Sea" transplanted to the middle of the Capital.¹³

X (*Statues on the streets*)

Illustrious men from all ages, whose memories have already been preserved in history
Still stand upright against the sky in beautiful majesty.

Xi-di is certainly worthy of a statue cast in cold,

So that, a thousand years from now, on might contemplate him and preserve his
memory.

XI

A brilliant colossus sought to cross the world with his millions of men.

His arms caused the entire earth to tremble

Facing the superb *Arc de Triomphe* and the sculptures, which admirably show military
scenes,

One witnesses the battles of this glorious age.

XII (*Palais-Royal*)

A magnificent and spacious palace built of lovely hewn stones.

It is the august former residence of kings, I am told.

It now shelters thousands of individuals.

Gazing upon it, one understands the resources and grandeur of this the country that
built it.

XIII (*Jardin des Plantes*)

A vast garden includes buildings facing in every direction.

It contains rare animals and rare birds from distant lands.

On the upper floors of the Museum, there are skeletons of all species,
most of them very strange;

In seeing them, one feels a sensation of horror, one's hair stands on end.

13 Author's note: According to the Chinese legend, when the images of colours form on the surface of the sea, it is said that it is immortals who have assembled for their market, so it is called Hai-thi or Market of the sea. The author compares this shop to the market of the immortals

XIV

Dense leaves of a thousand interlaced branches cast delightful shadows.
 Slender grass, as soft as a rug, circles fountains of clear water.
 Each day, an unending number of strollers come;
 And when the sun casts down its slanting rays, or a light breeze blows, the coachmen
 hold their whips still.

XV (*Bois de Vincennes*)

An arrow's flight away, on the East side of the city, there is a wood like a forest.
 Scattered with charming creeks, blooming flowerbeds and shaded paths,
 In the middle of a bustling, prosperous capital,
 where the eyes have their fill of the spectacle of dusty coaches,
 One is surprised to be suddenly transported,
 like in a beautiful dream, onto Mount La-phu¹⁴, or Chinese Olympus.

XVI (*Musée de Luxembourg*)

Sculptors and portraitists have the trying task of depicting men of antiquity.
 So it appears that skill and work might lead to this culmination of genius.
 If one succeeds in perfectly reproducing nonphysical things like the reflection of light,
 One is able to faithfully depict the passions of the human heart.

XVII (*Panthéon*)

On the pediment of the doorway, these words are written:

To Illustrious men, the Fatherland is grateful.

This monument is vast, tall and imposing.
 Inside, there are murals and statues depicting the great men of the past.
 I regret that my translation of French History is not sufficiently fluent to understand all
 the scenes shown.

XVIII

The city is crisscrossed in all directions¹⁵ by many streets.
 There are also underground passages spanning out in all directions.¹⁶

14 Author's note: The enchanted mountains, sojourn of the Buddhas, 羅浮.

15 The Chinese describes as follows the directions (八方; *ba fang*): Eight directions: East, West, North, South, Northeast, Northwest, Southeast, Southwest.

16 Here, 四通 (*si tong*): four directions: East, West, North, South

One goes through the sewers in coaches so muffled that noise sounds distant.
One is surprised to find the shining pearls of Giao-cung.¹⁷

XIX (*Musée de l'Artillerie*)

In this vast monument, arms are sorted, with orders,
Perfected daily by the progress of advancing studies.
Many are so old and so strange
That it is difficult to find names for them.

XX (The Opera)

On the grand boulevard, a magnificent theatre rises up.
Inside, the gilding and paint glimmer in a lively sheen beneath the thousands of lights.
One hears artists sing very well, and sees, above all, such pretty dancers,
Like fairies enacting Nghè-thuong¹⁸ in the Palace of Quan-han.

XXI (*Val-de-Grâce*)

France, renowned outside its border as a military power,
 takes great care for the maintenance of its troops.
Ill soldiers are treated with concern, and its medical science is most perfected.
How might this invaluable science be applied to the suffering of nations?
By silencing calls for war in the four corners of the world.

XXII

Houses pressed up against each other bring risk of fire.
There are waterspouts¹⁹ (which seem to send whirlpools into the air).
If all Governments were all so prepared in their work,
Peace would reign the world over.

XXIII (Eiffel Tower)

A great tower of iron, whose metal pieces crisscross like the threads of a spider's web
Rises in the air and projects a strange appearance.
Even the magical genius, Truong-qua²⁰, didn't have in his belly a forge as adept
As that of the author of this monument.

17 Author's note: Giao-cung, a mythical underwater palace.

18 A musical piece.

19 水龍 (Shui-Long), water dragons

20 張果老 (Zhang Guo-Lao)

XXIV (*The Senate and Chambre de Députés*)

True reason is at all times most impartial.

One must "ask the opinions of one's advisors as well as one's subjects."²¹

Today, in this vast palace where the affairs of State are honed

I was convinced I was seeing this ancient institution still working
but with new and grandiose progress.

XXV

The waters are blue, the plants pink, the evening's appearance is delightful.

One strolls: "the great ladies walk together, followed by the lesser ladies."²²

It is a pleasure to find here the explanation of Cò-dè²³ verses.

The passage from the book *Nhae-phu*²⁴ is certainly very beautiful.²⁵

XXVI (*Le Grand-Hôtel de Postes et du Télégraphe*)

Electricity is widely studied and used in many industries:

Like telegraphy, it scales mountains and crosses seas in the blink of an eye.

It is an inscrutable secret to the layman's world, few people know it,

Like "don sa"²⁶ (the genie's drug of immortality), whose preparation required the ten times the heat of fire.

XXVII (*Faculté des sciences*)

France has a particular way of dealing with education.

For more than three centuries, this attention has only increased.

Among the sciences, chemistry is the most advanced,

Since it makes it possible to examine the combination of all bodies, even those smaller
than a strand of thread or of hair.

21 Author's note: The democratic spirit has long existed in China; according to the canonical book *Tho-kinh*, in antiquity, both government experts and subjects were asked for their opinions. This old institution is still practiced in the French parliament.

22 The Chinese text here, like the French, uses neutral terms which may suggest class standing, but not explicitly so.

23 古題 (*Gu ti*)

24 樂府 (*Yuefu*)

25 Author's note: *Nhae-phu* is a book of Chinese poetry and songs, a sort of poetic anthology. In this book one finds the phrase quoted above. Seeing Parisian women strolling at night, the author is reminded of the verse he had read in the *Nhae-phu*, and he admires that its beauty was made manifest.

26 Cinnabar

XXVIII (Circus)

In the mountains, when the tiger howls, trees shake, and leaves fall as in autumn.
And when the lion roars, the other animals tremble in fear.
Who could believe that innocence could growl back at a ferocious creature,
And a young girl could tame these wild beasts.

XXIX (Prison)

To the west of the city, there is a prison like the star Châp-phap in the sky²⁷
Nothing has been left aside in the pursuit of justice.
O! May we finally be led to the joyous time of the golden age,
Where the Court of justice, free of plaintiffs, would become a verdant pasture.

XXX (*L'Hôtel des Monnaies*)

The machines for striking coins work with the speed of wind.
When they operate, one imagines the tale of gold coins raining from the sky.
A beautiful collection of coins from all eras has been assembled;
Some, rusted and blemished, are hundreds of years old.

XXXI (*Bois de Boulogne*)

To the west of the city, there is a vast race course, the grandstands are splendid.
The paths surrounding the race tracks are wide; many coaches travel on them.
The competing horses are magnificent animals
Which run with the speed of wind and lightning.

XXXII (The Bank of France)

Under the Tông and Nguyen dynasties, bank bills were put into circulation.
But this system was not as perfect and praiseworthy as the modern system
so widespread in Europe
And so profitable to commercial transaction and government finance.

XXXIII²⁸

Coming to Spring equinox, the days grow long.
At three in the morning, the sunrise starts to light the windows' glass.

27 Author's note: The star of justice in Chinese mythology, shining at the centre, so as to monitor the other constellations of the firmament.

28 The Chinese text indicates this is a hotel, 賓館 (*Bin-guan*).

Free, on this morning, with no official business,
I add another pinch of incense to the burner.

XXXIV (Observatory)

The chapter Thuan-dien, of the *Tho-king*, mentions a device made of pearls and a tube of precious stones invented by the ancients to observe the movement of the sun. In the Minh era, European astronomy was introduced in China. The Paris Observatory holds astronomical instruments of marvellous quality. And yet, the calculation of two calendars, Gregorian and Chinese, is made according to the rotation of the stars around the sky.

XXXV (City of Le Creusot)

In the very place where coal is extracted, there is a metallurgical factory. Thousands of labourers work there actively. The founder of this factory has made quite a fortune, thanks to the immense quantity of work, in mind and heart. No character from any of the books I've read equals this industrialist.

XXXVI

There have always been certain immutable principals for governing²⁹ a country. Reading history, one finds many differences between ways of governing Europe and Asia.³⁰ Nevertheless, one true path of reason exists in the world: Reason is the same for all countries.

Évaluation : Évaluation anonyme par des pairs extérieurs.

Conflit d'intérêts : Les auteurs n'ont aucun conflit d'intérêts à déclarer.

Subvention : Les auteurs n'ont reçu aucun soutien financier pour ce travail.

Peer-review: Externally peer-reviewed.

Conflict of Interest: The authors have no conflict of interest to declare.

Grant Support: The authors declared that this study has received no financial support.

29 In the Chinese text, Nguyen uses the term 立國, which could mean 'establishing or founding,' whereas the French suggests merely 'governing.' He uses the closer term, 治國 in his notes on this poem.

30 While the French specifies Europe and Asia, the Chinese notes only a variety of styles of governing informed by history.


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Mizahî Öğelerin Çevirisi Üzerine Bir İnceleme: Bir Noel Gecesi Örneği

A Study on Translation of Humorous Elements: *An Example of A Christmas Night*

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Submitted: 20.03.2020

Revision Requested: 26.03.2020

Last Revision Received: 21.05.2020

Accepted: 01.07.2020

Citation: Unsal, G. (2020). Mizahî öğelerin çevirisi üzerine bir inceleme: *Bir Noel Gecesi* örneği. *Litera*, 30(2), 663-682.
<https://doi.org/10.26650/LITERA2020-0058>

öz

Çeviri, en eski zamanlardan beri, kültürlerarası temel iletişim araçlarından ve kültür çakışmasının önemli biçimlerinden biri olmuştur. Çeviri diller ve kültürlerarası arabulucu niteliğiyle "öteki"nin kültürünü aktarır. Yazın çevirisinde, erek dilde yeniden yaratma sürecinde kültürel öğelerin çevirisi en önemli sorunlardan birini oluşturur. Bu sorun mizah çevirisinde daha da karmaşık bir hal alır. Çünkü her toplum farklı bir mizah anlayışına sahiptir. Bu bakımdan, mizah birçok çeşidiyle yazında çok hassas bir yer tutar. Mizah yazımı ve anlaşılabilirliğini etkileyen öğelerin aynı çevirisinde de görünür. Bunun için, mizah metinleri ya çevrilemez ya da çevirisi çok zor olarak kabul edilir. Bu nedenle genelde mizah çevirisi kayıp sayılır. Çeviride mizahi kayıpları önleyebilmek çevirmenin hayal gücü, yaratıcılık ve yeniden yazma yeteneğine bağlı olacaktır. Bu noktadan hareketle, bu çalışmada Guy de Maupassant'ın *Nuit de Noël (Bir Noel Gecesi)* adlı öyküsü, çevirmen kararları doğrultusunda, devingen eşdeğerlik yaklaşımı bağlamında mizahi öğelerin çevirisi açısından incelenmiş ve çevirisinde uygulanan yöntem ve stratejiler belirlenmiştir. Buna göre, kaynak metinle aynı etkiyi sağlamak amacıyla erek metinde uyarlama yöntemine başvurulduğu; silme, ekleme, değiştirme, sözcüğü sözcüğüne çevirme, ödünçleme, vb. stratejilerin kullanıldığı gözlemlenmiştir. Sonuç olarak, devingen eşdeğerliğin sağlandığı, erek metnin kaynak metinle hemen hemen aynı mizahi etkiyi yarattığı, çevirmenin mizah kaybını en aza indirdiği gözlemlenmiştir.

Anahtar Kelimeler: Mizahi öğeler, mizah türleri, devingen eşdeğerlik, çeviri stratejileri, çevirmen

ABSTRACT

Translation has been one of the main methods of intercultural communication and an important form of cultural encounters since the earliest times. It transfers the culture of the "other" between languages and cultures as the mediator. In literary translation, the translation of cultural elements is one of the most important problems encountered in the process of rewriting in the target language. This problem becomes even more complicated in the translation of humor as every society has a different sense of humor. In this regard, humor holds a very sensitive place in literature with its many varieties. The same elements that affect writing and intelligibility of humor appear in translation. For this reason, humorous texts are considered as either untranslatable or very difficult to translate. Thus, humor translation is generally



considered as lost. Being able to prevent losses in humor translation will depend on the imagination, creativity and rewriting ability of the translator. Based on this point, in this study, the humorous story by Guy de Maupassant named *Nuit de Noël* (A Christmas Night) was selected, and the methods and strategies were applied in the translation were analyzed in the context of functional dynamic equivalence approach in line with the decisions of translator. Accordingly, it is observed that the adaptation method was used in order to provide the same effect as the source text, and some strategies such as addition, omission, substitution, word for word translation and borrowing were used in the target text. As a result, it was observed that dynamic equivalence was achieved, the target text had almost the same humorous effect as the source text and the translator minimized the loss of humor.

Keywords: Humorous elements, types of humor, dynamic equivalence, translation strategies, translator

EXTENDED ABSTRACT

Translation has been one of the main methods of intercultural communication and an important form of cultural encounters since the earliest times. It transfers the culture of the “other” between languages and cultures as mediator. In literary translation, the translation of cultural elements is one of the most important problems encountered in the process of rewriting in the target language. This problem becomes even more complicated when the translation of humor makes someone laugh shaped by another culture because every culture has a different sense of humor. Humor is a form of amusement and criticism. Humor is the tool to break the automated environment. Humor is universal and it is a serious activity. Humor is based on tolerance between the receiver and the transmitter. There are many types of humorous elements such as physical, linguistic, situational, cultural, etc. Brevity is the most important characteristic of humor. In translation, explaining for better understanding kills humor. The cultural differences emerge as environment, material culture, social culture, religious culture and language culture. Based on this distinction, it can be said that the humor of each society has a close relationship with the lifestyle (material culture) and region. This is why every society has its own humor. People laugh at different topics such as culture, history, geography, society, language, religion, age, education, etc. depending on the people. Humor holds a very sensitive place in literature with its many varieties. Humor texts are format-oriented. For this reason, it can be said that it is included in the narrative text type in Reiss text typology. In this text type, the writer uses the language in an original and creative way. The formal language characteristics such as voice, word, sentence, etc. are important in this type. This type of texts enriches our lives. The same elements that affect writing and intelligibility of humor appear in the translation of this kind of text. For this reason, humorous texts are considered as either untranslatable or very difficult to translate. It can be said that the difficulties of these translations are linguistic, cultural, stylistic and sociolinguistics. Thus, humor translation is generally

considered as lost. In order for the humor components to have the same effect in the target culture, the target-oriented translation approach should be adopted, the humor translation should be directed towards the target culture and the foreignizing between the receiver and the product belonging to a different culture should be removed. On the other hand, if the humor translation is directed towards the source-oriented, there may be alienation between the product and the receiver. In other words, laughing doesn't happen. And yet, the translator is the person who decides how to represent a foreign culture and what kind of strategy to be followed in translation of the humor. In the translation of humor, the receiver comes before the text. Equivalence can be achieved not by the structure of the original text, but by sticking to the effect it produces. Meaning is translated in the translation of humor. The translator does not destroy the message; s/he changes it for better understanding. Nevertheless, being able to prevent humorous losses in translation will depend on the imagination, creativity and rewriting ability of the translator. Based on this point, in this study, the humorous story by Guy de Maupassant named *Nuit de Noël (A Christmas Night)* was selected and the humor translation was examined through translator decisions. In this context, the type of humor and the methods and strategies applied in the translation were determined. Accordingly, it was observed that the target-oriented translation approach was adopted in the translation text. It was determined that the adaptation method was used to provide the same effect as the source text. Thus, it provided the dynamic equivalence in the target language. It was identified that among the strategies used were addition, omission, substitution, deletion, word to word translation, borrowing, etc. The translation text was also examined in terms of humor types. The study included five types of humor. These genres can be cited as physical humor, linguistic humor, situational humor, cultural humor and implicit humor. As a result, it was observed that dynamic equivalence was achieved, the target text had almost the same humorous effect as the source text and the translator minimized the loss of humor.

Giriş

Anadilin dünya algı ve anlayışını biçimlendirdiği bilinir. Dolayısıyla, her toplum algı ve alımlamasıyla diğerinden ayrılır. Bunun en tipik biçimi toplumların mizah anlayışlarında ortaya çıkar.

Fransızcada ses benzerliğinden (paronymie) dolayı mizaç (l'humour) sözcüğü ile mizah (l'humour) sözcüğü genellikle karıştırılır. Arapça kökenli mizah, mizacın bir özelliğidir. Hayatın gülünç yönünü vurgulayan bir sanat türü ya da gülmenin sanatlı şekli olarak da bilinen mizahın pek çok tanımından söz edilebilir. Mizah, "gerçeğin gülünç, tuhaf, saçma ve alışılmadık bazı görünüşlerini ortaya çıkaran şaka biçimi" (Robert, 1987, s. 946); "gülmece" (Türkçe Sözlük, 2005, s.1404); "şaka, latife, eğlence" (Devellioğlu, 2000, s. 655); "toplumsal ya da bireysel kusurları, yetersizlikleri, adaletsizlikleri, vb. doğrudan ve dolaylı olarak eleştiren sanat biçimi; bireye ve topluma yöneltildiği için de bir eleştiri biçimi" (Akkuş, 1998, s. 37); "bir irade ve aynı zamanda, toplum ve insan hayatının etrafımızda bir koruma, bir kefen gibi şekillendirdiği, ölümcül derecede anadile ait, otomatikleşmiş çerçeveyi kırma aracı" (Escarpit, 1994, s. 127); "hayatın çirkinliklerini ve hoş olmayan durumlarını gösteren çok iyi bir araç" (Zeynaligargari ve Alavi, 2011, s. 91); "keskin bir zekânın, sıra dışı, aykırı, ani ve beklenmedik, kimi zaman eğlendirici, kimi zaman sorgulayıcı, kimi zaman da acımasızca yapılarak kazandığı sessiz zafer" (Eker, 2009, s. 54); "olumlu bir eğlence duygusu (duygulanım), bir şeyin komik olduğu kanaati (bilgi) ve kakhaha eğilimi (davranış) içeren psikolojik bir tepki" (Bilgin, 2017, s. 10) olarak tanımlanır. Mizah, "kullanımı uzun bir öğrenme gerektiren, doğuştan, yaratma gücü ve anlayış yetisine dayanan bir çeşit büyümlü bir süreç olarak kabul edilir" (Laurian, 1989, s. 5). Mizahta "kusurları düzeltme çabası temel amaç olup güldürme esastır" (Karadikme, 2006, s. 46). "Mizah evrenseldir"; "mizah, ciddi bir iştir" diyen Turhan Selçuk (1989, s. 99)'a göre, "mizah yalnız güldürü değildir. Düşündüren, eleştiren, istihza eden, bir çeşit acı duygusu veren, hicveden, karşıt fikirleri kapsayan ve fikirleri beklenmedik, şaşırtıcı bir biçimde sunan türleri vardır. Kara ve pembe mizah deyimleri bu yüzden çıkmıştır" (Çetinkaya, 2006, s. 7; Alay, 2019, s. 24).

Mizah şekilleri "popüler mizah, siyasi mizah ve kara mizah" olarak üç grup altında toplanabilir (Yardımcı, 2010, s. 12). Öngören, mizah çeşitlerinin "latife, şaka, nükte, iğne, taş, hiciv, alay, halt gibi biçimleri olduğunu ve matrak, dalga, gırgır, curcuna gibi mizahi duruşları işaret etmek amacıyla" (1973, s. 31) kullanıldığını belirtir. Mizah ürününü "fıkra, mizahi hikâye, mizahi şiir, karikatür, yazısız karikatür, kukla, komedi, vb. değişik türlerde

ortaya çıkar" (Öngören, 1973, s. 33). Bu değişik metin türlerine çağına göre yenisi eklenebilir.

Mizahın temelinde eğlence ve hoşgörü vardır (Öngören, 1973, s. 11). Mizahi öğeler "mantık, görüntü ve toplumsal ilişki" bağlamında ortaya çıkar (Öngören, 1973, s. 21-28). Mizah tümcenin mantık yapısıyla bağıntılıdır. Örneğin, "ip" ve "çamaşır" bilindik bir mantıksal bağ kurarken "ip" ve "un" "ipe un sermek" bağı alışılmadık dışında olduğu için mizahi bir anlam taşır. Bunun gibi beklenmedik, alışılmadık, gerçek dışı görüntüler, hareketler, davranışlar kendi başına mizah konusu olabilir. "Hoca'nın eşeğine ters binmesi" buna bir örnek olarak verilebilir. Mizahın mantık ve görüntü yapısı soyutken, ortaya konulan toplumsal ilişki somuttur ve mizah eserinin hikâye dokusunu oluşturur.

Mizah güldürme biçimlerinden biridir ve sadece insan için üretilir. Bu basit ilke bir başarı ölçütüdür. Mizah zekâyâ hitap eder. Bu nedenle mizahta bir zekâ, bir nükte anlayışına ihtiyaç duyulur. Dalgınlık ve kaygı gülmeye izin vermez. Karikatür gibi bütün biçim bozuklukları gülmeye sebep olur. Gülüncün kaçınılmaz boyutlarından biri dildir ve bu dil ironi, yergi ve şakalarla doludur (Bergson, 1959, s. 9-33; Zeynaligargari & Alavi, 2011, s. 92).

Sözlü mizah döneminde mizahi hikâyelerin eğlenceli meddah hikâyeleri, fıkralar, masal anlatma teknikleri, mizahi destanlar, vb. birçok geleneği vardır. "Osmanlı İmparatorluğu'nda meddahlar, soytarılar, sultanın çevrelerinde toplanan müşabihler birer güldürü karakteri ve özellikle Ramazan ayında Karagöz gibi gölge tiyatro oyunları birer güldürü unsuru olarak ortaya çıkar" (Gergeon, 2007, s. 84-85).

Meddah oyununun geleneksel Türk tiyatro ve kültüründe önemli bir yere sahip olduğu bilinir. Arapça "medh" sözcüğünden gelen meddah "taklitler yaparak, hoş hikâyeler anlatarak halkı eğlendiren sanatçı" ve mecazî anlamıyla "öven, aşırı övgüde bulunan kimse" anlamına kullanılır (Türkçe Sözlük, 2005, s.1360). Meddahlık, söyleşme, taklit ve canlandırma teknikleriyle dinleyiciyi eğlendirmek amacıyla öykü anlatma sanatı olarak tanımlanabilir. Meddah (kıssahan) bu özellikleriyle tek kişilik tiyatro özelliği gösterir. Meddah oyunu halkın yoğun olarak toplandığı yerlerde sergilenir. Sandalye, değnek ve mendil meddahın kullandığı başlıca eşyalardır. Bu eşyaların her birinin anlatıma aracılık ettiği görülür. Meddah seyirci ile iç içedir ve anlatım biçimiyle, seyredende bir duygudaşlık kurma çabasıyla, Orta Oyunu ve Karagöz'den ayrıldığı görülür. Zira salt güldürüye dayanmaz, bir başka deyişle göstermeci değil, "benzetmeci-

yanılsamacı” bir tiyatro özelliği taşır (Tekerek, 2001, s. 15). Gerçekçi ve sözlü olan meddah hikâyeleri çok çeşitli konular içerir. Örneğin, meddah hikâyelerinde genelde şapkalı, gözünde cam, yarım yamalak bir Türkçe konuşan Avrupalı konsolosa yönelik hicivler oldukça ilgi görür. Bu türden Avrupalıyı betimleyen unsurlar alay konusu olur ve halk bunlara çok güler (Gergeon, 2007, s. 85). Ancak, “meddah, seçtiği konuya göre seyircide coşkunluk, üzüntü, merak, acıma duyguları yaratır” (Kartal, 2017, s. 13). Her ne kadar oyun süresi hikâyenin uzunluğu ve dinleyicinin ilgisine bağlı olsa da, meddah oyunlarında bir açılış ve kapanış geleneği vardır. Oyunun “Hak dostum, Hak!” sözü, tekerleme ve söz oyunları ile başladı ve “Bu bir kıssa, mecmua kenarında kaydolunmuş, biz de gördük, söyledik. Sakiye sohbet kalmazmış bakî. Her ne kadar sürç-i lisân ettikse affola!” sözleriyle bittiği görülür.

Türk halkının meddah oyunları ile eğlendiği dönemlerde Fransızların vodvil oyunlarına güldüğü söylenebilir. Tiyatroda komedinin alt türlerinden biri olan vodvil (vaudeville) sözcük olarak “voix de ville” (şehrin sesi) anlamına gelir ve “Fransız Farsı” olarak da bilinir. Vodvil “hiciv konulu halk türküleri (taşlama), entrika ve yanlış anlama üzerine kurulu hafif komedi anlamına gelir” (Robert, 1987, s. 2067).

Fransa’da 18 yüzyılda öncülüğünü Diderot’un yaptığı orta sınıf tiyatrosu olarak bilinir (Ay, 2012, s. 1). Nivelle de La Chausee’nin, acıklı komedilerinin vodvillerin ilk örneği olduğu söylenebilir. O dönemlerde komedi müzikal ve popüler şarkılara dayanır. Müzikli danslı oyunlarla birlikte, beklenmedik olaylar, yanlış anlaşılmalara, karmaşık aşk ilişkilerini konu alan oyunlar seyircinin ilgisini çeker. 19. yüzyılın sonundan itibaren, genellikle müstehcen, olaylarla dolu bir eylemle betimlenen bir tiyatro türü haline gelir. Vodvilin en çok güldüren mizahi ögesi zina ve kapı çarpmasıdır. Oyun üç temel karakterin –karı, koca ve sevgili- sahnede hızla birbirlerini takip etmeleri ve birbirlerini görmeden buluşmalarıyla gerçekleşir. Vodvilin bir oyun mantığı taşır ve akıldışı abartılar, yinelemeler, şaşırtmalar, rastlantılar oyunun gereği olarak kabul görülür. Oyuncular genellikle belli özellikleri öne çıkartılmış kalın çizgili tiplerdir.

Mizah hikâyelerinin varlığını basından; temelini bir yazın türü olan kısa hikâye tekniğinden alır (Öngören, 1973, s. 36-37). Mizahi metinlerin en önemli özelliği kısa olmalarıdır. Çünkü açıklama eklemek mizahı öldürür. Mizahi metinler biçim odaklıdır ve bu yönüyle Reiss’in anlatımcı ana-metin türü içinde yer aldığı söylenebilir. Göktürk (2010, s. 27)’e göre, “anlatımcı ana-metin türünde yazar dili özgün ve yaratıcı bir şekilde kullanır ve bu türde ses, sözcük, tümce, vb. dilin biçimsel özellikleri önemlidir.” Masal,

roman, çizgi roman, tiyatro, öykü, şiir, şarkı, portre, betimleme, çeşitli olay ve tarih yazıları, vb. metinlerin bu tür içinde yer aldığı ve dünyamızı değiştirip zenginleştirdiği görülür. Mizah, mizahi bir dil, bir çizgi, bir dokunuşla anlatılan her metin türünde bulunabilir ya da başlı başına kendisi bir mizah metni olabilir. Mizah, genelde yazar ile okuyucu, muhatap ile dinleyici arasındaki bağa dayanır.

Yazarın niyeti ve metnin verileri genellikle tarih, siyaset, yazın, bilim, yaşam tarzı, gelenek-görenek, tutum, davranış ve her çeşit alanı içeren yananlam ya da göndergelerin bütünüdür; doğal dil kullanıcılarının sürekli olarak maruz kaldığı bu alanlar, coğrafya ve yazının birbiriyle dayanışma içinde olduğu ölçüde, ülkeden ülkeye, dolayısıyla dilden dile değişir (Laurian, 1989, s. 6).

Chartier, "anlatıcı metin türlerinin çevirisinde, yazarın biçimini korumanın ve kaynak dildeki etkiyi erek dilde yaratabilmenin oldukça önemli" (2012, s. 68) olduğunu vurgular. Yazara göre, "bu tür metinleri çevirmek çok özel yetiler gerektirir." Bu metin türlerinde "çevirmen hem bir okuyucu, bir çözümleyici, hem dilbilimci, hem de yazardır." Bunun için "çevirmenden sadece içeriği değil, kendi yaratıcılığını da katarak yazarın biçimini çevirmesi beklenir."

Mizahî Ögelerin Çevirisi

Çeviri, "hiç itirazsız, kültürel diyalogların (söyleşme) ayrıcalıklı bir alanıdır; bir dili diğerine çevirmek ise birbirine denk iki kültür arasında temas kurmak, birini diğerine açmaktır" (Sélim Abou'dan Akt. Munteanu, 2011, s. 119). Öyleyse, mizah çevirisi kültürel bir çakışmadır. Farklı kültürlerin mizahı her zaman merak uyandırır. Ama ilgisizlik ya da anlaşılmaazlığa, hatta yanlış anlaşılmalara maruz kalabilir. Eğer mizahın büyüğü dilsel kullanımdan kaynaklanıyorsa, bir dilden diğerine mizah çevirisi taviz verme gibi görünebilir, ama yine de mümkündür. Mizah çevirisinin zorluğu, mizahın iki -dilsel ve kültürel- özelliğinden gelir. Bu iki etkenin değişebilir oranlarda uyuşması çeviriyi biraz rahatlatır. Mizah sözcüklere gönderim yapan dil ve gerçeğin üzerinden ikili oyundan doğarsa, çeviri üstesinden gelmesi çok zor güçlükler sunar.

Laurian (1989, s. 13)'a göre, mizah yazımı ve anlaşılabilirliğini etkileyen pek çok unsur vardır. Bu unsurlar şöyle sıralanabilir:

- 1- sözcüklerin belirli göndermeleri; özellikle bir dilde olup diğerinde bulunmayan dil-dışı göndermeler;

- 2- sözcüklerin belirli yananamları (özellikle bir dilde bir göndergeye bağlı yananamların diğer dilde denk gelen göndergeye bağlı yananamların ortak olmayışı durumunda);
- 3- her dilin eşseslilik, çokanamlılık, çift anlamlılığı;
- 4- ses benzerliği algısı;
- 5- dilsel bir gruba özgü ya da edindirilmiş zihniyet, davranış, psikolojik özellikler;
- 6- dilsel bir gruba özgü metin türü, biçem türü, reklam türü;
- 7- bir dilin muhataplarının içine işleyen ahlaki, dini, bilimsel, vb. değerler;
- 8- dilsel bir grubun (mevcut ya da önceki) sosyal, siyasi, ekonomik çevresi.

Bu unsurlar mizah çevirisinin bilişsel varsayımlarını da özetlemektedir. Bu nedenle, mizahi metinlerin çevirisi alanda bir sorun olarak görülür. Bu tür metinler ya çevrilemez ya da çevirisi çok zor olarak kabul edilir. Çünkü bir kültürde güldürme etkisine sahip olan bir güldürü ögesi diğer kültürde aynı etkiye sahip olmayabilir. Bu bağlamda Nida (2001, s. 111), dilbilimsel, dilsel ve göstergesel olmak üzere üç çeviri yaklaşımı belirler. Dilsel yaklaşımlar arasına koyduğu kültürel boyutta ısrar eder. Nida, çeviri esnasında, bir kültürel dünyadan diğerine geçiş sırasında ortaya çıkan eşdeğerlik ile ilgili soruları Mounin (1963, s. 62)'in görüşlerinden yola çıkarak beş alana ayırır: 1-çevre; 2-maddi kültür; 3-sosyal kültür; 4-din kültürü; 5-dil kültürü. Bu ayırmadan hareketle, her toplumun mizahının yaşam biçimi (maddi kültür) ve bölgesi ile yakın bir ilişkisi olduğu; dolayısıyla mizahi ögelerin çevirisine bağlı güçlülerin sadece dilsel ve kültürel değil, aynı zamanda biçimsel ve sosyodilbilimsel güçlükler olduğu da söylenebilir.

Mizah ögelerinin çevirisinde bu güçlüklerin üstesinden gelebilmek için, İncil çevirisi üzerine yazdığı *Toward a Science of Translating* (1964) adlı denemesinde Nida (1964, s. 159)'nın, biçimsel eşdeğerlik ve devingen eşdeğerlik olarak ayırdığı iki farklı çeviri yaklaşımına başvurulabilir.

Biçimsel eşdeğerlikte çeviri metin özgün metnin içeriği (tema ve kavramlar) kadar yapı ve biçimini (sözdizimi ve deyimisel ifadeler) de korumalıdır. Devingen eşdeğerlikte ise, çeviri kaynak metin ve alıcısı arasında var olan ilişkinin aynısını erek metin ve alıcısı arasında üretmek zorundadır. (Borowczyk, 2009, s. 34)

Biçimsel eşdeğerlikte biçim ve içerik içinde dikkat bizzat iletinin kendisine odaklanır. Ancak, kaynak dil erek dilden ne kadar farklı olursa, erek dildeki sözcükleri değiştirmeden

ya da yeniden düzenlemeden birebir çeviriyi anlamak çok zor olabilir. Öte yandan, biçimsel eşdeğerlik özgün bilgiyi korumak ve anlamsal incelik farklarını açığa çıkarmak amacıyla çevrilmeden bırakılmış deyim, söz sanatları ve atasözlerini koruyarak özgün metinde ifade edilen anlamın biçimini çözümlenmek suretiyle alıcının kaynak dile aşına olmasını sağlar.

Devingen eşdeğerlikte, çeviri esas olarak biçim eşdeğerliğinden çok etki eşdeğerliğine yönelir ve ifadenin tamamen “doğal” olması hedeflenir. Raková’ya göre “devingen eşdeğerlikte amaç çeviriyi mümkün olduğu kadar açık ve anlaşılır kılmaktır” (2014, s.106). Her iki dilin alıcısının metnin anlamını aynı şekilde anlaması arzu edilen bir durumdur. Devingen eşdeğerlik ilkesi, çevirinin bir bütün olarak alıcı dile ve kültüre uygunluğuyla biçim seçimi ve düzenleniş açısından iletinin bağlamıyla tutarlılığı olarak açıklanabilir. Bir başka deyişle, devingen eşdeğerlik ilkesi, “iletiyi bir dile, kültüre, belli bir tarihsel döneme bağlayan biçimsel kısıtlamalardan mümkün olduğunca kurtarmayı amaçlar. İleti, zaman ve uzamdaki yolculuğunun sonunda dış görünümünde aynı kalamasa da ortaya çıkardığı yanıtla aynı kalabilmelidir” (Bensimon, 1998, s. 7).

Nida, “iki dilin aynı olmadığını, gerek verilen anlamlarda olsun, gerek denk gelen simgelerde ya da simgelerin tümce ve tümceler halinde düzenlenme şekillerinde olsun, diller arasında mutlak bir denklığın olmadığını, bu nedenle de tam olarak doğru bir çevirinin olmayabileceğini, bir çevirinin etkisi özgün haline yakın olsa da, ayrıntılı bir özdeşliğini olamayacağını” ifade der. (“Eugene Nida”, 2020)

Bununla beraber, Nida’ya göre, doğru bir çeviri özgün metinle aynı etkiyi üreten bir çeviridir. Bu amaçla üç değerlendirme ölçütü belirler: 1-iletişim sürecinin genel etkililiği; 2-iletinin altında yatan niyetin anlaşılması; 3-hem kaynak hem erek kitlede benzer karşılığın üretilmesi. Ancak bu ölçütler, belli bir çevirinin niteliğini kesin olarak yargılamak söz konusu olduğunda, belirsiz ve kesinlikten uzak kalır (Guidère, 2008, s. 101).

Nida “devingen eşdeğerlik” terimini daha sonra “işlevsel eşdeğerlik” olarak adlandıracaktır. İşlevsel eşdeğerlik, sadece kaynak kültürdeki kaynak metnin işlevi ile erek kültürdeki erek metnin işlevi arasında eşdeğerliğin değil, ama aynı zamanda metnin öncelikli işlevi olarak ortaya çıkacak ve kültürel etkileşim biçimiyle ilişkilendirmek mümkün olacaktır.

Nida, bir çeviride göz önünde bulundurulması gereken üç etkeni şöyle belirler (“Eugene Nida”, 2020):

- iletinin doğası: bazı iletilerde içerik birincil öneme sahip olurken, bazılarında biçimin daha öncelik kazanması.
- yazar ve çevirmenin amacı: biçim ve içerik hakkında bilgi verme; alıcının iletinin sonuçlarını anlayabilmesi için tam anlaşılabilirliği hedefleme; sadece çeviri anlamayı hedefleyen kuralcı incelikleri gözetme değil, aynı zamanda çevirinin hiçbir şekilde yanlış anlaşılmasına imkân vermeme.
- kitle türü: gizil kitlenin hem kod çözme yeteneği, hem de gizil ilgi bakımından farklılık göstermesi.

Mizah çevirisinde “çevirmenden kaynak iletiyle kaynak alıcı arasında kurulan ilişkinin aynısını erek iletiyle erek alıcı arasında sağlaması beklenir” (Tahir Gürçağlar, 2011, s. 118). Erek dilde doğallığı yakalamak ve erek kültürün bağlamına uygun bir aktarım gerçekleştirmek oldukça önemlidir. Çevirmen metin içi düzeyde yapı sökmek ve kod çözmek için metnin ötesine bakmak zorundadır. Kaynak metnin anlaşılabilirliğini sağlamalı ve sadece belirli bir bağlamda sözcüklerin ne anlama geldiğini aktarmakla kalmayıp dil, kültür ve değişmeceli özel ögeler arasında düzey değerlendirmesi yapmalıdır. Kaynak metni erek dil dizgesi sınırları dâhilinde etkisini yeniden yaratacak şekilde çevirmelidir. Çevirmenin bütün dil ve dil-dışı bilgisini işin içine katması gerekir. Aksi takdirde, kaynak metnin mizahi etkisi erek metne aktarılamayacak ve mizah çevirisi kayıp sayılacaktır. Çevirmenin “mizahi kayıpları önleyebilmek için kaynak metinde kullanılan mizah türünü iyi kavraması, erek dilin kültürüyle karşılaştırması ve erek dilde aynı değere sahip olup olmadığını, erek alıcının hoşuna gidip gitmeyeceğini araştırması gerekir” (Zeynaligargari ve Alavi, 2011, s. 95). Mizah çevirisinde alıcı metinden daha önde gelir ve devingen eşdeğerlik özgün metnin yapısına değil, ürettiği etkiye sadık kalmayla sağlanabilir. Bunun için, çeviri metnin erek kitlenin mizahı yakalayacağı şekilde mizahi fikri yeniden üretmesi gerekir. Mizahî ögelerin çevirisi, sözcük çevirisinden çok daha ötede, bir anlam çevirisidir. Ancak bu durumda metin ve çeviri eşdeğerdir; çünkü sözcük değil anlam çevrilmiştir. Bu çeviri biçiminde ileti aktarımının çok önemli olduğu, çevirmenin iletiyi yok etmediği, ama onu daha iyi anlaşılması için değiştirdiği söylenebilir.

Mizah metinlerin çevirisi erek dilde alıcı üzerinde aynı etkiyi yaratmıyorsa, bunun metinlerarası ve metinlerüstü olmak üzere iki nedeni olduğu üzerinde durulabilir. Çünkü her toplum kendi mizahını kendisi yaratır ve kültür, tarih, coğrafya, toplum, dil, din, yaş,

eğitim vb. unsurlara bağlı olarak farklı konulara güler. Bu nedenle çevirmenden erek alıcısını çok iyi tanıyarak kaynak iletiyi erek alıcısına göre uyarlaması, bir başka deyişle erek dilde erek kültür alıcısı için yeniden yazması beklenir.

Vinay ve Darbelnet'in *Stylistique comparée du français et de l'anglais* adlı eserinde dolaylı stratejiler içinde yer alan uyarlama, "özgün metne gönderim yapan bağlam erek kültürde olmadığı zaman uyarlama yapılır" (1958, s. 52-53) şeklinde betimlenir. Amacın kültürel sözcüklerin uyuşmadığı durumda bir tür durum eşdeğerliği sağlamak olduğu belirtilir. Uyarlama, başka bir dilde tiyatro temsilini amaçlayan dramatik metinleri ve yabancı kültürde ürün ve hizmet tanıtımını amaçlayan reklam metinlerinin çevirisinde kullanılır. Bu metin türleri için Brisset, jeopolitik bir bakış açısı benimser ve "uyarlamayı özgün metnin yeniden bölgeselleştirilmesi olarak betimler" (1986, s. 10). Uyarlama, "yerel bir görünüm vermek için eserin bütün yabancı işaretlerini siler. Kitlenin kendi kültürünün samimi ortamında bulunma yanılışmasına yol açar ve bu yolla eseri üreten ülkenin edebi mirasını artırır" (Brisset, 1986, s. 111). "Her uyarlama özgünlük, eserin ruhuna saygı, özgün tadın korunması adına yapılır, ama aynı zamanda ve belki de genellikle erek kitle adına yapılır" (Delisle, 1986, s. 6). Her durumda, uyarlama çeşitli yeniden yazma yöntemlerine başvurarak aynı işlevi korumaya dayanır (Guidère, 2008, s. 86). Bu uyarlamanın en güncel biçimleri olan silme, ekleme ve ikame işlemleriyle yapılabilir:

- sözcük, tümce ya da paragrafın tamamı gibi özgün metnin bir kısmını çıkarma ya da çevirmemeye dayanan *silme işlemi*;
- ister metin içinde, ister sayfa altına dip not olarak, ister sözlükçe olarak, özgün metinde olmayan bilgileri açıklama ya da açıklama yoluyla ilave etmeye dayanan *ekleme işlemi*;
- özgün kültürel bir ögenin yerine eşdeğeri sayılan başka bir öge koymaya dayanan *ikame işlemidir*.

Nida, çeviride özdeş "eşdeğerler" gibi bir şeyin olmadığını hatırlatarak, bir çevirmenin "en doğal eşdeğerini" bulması ve en az değişiklik ile iletiyi iletmesi gerektiğini söyler. Bu değişiklikler erek dilde anlamı "öngörmeye" yarar (Guidère, 2008, s. 60). Bu düşünce ilk defa Nida (1964) tarafından çeviriye uygulanır. Çevirmenin bazı iletileri "telafi etmek" gibi temel görevi vardır. "Telafi" sıra dışı sözcüklerin sırası ya da az kullanılan bir ifadenin varlığı gibi dilsel, bazı kavram, metin türü ya da gündelik hayatta olmayan nesnelere gibi kültürel nedenlerle yapılabilir.

Telafi (compensation), “erek metinde benzer bir etkinin yeniden oluşumuyla, kaynak metindeki etki kaybını örtmeye dayanan bir çeviri yöntemidir” (Guidère, 2008, s. 88). Newmark (1991, s. 144)’a göre, “cinas, ses yinelemesi, tartım, argo, eğretilme ve ad, önad, fiil, belirteç gibi anlam içeren, dünyayı betimleyen sözcükler telafi edilebilir.” Hervey ve Higgins (1992, s. 34) telafi yöntemini tür, yer, birleştirme ve ayırma telafisi olarak dörde ayırırlar. Bu telafi türlerinden ilk ikisi (tür ve yer) vazgeçilmez olup aynı metinde bulunabilirken, son ikisi (birleşme ve ayırma) her metnin biçimsel ve her bir dilin sözcüksel özelliklerine göre karşılıklı olarak çıkartılabilir. Hervey ve Higgins (1992, s. 40), tatmin edici bir telafiyi başarmanın zor olduğunu, her şeyin metne ve istenen etkiye bağlı olduğunu ifade ederler.

Amaç ve Yöntem

Çeviri eğitimine katkı sağlaması planlanan bu çalışmanın amacını, çevirmen kararları doğrultusunda mizahi ögelerin çevirisinde mizah kaybının olup olmadığını araştırmak oluşturmaktadır. Çalışmada, mizahi ögelerin çevirisinde mizah kaybı devingen eşdeğerlik yaklaşımıyla en aza indirgenebilir varsayımından hareketle, çeviri metinde devingen eşdeğerliğin sağlanıp sağlanmadığı, çeviri güçlüklerinin neler olduğu ve hangi yöntem ve stratejilerin uygulandığı sorularına yanıt aranmıştır.

Bu çalışmanın amacı, çevirmen kararları doğrultusunda mizahi ögelerin çevirisinde mizahi kaybın olup olmadığını araştırmak, karşılaşılan zorlukları belirlemek ve uygulanan yöntem ve stratejileri açıklamak olduğundan, araştırma yöntemi tarama modelinde betimsel bir nitelik taşımaktadır.

Çalışmada Guy de Maupassant’ın *Nuit de Noël* adlı mizah öyküsü seçilmiştir. *Bir Noel Gecesi* olarak dilimize aktarılan metin mizahi ögeler açısından incelenmiştir. Bu bağlamda, mizah tanım ve çeşitlerine yer verilmiş, devingen eşdeğerlik yaklaşımı irdelenmiş, uyarlama ve telafi yöntemleri açıklanmıştır. Seçilen bu öyküden hareketle, mizahi ögeler fiziksel, dilsel, durumsal, kültürel ve örtük olarak beş ana tema altında ele alınmış ve çevirisinde uygulanan yöntem ve stratejiler belirlenmiş ve tablo içinde gösterilmiştir.

Bulgular

Fiziksel, dilsel, durumsal, kültürel ve örtük olarak beş ana tema altında ele alınan mizahi ögeler ve çevirisinde uygulanan yöntem ve stratejiler şu şekilde gösterilebilir:

Yöntem/ Strateji / Mizah türü	Kaynak Metin <i>Nuit de Noël</i> (1982) Yazar: Guy de Maupassant	Erek Metin <i>Bir Noel gecesi</i> (sic) (1935) Çevirmen: Hamdi Varoğlu
Uyarılama/ Ekleme/ Dilsel Mizah	"Le Réveillon ! le Réveillon ! Ah! mais non, je ne réveillonnerai pas !"	« Noel gecesi ha? Noel gecesi eğlenmek ha? O, bir defa olur oğlum. Noelde (sic) bir daha evimden dışarı adım atarsam iki olsun!»
Ödünçleme/ Silme/ Dilsel Mizah	"Vous vous rappelez comme il faisait froid, voici deux ans, à cette époque; un froid à tuer les pauvres dans la rue. La Seine gelait, les trottoirs glaçaient les pieds à travers les semelles des bottines ; le monde semblait sur le point de crever. "	İki sene önce, Noelde (sic) havanın ne kadar soğuk olduğunu hatırlarsınız bu tabii. (...) <i>Sen nehri</i> (sic) buz tutmuştu. Kaldırımların soğuğu, köseleden geçip ayaklan donduruyordu. (...)
Uyarılama/ Ekleme/ Değiştirme/ Ödünçleme Dilsel Mizah	"...vers dix heures, la pensée de la gaieté courant Paris, le bruit des rues qui me parvenait malgré tout, les préparatifs de souper de mes voisins, entendus à travers les cloisons, m'agitèrent. Je ne savais plus ce que je faisais ; j'écrivais des bêtises ; "	Saat ona doğru, sokakların gürültüsü, Parisin (sic) zevk ve eğlence içinde yüzdüğünü aklıma getirdi. <i>Bitişik odadan</i> , komşunun <i>supe hazırlıkları</i> , <i>tabak çatal şıkırtıları</i> işitiliyordu. <i>Şeytan zihnimi çeldi</i> . <i>Aklım başka yerlerde dolayıyordu</i> . <i>Saçmasapan</i> (sic) şeyler yazmağa başladım.
Silme/ Değiştirme/ Dilsel ve Fiziksel Mizah	"Je sonnai ma bonne et je lui dis : «Angèle, allez m'acheter de quoi souper à deux: des huitres, un perdreau froid, des écrevisses, du jambon, des gâteaux. Montez-moi deux bouteilles de champagne : mettez le couvert et couchez-vous.» Elle obéit, un peu surprise. Quand tout fut prêt, j'endossai mon pardessus, et je sortis."	... hizmetçiyi çağırıp, iki kişilik yiyecek, iki şişe de şampanya aldım. Sofrayı hazırlattım. (...) Giyindim ve sokağa fırladım.
Uyarılama / Ekleme/ Örtük Mizah	"Paris est plein de pauvres et belles filles qui n'ont pas un souper sur la planche, et qui errent en quête d'un garçon généreux. Je veux être la Providence de Noël d'une de ces déshéritées."	Paris sokaklarını dolduran yoksul kızcağızlardan birini bulup getiririm. <i>Sofrasında</i> yiyeceği olmayan nice biçare, güzel kadın vardır ki, şimdi cömerd (sic) bir erkek arayıp bulmak için kaldırımlarda gezer dururlar. Bu <i>mübarek Noel</i> (sic) gecesi, o zavallılardan birine <i>hızır</i> (sic) gibi yetişeyim.
Silme/ Uyarılama/ Sözcüğü sözcüğüne/ Dilsel Mizah	"J'ai un faible, vous le savez, j'aime les femmes nourries. Plus elles sont en chair, plus je les préfère... Elle était charmante, toute jeune, brune, avec de grands yeux noirs."	(...) Şişman kadın hoşuma gider, bilirsiniz. Bir kadın, ne kadar <i>etli</i> , <i>canlı</i> olursa, bence o kadar makbuldür... Genç, esmer güzeli iri gözlü, enfes bir kadındı.
Değiştirme/ Silme/ Durumsal Mizah	"Enfin, le moment vint de se mettre au lit, et, pendant que j'enlevais la table dressée devant le feu, elle se déshabilla hâtivement et se glissa sous les couvertures."	<i>Yedik, içtik</i> . (...) Kadın sofradan kalktı ve alelelece soyunarak yatağa girdi.
Değiştirme/ Dilsel Mizah	"et je me disais : «J'ai eu rudement raison d'aller chercher cette belle fille; je n'aurai jamais pu travailler."	Kendi kendime: « Iyi ettim de gittim <i>şu kızcağızı</i> buldum, diyordum. imkânı (sic) yok bu gece çalışamayacağım (sic).»

Değiştirme/ Ekleme Dilsel Mizah	"Un profond gémissment me fit retourner. Je demandai : «Qu'as-tu, ma chatte ?» Elle ne répondit pas, mais elle continuait à pousser des soupirs douloureux, comme si elle eût souffert horriblement."	Tam bu sırada, yataktan derin bir inilti geldi. Döndüm. — Nen var kızım, hasta mısın? Diye sordum. O cevab (sic) vermiyor, dehşetli acılar içinde kıvranarak inlemekte devam ediyordu. Derken, birden, müthiş bir feryad (sic) kopardı.
Ekleme/ Durumsal Mizah	"Tout à coup les voisins se turent, écoutant ce qui se passait chez moi."	Nihayet komşular sustu. Besbelli bizim odadaki gürültüyüdinliyorlardı.
Uyarlama/ Dilsel Mizah	"Je répétais : «Où souffres-tu, dis-moi, où souffres-tu ?» "	Cevab (sic) versene acanım? Ne oluyorsun? Nerenden zorun? diye sıkıştırdım.
Silme/ Değiştirme/ Durumsal Mizah	"Elle balbutia : «Oh ! mon ventre ! mon ventre !» D'un seul coup je relevai la couverture, et j'aperçus... Elle accouchait, mes amis."	Karnım! Ah karnım! diye inledi. Yorganı açtım... (...) Eyvah! Kadın doğuruyordu. (...)
Sözcüğü sözcüğüne/ Fiziksel Mizah	"Alors je perdis la tête ; je me précipitai sur le mur que je heurtai à coups de poing, de toute ma force, en vociférant : «Au secours, au secours !» "	Aklım başımdan gidiverdi. Ne yaptığımı bilmez bir halde duvarı (sic) vurmağa: «İmdad (sic)! Yetişin!» diye bağırmağa başladım.
Silme/ Değiştirme/ Ödünçleme/ Kültürel Mizah	"Ma porte s'ouvrit ; une foule se précipita chez moi, des hommes en habit, des femmes décolletées, des Pierrots, des Turcs, des Mousquetaires."	İçeri, farklı erkekler, dekolte kadınlar, piyeroler, piyeretlerden bir kalabalık hücum etti.
Değiştirme/ lkame/ Örtük Mizah	"Eux, ils avaient cru à quelque accident, à un crime peut-être, et ne comprenait plus. Je dis enfin : «C'est... c'est... cette... cette femme qui... qui accouche.» "	Bu manzara karşısında öyle afalladım ki, önce ne söyleyeceğimi (sic) şaşırđım. Nihayet vaziyeti anlatabildim.
Uyarlama/ Silme/ Ekleme Fiziksel Mizah	"Alors tout le monde l'examina, dit son avis. Un capucin surtout prétendait s'y connaître, et voulait aider la nature. Ils étaient gris comme des ânes. Je crus qu'ils allaient la tuer ; et je me précipitai, nu-tête, dans l'escalier, pour chercher un vieux médecin qui habitait dans une rue voisine."	Hepsi birden kadının etrafını aldılar. Her kafadan bir ses çıkıyor, herkes bir akıl öğretiyordu... Bu bir sürü sarhoş orada doktorluk taslarken, ben sokağa fırladım. (...) Karşıkı sokakta bir ihtiyar doktor biliyordum. Onu yatağından kaldırdım, getirdim.
Ekleme/ Durumsal Mizah	"Quand je revins avec le docteur, toute ma maison était debout... "	Sokak kapısından girdiğimiz zaman, bütün ve (sic) halkı ayaklanmıştı.... Ev, düğün evi gibiydi.
Uyarlama/ Dilsel Mizah	"A ma vue, un cri formidable éclata, et une laitière me présenta dans une serviette un affreux petit morceau de chair ridée, plissée, geignante, miaulant comme un chat; et elle me dit : «C'est une fille.» "	Ben odadan içeri girince, bir kıyamettir koptu. Önüme, bir peçeteye sarılmış yumruk kadar suratını buruştura buruştura kedi gibi miyavlayan (sic) bir et yığını getirdiler: — Kız! Dediler.
Sözcüğü sözcüğüne/ Durumsal Mizah	"Le médecin examina l'accouchée, déclara douteux son état, l'accident ayant eu lieu immédiatement après un souper, et il partit en annonçant qu'il allait m'envoyer immédiatement une garde-malade et une nourrice."	Doktor losayı (sic) muayene etti; doğum tok karnına olduğu için, vaziyetini tehlikeli buldu ve bir hastabakıcı ile bir sütnine göndereceğini söyleyerek (sic) çekildi gitti.

Uyarlama/ Silme/ Fiziksel Mizah	"Je passai la nuit dans un fauteuil, trop éperdu pour réfléchir aux suites."	O geceyi bir koltukta <i>pinekliyerek (sic)</i> geçirdim. (...)
Silme/ Dilsel Mizah	"Il trouva la malade assez mal. Il me dit: "Votre femme, monsieur..." Je l'interrompis: "Ce n'est pas ma femme." Il reprit: «Votre maîtresse, peu m'importe.» Et il énuméra les soins qu'il lui fallait, le régime, les remèdes."	Hastayı bir gün evvelkinden daha fena buldu. (...) Reçetelerini yazıp tedavi yollarını tarif ettikten sonra gene çekildi gitti.
Ödünçleme/ Ekleme/ Durumsal Mizah	"Que faire? Envoyer cette malheureuse à l'hôpital? J'aurais passé pour un manant dans toute la maison, dans tout le quartier. Je la gardai. Elle resta dans mon lit six semaines. L'enfant? Je l'envoyai chez des paysans de Poissy. Il me coûte encore cinquante francs par mois. Ayant payé dans le début, me voici forcé de payer jusqu'à ma mort. Et, plus tard, il me croira son père."	Kadını hastaneye göndermek olamazdı. Bütün mahalle bana lânet ederdi. Çaresiz evimde muhafaza ettim. Altı ay yattı. Çocuğu <i>Puassi</i> köylülerinden bir sütninenin yanına verdim. Hâlâ ayda <i>elli frank</i> ücretini ben veriyorum. Bir kere bu işe başlamış bulunduk ve ölünciye (<i>sic</i>) kadar ödeyeceğiz. Tabii (<i>sic</i>), sonra da, bana baba diyecek. <i>İş bu kadarla kalsa gene neyse!</i>
Silme/ Durumsal Mizah	"Mais, pour comble de malheur, quand la fille a été guérie... elle m'aimait... elle m'aimait éperdument, la gueuse! "	Asıl felâketin büyüğü, kadın iyi olduktan sonra, beni sevmeye başlamaz mı? Hem de çılıncı! (...)
Ekleme/ Dilsel Mizah	"- Eh bien? - Eh bien, elle était devenue maigre comme un chat de gouttières;	<i>Bari bana âşık olduğuna göre o zamanki gibi güzel kalsaydı! Ne gezer! Sıska, mendebur birşey (sic) oldu.</i>
Değiştirme/ Silme/ Durumsal Mizah	"et j'ai flanqué dehors cette carcasse qui me guette dans la rue, se cache pour me voir passer, m'arrête le soir quand je sors, pour me baiser la main, m'embête enfin à me rendre fou. Et voilà pourquoi je ne réveillonnerai plus jamais. "	Başımдан defettim. Fakat kurtulamıyorum. Hâlâ beni sokak başında bekler, yolumu keser, elimi, ayağımı öper, canımı sıkır durur. (...)

Öyküde mizah, etine dolgun, kanlı canlı kadınlardan çok hoşlanan Henri Templier'in, Noel gecesini yalnız geçirmemek için sokaktan esmer, iri gözlü, güzel, etine dolgun bir kadını evine getirmesiyle başlar. Ama kadının dolgun olması, onun fiziksel özelliğinden değil, hamile olmasından ileri gelir. O gece kadın doğum yapar. Öyküde bütün bu beklemedik durum ve olaylar mizahı oluşturur.

Beklenmedik, alışılmadık, gerçek dışı görüntüler, tutumlar, hareketler, davranışların kendi başına mizah konusu olabileceği görüşünden (Bergson, 1959, s. 20) yola çıkarak, öyküde geçen mizah türleri fiziksel, dilsel, durumsal, kültürel ve örtük mizah türü olarak şöyle açıklanabilir:

-*Fiziksel mizah*: Özellikle karikatür ve çizgi romanlarda bulunduğu gözlemlenir; basit fiziksel şakalar söz konusudur. Türkmen ve Fedakâr (2009, s. 108), mizahta "söz ve hareketin bir bütün halinde yer aldığı; hareketin, sözü desteklediğini ve bazı durumlarda mizahı yarattığını" ifade ederler. "Hareket komiğinin, yinelenen hareketlerden, tipin

fiziksel ya da karakteristik özelliklerine bağlı olan hareketlerinden, dalgınlık sonucu yapılmaması gereken hareketlerden ve orantısız, abartılı hareketlerden oluştuğunu” vurgularlar. Öyküde fiziksel durumların şaka olmamasıyla beraber, gülmeye sebep olduğu söylenebilir. Fiziksel durumların, hareket ve davranışların, çarpma, vurma, koşuşturma, merdivenleri inme, çıkma, doğum yapma, vb. eylemlerin zihinde bir görüntü oluşturarak fiziksel bir mizah yarattığı söylenebilir.

-*Dilsel mizah*: Mizahın temel araçlarından biri olan dil iğne, hiciv ve şakalarla doludur (Bergson, 1959, s. 45) ve mizah dilin incelikleriyle sağlanır. Kaynak metinde mizahın en temel aracı olan dilin bütün inceliklerinin kullanıldığı gözlemlenir. Çeviri metnin ise nükte, latife, iğne, vb. mizah çeşitleri ve dili tutulma, kekeleme, konuşamama, ne dediğini bilmeme, akli başından gitme gibi dilin dille anlatıldığı dilsel inceliklerle dolu olduğu ve böylece mizah kaybının telafi edildiği söylenebilir.

-*Durumsal mizah*: Yazıda ortaya çıkar ve gerçekdışı, düşsel bir durum yazıyı mizahi kılar (Zeynalıgargari ve Alavi, 2011, s. 94). Bergson (1959, s. 45), “aynı anda gerçekleşen ve kesinlikle birbirinden farklı iki olay ve farklı iki anlama sahip olan durumun her zaman gülünç” olduğunu söyler. Dil, gülünç durumları anlatmak ve betimlemek için kullanılır. Durum mizahında güldüren şey, durumu hayal etmek, gözünde canlandırmaktır. Öyküde, Henri Templier’in Noel gecesi başından geçen gülünç, şaşırtıcı, beklenmedik olayların bir tiyatro izler gibi alıcının gözleri önüne serildiği söylenebilir.

-*Kültürel mizah*: Kaynak kültüre ait kültürel ögelerle yapılan mizah çeşidi olduğu söylenebilir. Öyküde geçen, sosyal yaşama ait Noel gecesi kutlama alışkanlığı, Paris’in zevk ve eğlence içinde yüzmesi; sosyal statü göstergesi olarak bir hizmetçiye sahip olma ve bir gecede kız babası olma durumu; gelenek-göreneğe ait yeme içme alışkanlığı, doğum yapan bir kadına yardım etme anlayışı, doktor çağırma, hastabakıcı ve sütnine bulma, evde hastaya bakma durumu; fraklı erkekler, dekolteli kadınlar, piyeroler, piyeretler (palyaço kııklı insanlar-bu sözcükler Türk ve Müslümanlar yerine kullanılır) gibi giyinme biçimleri vb. kaynak kültüre ait pek çok kültürel ögenin mizahi bir dille anlatımı söz konusudur. Bununla beraber, çevirmenin erek metinde kaynak kültüre ait içeceği -şampanya- kaynak odaklı çeviriye yaklaşarak biçimsel eşdeğerlik yaklaşımı bağlamında çevirirken, Noel menüsündeki yemek adlarını çevirmediği, çıkarmayı tercih ettiği gözlemlenir. Ayrıca, “*Ev, düğün evi gibiydi*” tümcesiyle, doğum ve düğün kalabalığı arasında bir benzerlik kurarak kaynak ileti ve alıcısı arasında oluşan etkinin aynısını erek ileti ve alıcısı arasında sağlamayı

amaçladığı ve böylece erek kitlede durumu etkili ve anlaşılır kıldığı ve mizah kaybını telafi ettiği söylenebilir.

-*Örtük mizah*: Sözcüklerin ardında saklı olan anlamı iyi anlayan belli bir yaş grubu için kullanılan bir mizah türü olarak tanımlanabilir. Kaynak metinde Henri Templier'nin niyeti, sorumluluk alma duygusu ve kadına bakış açısının örtük olarak verildiği gözlemlenir. Sözcüklerin ardına saklanan, açıkça dile getirilmeyen, ancak sezdirilen, satır arasında okunabilen örtük bir mizah yaratılır. Ancak, belli bir birikime, deneyime sahip, belli bir yaş grubu bu mizahı yakalayabilir. Ayrıca, kaynak metnin o dönemin sosyal yaşamına örtük bir mizahi bakış getirdiği ve bu durumun erek kitleye olduğu gibi yansıtıldığı da söylenebilir.

Bulgulardan da anlaşıldığı üzere, çeviri metinde kaynak metinle aynı etkiyi yaratabilmek, mizah kaybını önleyebilmek, olası kayıpları telafi edebilmek için, çevirmenin devingen eşdeğerlik yaklaşımı bağlamında erek odaklı çeviriye yaklaşarak uyarlama yöntemine başvurduğu gözlemlenmiştir. Bunun için yer yer ekleme stratejisi kullanarak genişletme yaptığı, yer yer silme stratejisi kullanarak daraltma yaptığı, daha iyi anlaşılması için ikame stratejisine başvurarak değiştirdiği gözlemlenmiştir. Biçimsel eşdeğerlik yaklaşımı bağlamında kaynak odaklı çeviriye yaklaşarak, kaynak metnin biçimsel özelliklerini koruma aracıyla sözcüğü sözcüğüne çevirdiği, alıcıyı uyarlamanın rahatlığından çekip çıkarmak için yer yer ödünçleme yaptığı gözlemlenmiştir. Dolayısıyla, çevirmenin, "erek alıcının en kolay şekilde anlayacağı tarzda dile ya da kültüre has farklı konuların, burada öykünün, içeriğini aktararak" (Köksal, 2005, s. 64) devingen eşdeğerliği sağladığı söylenebilir.

Mizah öğelerinin çevirisinde dikkat çeken şey, her bir mizah türü için ayrı ayrı çeviri stratejinin uygulandığı, bir mizah türüne özgü kesin bir stratejinin olmadığı, dolayısıyla, çevirmenin yaratmak istediği etki ve niyete bağlı olarak farklı çeviri stratejilerini farklı mizah türlerine uyguladığı söylenebilir.

Tartışma ve Sonuç

Guy de Maupassant'ın *Nuit de Noël (Bir Noel Gecesi)* adlı öyküsü devingen eşdeğerlik yaklaşımı bağlamında, fiziksel, dilsel, durumsal, kültürel ve örtük olarak beş ana temada ele alınan mizahi öğelerin çevirisi açısından incelenen çalışmanın bulgularına göre;

- genellikle bir ifade, söz, davranış, tutum, durum, vb. mizahi ögeler ve son tümcelerin gülünç bir etki yarattığı görülmüştür.
- mizah çevirisine bağlı güçlülerin dilsel, kültürel, biçimsel ve sosyodilbilimsel olduğu gözlemlenmiştir.
- mizahi ögelerin çevirisinde mizah kaybının devingen eşdeğerlik yaklaşımıyla en aza indirildiği gözlemlenmiştir. Bu doğrultuda,
- çevirmenin erek odaklı çeviriye yaklaşarak uyarlama yöntemi ve silme, ekleme, ikame, değiştirme stratejilerine başvurduğu; biçimsel eşdeğerlik bağlamında kaynak odaklı çeviriye yaklaşarak ödünçleme ve sözcüğü sözcüğüne stratejilerini uyguladığı ve böylece mizah kaybını en aza indirmeye, telafi etmeye çalıştığı;
- çevirmenin yazar ve kaynak metnin etkisinin erek kitlenin mizahı yakalayabileceği şekilde mizahi fikri yeniden oluşturduğu; mizahi ögelerin çevirisinde iletiden çok alıcının ön planda olduğunu ve mizahi iletiyi erek kitlenin yaş, eğitim, cinsiyet, ruhsal durumu, vb. ölçütleri, ihtiyaç ve beklentilerini göz önünde bulundurduğu;
- çevirmenin erek kitle için somut ve eğlenceli olacak şekilde, kaynak metinle aynı mizahi imgeyi üretebilecek sözcük, tümce ve dilbilgisel yapılarını seçtiği; ancak, yerel rengin bölgesel izini taşıyan terimleri erek dile çevirmek söz konusu olduğunda, her iletişim biçiminde her zaman bir kayıp ya da bozulma olduğunu bilmek gerektiği;
- çeviri ve kültür arasında çok sıkı bir bağ olduğu; her ülkenin mizah dilini anlamak için o ülkenin kültürünü bilmek gerektiği; zira özgün metnin yerel rengini ve kültürünü korumanın sadakat eksenlerinden biri olduğu söylenebilir.
- çevirmenin mizahi etkiyi erek dile doğru ve etkili bir şekilde aktarabilmesi için, doğuştan bir mizah anlayışına, belli bir yaratıcılığa ve büyük bir hayal gücüne sahip olması gerektiği kanaatindeyiz. Ayrıca, çevirmenin çabası, hayal gücü, yeteneği, ustalığı ve yaratıcılığıyla mizahın çevrilemezlik anlayışının aşılacağı düşüncesindeyiz.
- yabancı dil öğretiminde, mizahi metinlere yer vermek ve ikinci dilin mizahını anlaşılır kılmak önerilebilir. Temel düzey öğrencileri için, günün şakası belirlenebilir. Bu öğrencilere hem hızlı bir öğrenme hem de farkındalık kazandıracaktır. Orta düzey öğrencileri için, ünlü yazarların mizahi metinlerden çeviriler yapılabilir. Bu öğrencileri hem diğerinin mizah anlayışını kabul etmeye götürecektir, hem de eğlenerek öğrendikleri için mizah çevirisinin zorluklarının üstesinden gelebilecek yeterliliğe eriştirecektir. Sözlü çalışmak yazılı çalışmaktan çok daha zor olsa da, ileri düzey öğrencileri için, radyo yayınları, tiyatro oyunları, romanlar, basın, vb. mizahi metinler seçilebilir. Sonuç olarak, mizahi metinlere yabancı dil öğretiminin her düzeyinde yer verilmesinin çeviri eğitimini destekleyeceği, yazılı ve sözlü çeviri eğitimine çok büyük katkılar sağlayacağı düşüncesindeyiz.

Hakem Değerlendirmesi: Dış bağımsız.

Çıkar Çatışması: Yazar çıkar çatışması bildirmemiştir.

Finansal Destek: Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

Peer-review: Externally peer-reviewed.

Conflict of Interest: The author has no conflict of interest to declare.

Grant Support: The author declared that this study has received no financial support.

Kaynakça

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Tiyatro Çevirisi Bağlamında Karşılaştırmalı Bir İnceleme: Yazınsal ve Teatral Sistem Çerçevesinde Edward Albee'nin *Who Is Afraid of Virginia Woolf?* Başlıklı Oyununun Türkçe Çevirileri

A Comparative Analysis in the Context of Theater Translation: The Turkish Translations of Edward Albee's *Who Is Afraid of Virginia Woolf?* in Literary and Theatrical System

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Submitted: 03.07.2020

Revision Requested: 12.09.2020

Accepted: 04.10.2020

Citation: Karabulut, E. (2020). Tiyatro çevirisi bağlamında karşılaştırmalı bir inceleme: Yazınsal ve teatral sistem çerçevesinde Edward Albee'nin *Who Is Afraid of Virginia Woolf?* başlıklı oyununun Türkçe çevirileri. *Litera*, 30(2), 683-718. <https://doi.org/10.26650/LITERA2020-0095>

öz

Tiyatro metninin doğası gereği hem yazınsal hem de sahnelenebilirlik, oynanabilirlik, söylenebilirlik ve anlaşılabilirlik gibi kavramların tartışılmasına neden olmuştur. Bu metnin çevirisinde, çevirmenlerin stratejilerini, genel olarak sahnelenmeye (sahne için çeviri) ve hedef okuyucular tarafından okunmaya yönelik olarak (sayfa için çeviri) iki ayrı kutupta şekillendirdiği görülmüştür. Bu sebeple, tiyatro metinleri çevirileri değerlendirilirken, çevirilere çoğu zaman "sadık/serbest" terimleri atfedilmiştir. Sirkku Aaltonen (1997, 2000) çevirinin amaca yönelik bir eylem olarak tasarımı ve planlama gerektirdiğinden ve çevirmenlerin stratejilerinin çalıştıkları sisteme göre değiştiğinden ve ayrıca çevirilerin hedef kitlenin kültürel, davranışsal ya da ideolojik gelenekleriyle uyumlu olmasının beklendiğinden bahsetmektedir. Bu görüşlerden yola çıkılarak, çalışmanın ilk amacı, Edward Albee'nin *Who Is Afraid of Virginia Woolf?* (1962) başlıklı oyununun, Asude Zeybekoğlu tarafından çevrilen *Hain Kurttan Kim Korkar?* (1985) ve Tuncay Birkan tarafından çevrilen *Kim Korkar Virginia Woolf'tan?* (1993) başlıklı Türkçe çevirilerini sahnelenebilirlik, oynanabilirlik, söylenebilirlik, anlaşılabilirlik kavramları ve yazınsal ve teatral sistem çerçevesinde metinsel bir analizle irdeleyerek çevirilerin hangi sistemde işlev gördüklerini anlamaya çalışmaktır. Çalışmanın ikinci amacı ise, bahsedilen sistemleri ile Aaltonen'in, tiyatro metninin sayfa ve sahne için çevirileri için atfedilen "sadık/serbest" ikili kutuplaşmasının ötesine geçmeye nasıl ışık tuttuğunu açıklamaya çalışmaktır. Çalışmanın sonucunda, Birkan'ın okunması amacıyla yaptığı çevirisinin yazınsal ve Zeybekoğlu'nun ise sahneleme amaçlı yaptığı çevirisinin teatral sistemde işlev gördüğü gözlemlenmiştir. Buna göre, iki çevirmenin de amacına ve çalıştıkları sistemin geleneklerine uygun çeviri yaptıkları ve Aaltonen'in öne sürdüğü sistem çerçevesinin iki kutupluluğun ötesine geçip bu indirgemeci yaklaşımdan kurtulmayı sağladığı sonucuna varılabilir.

Anahtar Kelimeler: Tiyatro metinleri, sahnelenebilirlik, Sirkku Aaltonen, yazınsal ve teatral sistem, sadık/serbest çeviri



ABSTRACT

Theater texts being intrinsically both literary and performance texts have made concepts such as performability, playability, speakability, and intelligibility debatable. Translators have been observed to choose their strategies based on two perspectives: translation strategies oriented to performability (*translating for stage*) and reading by target readers (*translating for page*). Thus, faithful vs. free translation has mostly been attributed to their evaluation. Sirku Aaltonen (1997; 2000) posits that translation is a purpose-oriented activity that requires design and planning, adding that translators' strategies change pursuant to the literary and theatrical system they work in. The translations are expected to comply with the cultural, behavioral, or ideological customs of the target culture. This study performed a textual analysis of the Turkish translations of Edward Albee's *Who Is Afraid of Virginia Woolf?* (1962) translated by Asude Zeybekoğlu as *Hain Kurttan Kim Korkar?* (1985) and Tuncay Birkan as *Kim Korkar Virginia Woolf'tan?* (1993) for performability, playability, speakability, and intelligibility, and the literary and theatrical system within which they function. It sought to explain how Aaltonen, with his systems, goes beyond the *faithful vs. free* bipolarization. Consequently, it was observed that while Birkan's translation strategy is a translation for page within the literary system, Zeybekoğlu's translation functions within the theatrical system as she translated for the stage. The study concluded that Birkan and Zeybekoğlu translated the text based on their goals and the conventions of the system they applied and Aaltonen's system framework enabled to digress from this minimalist approach by going beyond the bipolarization.

Keywords: Theater texts, performability, Sirku Aaltonen, literary and theatrical system, faithful/free translation

EXTENDED ABSTRACT

Translators of theater texts generally choose their translation strategies from two perspectives: strategies oriented to performability (*translating for stage*) and reading by target readers (*translating for page*). Thus, their translation is evaluated based on how faithful or free their translation is. This study departs from this bipolarized problem and proceeds with two purposes. The first is a textual analysis of the Turkish translations of Edward Albee's play *Who Is Afraid of Virginia Woolf?* by Asude Zeybekoğlu—*Hain Kurttan Kim Korkar?* (1985)—and Tuncay Birkan—*Kim Korkar Virginia Woolf'tan?* (1993)—within the context of much-debated concepts in theater translation such as performability, playability, speakability, intelligibility, Sirku Aaltonen's point of view, and the literary and theatrical systems put forwarded by Aaltonen (1997, 2000) to assess the system they function in. The second purpose is to arrive at a conclusion on how Aaltonen, with his systems, sheds light on going beyond the bipolarization of faithful vs. free translation.

These concepts and Aaltonen's points of view were used to shed light on the analysis of the two translations. With this aim in mind, the first section contains general information about theater of the absurd since the play to be analyzed in the study is an example of this genre. In the second section, the playwright, Albee is introduced as one of the American pioneers of the theater of the absurd theater. His plays have enjoyed critical acclaim, especially *Who Is Afraid of Virginia Woolf?* which has been performed several times in both state-owned and private theaters in Turkey. A detailed research of the translations of the play shows that Zeybekoğlu's translation is the preferred one. The third

section contains a brief discussion of the Turkish translators of *Who Is Afraid of Virginia Woolf?* and critical details of the e-mail interview with Birkan. In the fourth section, the general theme of the play is introduced and the shading in the original title of the play explained. Upon giving background information about the research objects of this study, a theoretical framework for the concepts performability, playability, speakability, intelligibility was discussed with an elaborative literature research. Then, in the next section, a panoramic view of the translation strategies used in theater texts was discussed. By bridging these ideas with the purposes of this study, Aaltonen's points of view and the literary and theatrical system were clarified to shed light on the case study.

According to Sirku Aaltonen (1997; 2000), translation is a purpose-oriented activity that requires design and planning and the strategies undergo a change defined by the system in which they work. Whereas translations that function within a literary system are devoted to the permanence of the language, translations that function within a theatrical system are devoted to performability, speakability, and intelligibility considering theater texts have special attributes such as their being bound to immediate context, immediacy of orality, and communality. Moreover, Aaltonen, adopting a functionalist approach, avers that translations are expected to appropriate the cultural, behavioral, or ideological customs of the target culture. In the case study, the examples selected from the source text and both translations have been explained in depth. Based on the findings in the case study, the final section contains concluding remarks in line with the analysis of the translations.

In conclusion, it was observed that Birkan's translation functioned within the literary system as his goal was a translation for page as he stated in the e-mail interview. Zeybekoğlu made a translation oriented toward performability, speakability, and intelligibility that functions within the theatrical system with omissions and additions by probably considering that theater texts are bound to immediate context, immediacy of orality, and communality. Both translators translated the work based on their purposes and the conventions of their system. Then, it may be argued that making a bipolarized evaluation may lead to a minimalist approach in the translation of theater texts. However, going beyond the bipolarization to evaluate them enables researchers in the field to see different concepts such as purpose and function. In conclusion, Aaltonen's system framework provides studies with an opportunity to make an evaluation on the basis of the concepts of purpose and function and getting rid of the minimalist approach by going beyond the faithful vs. free bipolarization.

Giriş

Tiyatro metinlerinin doğası gereği hem yazınsal hem de sahneleme metinleri olması sahnelenebilirlik, oynanabilirlik, söylenebilirlik ve anlaşılabilirlik kavramlarının tartışılmasına neden olmuştur. Bu metinlerin çevirisinde, çevirmenlerin stratejilerini, genellikle sahnelemeye (sahne için çeviri) ve hedef okuyucular tarafından okunmaya (sayfa için çeviri) yönelik olarak iki kutupta şekillendirdiği görülmüştür. Bu sebeple, tiyatro metinleri çevirileri değerlendirilirken, çevirilere çoğu zaman “sadık/serbest” terimleri atfedilmiştir. Bu sorundan hareketle, bu çalışma iki amaç çerçevesinde aşamalı olarak ilerlemektedir. Çalışmanın ilk amacı, Edward Albee'nin *Who Is Afraid of Virginia Woolf?* başlıklı tiyatro oyununun Asude Zeybekoğlu tarafından çevrilen *Hain Kurttan Kim Korkar?* ve Tuncay Birkan tarafından çevrilen *Kim Korkar Virginia Woolf'tan?* başlıklı Türkçe çevirilerini sahnelenebilirlik, oynanabilirlik, söylenebilirlik, anlaşılabilirlik kavramları ve yazınsal ve teatral sistem çerçevesinde metinsel bir analizle irdeleyerek çevirilerin hangi sistemde işlev gördüklerini anlamaya çalışmaktır. Çalışmanın ikinci amacı ise, yazınsal ve teatral sistemleri ile Aaltonen'in, tiyatro metinlerinin sayfa ve sahne için çevirileri için atfedilen “sadık/serbest” ikili kutuplaşmasının ötesine geçmeye nasıl ışık tuttuğunu açıklamaya çalışmaktır.

Araştırmanın inceleme nesnelere, Penguin Books tarafından 1962 yılında yayımlanan Edward Albee'nin *Who Is Afraid of Virginia Woolf?* başlıklı oyununun Onkajans'tan temin edilen *Hain Kurttan Kim Korkar?* başlıklı 1985 yılında yapılan Asude Zeybekoğlu çevirisi ve Kabalcı Yayınevi tarafından 1993 yılında *Kim Korkar Virginia Woolf'tan?* başlığı ile yayımlanan Tuncay Birkan çevirisi oluşturmaktadır.

Söz konusu araştırmada, sahnelenebilirlik (performability), oynanabilirlik (playability), söylenebilirlik (speakability) ve anlaşılabilirlik (intelligibility)¹ kavramları ve Sirkku Aaltonen'in görüşleri ve öne sürdüğü yazınsal ve teatral sistem kavramları temel alınacak ve bu kavramlar bahsedilen çevirileri değerlendirmeye ışık tutacaktır.

1 Speakability terimi için Türkçede farklı karşılıklar mevcuttur. Şirin Okyayuz Yener, Susan Bassnett'in görüşlerinden bahsederken, terimin “oyuncuların çeviri metnin “diyaloglarını dile getirebilme akıcılığını” içerdiğinden söz etmekte ve bu terimi dile getirilebilirlik/konuşulabilirlik ile karşılamaktadır. Ancak, Patrice Pavis'in sahnelenebilirlik görüşlerinden bahsederken, terimi “söylenebilirlik” ile karşılamaktadır. Pavis'in bu kavramı “kolay bir şekilde sesletimle” özdeşleştirdiğini belirtmektedir (Okyayuz Yener, 2016). Beki Haleva ise, “söylenebilirlik” karşılığını kullanmaktadır (Haleva, 2011). Benzer amaçlar olduğu gözlemlendiğinden, iki karşılığın da kullanılabilmesi düşünülmektedir. Bu çalışmada, “intelligibility” terimi için ise Haleva'nın karşıladığı şekilde “anlaşılabilirlik” kullanılacaktır (Haleva, 2011).

Çalışmada, öncelikle absürd tiyatro hakkında bilgi verilecek ve Albee'nin Amerika'nın absürd tiyatrosunun öncülerinden biri olması sebebiyle Albee tanıtılacaktır. Bunun yanı sıra, Albee'yi Türkçeye aktaran çevirmenleri Asude Zeybekoğlu ve Tuncay Birkan ile çevirdikleri oyun hakkında bilgi paylaşılacaktır. Daha sonra, uygulama bölümünü aydınlatması açısından kuramsal çerçeve bölümünde ilk olarak detaylı bir şekilde sahnelenebilirlik, söylenebilirlik, anlaşılabilirlik kavramlarına panoramik bir bakış, sonrasında ise, tiyatro metinlerinin çevirisinde kullanılan stratejilere panoramik bir bakış sağlanacak ve bu çalışmada görüşleri temel alınacak Sirkku Aaltonen'in yazınsal ve teatral sistem kavramlarına yer verilecektir. Uygulama bölümünde kuramsal çerçeveden yola çıkılarak, örnekler verilecek ve son olarak uygulamadan hareketle makalenin amaçları doğrultusunda sonuç bölümü eklenecektir.

1. Absürd Tiyatro

"İletişimsizliğin, yabancılaşma ve insansızlaşmanın pençesindeki saçma ve uyumsuz dünyayı, uyumsuz bir anlatımla sahneye taşıyan" absürd tiyatro çağdaş tiyatronun belirleyicisidir (Haleva, 2012, s. 5). Saçma Tiyatrosu², "yöntem ve gelenek benzerliklerinden, bilinçli veya bilinçdışı paylaşılan düşünsel ve sanatsal önermelerden, ortak bir gelenek dağarından gelen etkilerden oluşan karmaşık bir yapıyı simgeleyen bir tür entelektüel kısaltma"dır (Esslin, 1988, s. 109).

Martin Esslin, saçma tiyatrosu oyunlarının yıllardır süregelen geçerli ilkelerle alay ettiğiinden, "güdüsz eylemler içerdiğiinden", anlamsız, mantıksız diyalog sözleriyle dolu olduğundan bahsetmektedir (Esslin, 1988, s. 108). Saçma tiyatrosu oyun yazarları, dünyada gözlemedikleri birliktelik yoksunluğu ve anlamsızlık karşısında bir anlam bulamamayı, umutsuzluğu belirtmektedirler. Geleneksel tiyatrodaki iyi kurulmuş bir oyundaki gibi, anlam taşıyan ve gerçekleri olan bir dünyada, bir hikâye anlatıp bir sorunu çözüme kavuşturmaya inanmazlar. Akılcı ve düzenli bir dünyanın varlığına inanmazlar. Yitip giden değerlere şaşkınlığı, hayal kırıklığını anlatırlar. Dünyada olup biten savaşlar, yapılan kıyımlar, güven duygusunu, umudu ve pozitif duyguları yok etmiş, insanlık artık anlamsız, boş, saçma, umutsuz olmaya başlamış ve insan ilişkileri de bundan nasibini almış, bir diğer deyişle, bir yabancılaşma meydana gelmiştir (Esslin, 1988, s. 110-113). Bu olaylar sonucunda, dadaizm, fütürizm, kübizm, gerçeküstüçülük gibi birçok akım ortaya çıkmış

2 *Metis* dergisindeki Esslin'in makalesi Levent Mollamustafaoğlu tarafından Saçma Tiyatrosu başlığı ile çevrilmiştir. Dolayısıyla, genel olarak çalışmada absürd tiyatro kullanılsa da, çevirmene saygı bağlamında doğrudan bu makaleden yapılan alıntılarda saçma tiyatrosu kullanılacaktır.

ve bu akımlar gelenekselin yetersizliğine karşı durmuşlardır çünkü karanlıktan kurtulma ve yenilenme arzusu bu geleneksel biçimleri terk etmeyi gerektirmiştir (Demirtaş, 2008, s. 61). İşte tam da bu noktada, dil de sorgulanmıştır. Dolayısıyla, evrimi bu şekilde gerçekleşen saçma tiyatrosunun “dilini eleştirisiyle, özellikle de anlamını yitirmiş, fosilleşmiş dil kalıpları” ile ilgilendiğini söylemek de yanlış olmayacaktır. Bu tiyatrodaki insanlar dili kullanır, ancak “birbirlerine hiçbir şey anlatmak istemediği gerçeğini saklamak amacıyla” kullanırlar. Buradan hareketle, saçma tiyatrosunun aslında tam da gerçeği, gerçek dünyayı, gerçek insan ilişkilerini duyarlı bir biçimde ürettiği sonucuna ulaşılabilir (Esslin, s. 110-113). Bu oyunlardaki gerçekçilik, içsel, yani ruhsal bir gerçekliktir, insanın dışından çok içine odaklanır (Esslin, 1988, s. 118). İşte bu sebepten dolayı da, absürd tiyatro izleyicilere çözümler sunmaz, doğrudan mesaj iletmez, evrendeki absürd durumu kendilerinin fark etmelerini ister (Tike, 2004, s. 78)³.

Samuel Beckett, Eugene Ionesco ya da Jean Genet ile doruğa ulaşan bu akımın ilk çağdaş örneğinin, Alfred Jarry'nin ilk kez 1896'da sahneye konulan *Kral Übü* adlı yapıtı olduğu düşünülebilir. Bertolt Brecht'in ilk oyunları da yine saçma tiyatrosunun ilk örnekleri arasında sayılabilir. Bu oyun yazarlarının oyunlarının ilk Paris'te gösterildiği düşünülürse, Paris'in saçma tiyatrosunun doğum yeri olduğu ifade edilebilir. Bunun dışında, saçma tiyatrosunun temsilcileri arasında Antonin Artaud, Arthur Adamov ve Amerikan saçma tiyatrosunun öncülerinden biri olan Edward Albee sayılabilir (Esslin, s. 114-117).

Absürd tiyatrosunun çevirisinde ise, karşılaşılan en çetin zorluk bu tiyatrodaki anlamsızlık ve uyumsuzluktur. Önemli olan bu anlamsızlık ve uyumsuzluğu yansıtmaktır (Demirtaş, 2008, s. 65). Absürd tiyatrodaki anlamsızlık ve uyumsuzluğu yansıtan içerik ve biçim arasında mutlak bir ilişki vardır. Hem bu ilişkiden kaynaklı dilsel göstergeleri incelemek ve çeviride bunu göz önünde bulundurmaya hem de çevirinin nihai amacı sahnelemeyi de göz önünde bulundurarak diğer göstergeleri incelemek gerekmektedir. Dolayısıyla, biçimsel şekilde mevcut olan absürd öğeleri çeviride yansıtmak gerekmektedir (Demirtaş, 2008, s. 87). Bu durumda, çevirmen hem kaynak hem hedef hem de sahneleme diline hâkim olmalıdır (Demirtaş, 2008, s. 89). Tiyatro bilgisi ve deneyimine sahip olan çevirmenler bu konuda daha verimli çeviriler ortaya çıkarabilirler. Dolayısıyla, kaynak, hedef ve sahneleme dili konusundaki bilinç ve tiyatro bilgisi ve deneyiminin çevirinin başarıya ulaşmasını etkileyeceği düşünülebilir.

3 Aksi belirtilmedikçe çeviriler tarafıma aittir.

2. Yazar: Edward Albee

Edward Albee, 1928 yılında Washington D.C’de doğmuştur. Büyükbabası Edward Franklin Albee’nin adını alan Albee, evlat edinilmiş bir çocuktur ve büyükbabası Keith-Albee Theatre Circuit’in ortaklarından. Dolayısıyla, yoksullukla mücadele etmiş öksüz bir çocuk olarak Albee, daha sonra evlat edinilmesiyle bir zenginliğe, üne kavuşmuştur ve aynı zamanda tiyatroyla çok küçük yaşta tanışmıştır. Öyle ki, Albee, 1940 yılında, daha on iki yaşındayken, bir oyun yazmıştır (Tike, 2004, s. 44-45).

Eğitim hayatında birçok okul değiştirmiş olan Albee New York’ta Westchester Country, Rye Country Day School ve Pennsylvania’da Wayne, Jaltey Forge Military Academy okullarında eğitim almıştır. Wallingford Connecticut’tan mezun olmuş ve sonrasında Trinity College’ta eğitime başlamıştır. Ancak, uzun süre geçmeden eğitimini bırakmış, çoğunlukla şiir ve roman yazmaya başlamıştır (Tike, 2004, s. 44-46).

Tiyatroya zaten ilgili olan Albee 1958’te *The Zoo Story* isimli oyununu yazmıştır ve bu oyunu Berlin’deki Bloeslaw Barlog tarafından 1959 yılında sahnelenince, Albee’nin bir oyun yazarı olarak kariyeri başlamıştır. Oyunları Amerikan absürd tiyatrosuna katkı sağlamıştır. Albee, temelde Ionesco’dan etkilenmiştir ve bu etki onun gerçeküstü bir perdelik absürd oyunlarını yazmasını şekillendirmiştir (Tike, 2004, s. 44-46). “Yaşamın anlamı ne?” sorusuna verilen “anlamı yok” cevabını yansıttığı absürd ruh haline sahip olan Albee, kariyeri boyunca sosyal bir mesaj iletmeyen, karamsar ve nihilist bir oyun yazarı olarak etiketlenmiştir. Albee, insan ruhunun karanlık taraflarını keşfetmeye çalışmıştır. Oyunlarındaki eylemler şiddete dayalı ya da agresif boyutta nitelendirilebilir. Amerikan yaşam şeklinin sosyal eleştirisi absürd tiyatro çerçevesinde kendinde yer edinmiştir. Albee’nin tiyatrosu varoluşçu bir dokuya sahip olmakla ve bilincin üstünlüğüne odaklanmakla birlikte, insanların nasıl kendilerine ve birbirlerine yalan söylediğine vurgu yapmaktadır. Ana teması, toplumun çöküşü, Ötekini bir tehlike olarak algılamaktır. Albee didaktik bir yazar olmaktan çok oyunlarında eğlendirmek ve aynı zamanda rahatsız etmek istemiştir. Geleneksel bir oyun yazarı imajından sıyrılmış varoluşçu sorunlarla, iletişim eksikliği, yalnızlık, toplumda insanın yabancılaşması, aşk, sevgi ve şiddet karışımı, ideal ve inançların başarısızlığı, gerçeklik ve yanılsama karmaşası, Amerikan toplumu ve aile ilişkileri eleştirilerini konu almıştır (Tike, 2004, s. 51-54).

Albee'nin oyunları arasında *The Zoo Story* (1958), *The Death of Bessie Smith* (1959), *The Sandbox* (1959), *The American Dream* (1960), *Fam and Yam* (1961) ve bu çalışmanın araştırma nesnesi *Who Is Afraid of Virginia Woolf?* (1962) sayılabilir (Tike, 2004, s. 46-49)⁴.

Türkiye'de Devlet Tiyatrolarında sahnelenen Edward Albee oyunlarına bakılacak olunursa, bu oyunların sayısının hiç de az olmadığını söylemek mümkündür: Ankara Devlet Tiyatrosu'nda oynanan Feridun Altuna çevirisi ile *Hayvanat Bahçesi* (1960), Sevgi Sanlı çevirisi ile *Amerikan Rüyası* (1962), Orhan Azizoğlu çevirisi ile *Küskünler Kahvesi* (1966), Sevgi Sanlı çevirisi ile *Kıl Payı* (1968), Asude Zeybekoğlu çevirisi ile *Hain Kurttan Kim Korkar?* (1986), Filiz Ofluoğlu çevirisi ile *Boylu Üç Kadın* (1997). Bunun dışında, Devlet Tiyatroları arşivinde yer alan ancak oynanmayan Albee oyunları ise şunlardır: Aysun Babacan çevirisi ile *Üç Uzun Kadın Ben*, Yeşim Gökçe çevirisi ile *Bendeniz ve Kendim*, Özden Gököz çevirisi ile *Deniz Manzarası*, Güngör Deniz Vural / Sinan Vural çevirisi ile *Hayvanat Bahçesi Hikayesi*, İbrahim Keskin çevirisi ile *Hayvanat Bahçesi* ("Devlet Tiyatroları Oyun Arşivi", 2020)⁵.

Ayrıca, Albee'nin oyunları kimi özel tiyatrolarca da sahnelenmiştir. Albee'nin kendisine en çok ün kazandıran ünlü oyunu *Who Is Afraid of Virginia Woolf?*'un Türk edebiyat ve kültür dizgesinde iki farklı çevirisi bulunmaktadır. Oyun ilk olarak 1963 yılında *Kim Korkar Hain Kurttan* adlı başlığı ile Kent Oyuncuları tarafından sahnelenmiştir⁶. Ulaşılabilen mevcut çeviriler, *Hain Kurttan Kim Korkar?* başlığı ile Asude Zeybekoğlu'nun 1985 yılında yaptığı çeviri ve *Kim Korkar Virginia Woolf'tan?* başlığı ile Tuncay Birkan'ın 1993 yılında

4 Albee'nin diğer oyunları arasında *Tiny Alice* (1965), 1966-67 sezonunda en iyi oyun seçilen ve Pulitzer ödülü kazanan *A Delicate Balance* (1966), *All Over* (1971), *Box and Quotations from Chairman Mao Tse-Tung* (1968), 1974-75 sezonunda kendisine ikinci kez Pulitzer ödülünü kazandıran oyunu *Seascape*, radyo oyunu *Listening* (1976), *The Lady from Dubuque* (1980), *The Man Who had Three Arms* (1982), yayımlanmayan *Walking* (1984) ve *Finding the Sun* (1983), *Envy* (1984), *Marriage Play* (1987), kendisine üçüncü kere Pulitzer ödülü kazandıran oyunu *Three Tall Women* (1994), *The Play About the Baby* (2001), *The Goat, or Who is Sylvia?* (2002) bulunmaktadır. Ayrıca, Albee'nin uyarlamaları da bulunmaktadır: Romandan sahneye uyarladığı Carson McCuller'in *The Ballad of the Sad Cafe* (1963) ve James Purdy'nin *Malcolm* (1966), Herman Melville'nin kısa öyküsü *Bartleby* (1961), Giles Cooper'in oyunlarından uyarladığı *Every Thing in the Garden* (1967), Truman Capote'un *Breakfast at Tiffany* isimli novellasının müzikal uyarlaması (1966), Vladimir Nabokov'un *Lolita* isimli romanının uyarlaması (1981). Sahneye koyduğu eserleri ise şunlardır: *The Occupant* (2002), *Lorca Play* (1993), *Fragments: A Concerto Grosso* (1995) (Tike, 2004, 46-51).

5 Devlet tiyatroları oyun arşiviyle ilgili detaylı bilgi için Bkz. <http://www.devletiyatro.gov.tr/DevletTiyatro/tr/Basdramaturgluk/9018>

6 Kent oyuncuları Kim Korkar Hain Kurttan oyununu 1963 yılında oynamıştır. Albee'nin *Who Is Afraid of Virginia Woolf?* başlıklı eserini, 1985 yılında *Hain Kurttan Kim Korkar?* başlığı ile Asude Zeybekoğlu ve 1993 yılında ise *Kim Korkar Virginia Woolf'tan?* başlığı ile Tuncay Birkan çevirmiştir. Dizgede bulunan çevirilerin tarihine bakılırsa, çeviriler ile ilk sahnelenen oyunun tarihi örtüşmemektedir. Ancak, bu konuya dair bir bilgiye ulaşılammıştır.

yaptığı çeviridir. Yukarıda görüldüğü üzere devlet tiyatrolarında sahnelenen oyunda Asude Zeybekoğlu çevirisi kullanılmıştır. Oyun 2013-2014 sezonunda ise, özel bir tiyatro olan ve Zuhul Olcay ve Haluk Bilginer tarafından 1999 yılında kurulan Oyun Atölyesi'nde Hira Tekindor yönetmenliğinde sahnelenmiş ve yine burada da Zeybekoğlu çevirisi kullanılmıştır ("Hakkımızda" ve "Kim Korkar Hain Kurttan" (2013-2014), ty)⁷.

Oyun Atölyesi'nde oynanan oyunun aldığı ödüllerin, oyunun hedef izleyiciler tarafından beğenildiğine işaret ettiği iddia edilebilir. Martha karakterini canlandıran Zerrin Tekindor, oyundaki performansından dolayı, 2013 yılında Tiyatro Eleştirmenleri Birliği (TEB) Ödülleri'nden, 2014 yılında Afife Tiyatro Ödülleri'nden ve Sadri Alışık Tiyatro Ödülleri'nden, 2015 yılında Savaş Dinçel Ödülü ve Lions Tiyatro Ödülleri'nden "En Başarılı Kadın Oyuncu" ödülünü almıştır. Tardu Flordun, 2014 yılında Afife Tiyatro Ödülleri'nden, "Yılın En Başarılı Erkek Oyuncusu" ödülünü almıştır. Aynı yıl, Hira Tekindor, *Yeni Tiyatro Dergisi* Emek ve Başarı Ödülleri'nden "Yılın Yönetmeni" ödülünü ve Kim Korkar Hain Kurttan/Oyun Atölyesi ise, "Yılın Yapımı" ödülünü almıştır ("Kim Korkar Hain Kurttan", 2020).

Verilen bilgilerden anlaşılacağı üzere, bu çalışmanın araştırma nesnesi Albee'nin *Who Is Afraid of Virginia Woolf?* oyunu Türkçeye iki farklı çevirmen tarafından aktarılmasına rağmen, oyun sahnelendiğinde Zeybekoğlu çevirisi tercih edilmiştir. Dolayısıyla, daha önce de belirtildiği üzere, gerek bu oyunun Albee'nin kendisine büyük bir ün sağlayan en önemli oyunlarından biri olması gerekse oyunun sahnelemesinde Zeybekoğlu'nun çevirisinin kullanılması bu oyun ve çevirilerinin bu çalışmada araştırma nesnelere olarak belirlenmesinde etkili olmuştur.

3. Çevirmenler: Asude Zeybekoğlu-Tuncay Birkan

Oyunu Türkçeye kazandıran çevirmenlere değinilecek olursa, 1914 yılında İstanbul'da doğan çevirmen Asude Zeybekoğlu, babasının işinden ötürü çocukluğunda bir süre Ankara'da, bir süre de Azerbaycan'da yaşamıştır. Türkiye'ye dönünce, İzmir'e yerleşmiştir. Babasının çıkardığı *Türk Kooperatifçisi* dergisinde çeviri deneyimlerine başlamıştır. Yaptığı evlilik sonrasında Ankara'ya yerleşip burada İktisat Bakanlığı'nda ve Matbuat Umum Müdürlüğü'nde görev almıştır. Sonrasında, Fransızca, Almanca ve İngilizceden çeviriler yapmaya başlamış ve Stefan Zweig'tan yaptığı *Mary Stuart* (1942) başlıklı çevirisi Millî

7 Zeybekoğlu'nun çevirisinin başlığı *Hain Kurttan Kim Korkar?* olmasına rağmen Oyun Atölyesi'nde sahnelenen oyunun başlığı *Kim Korkar Hain Kurttan* şeklindedir.

Eğitim Bakanlığı'nca takdir edilmiştir. Tiyatro ile ilgilenmeye başlayan Zeybekoğlu'nun ilk çevirisi *İhtiras Tramvayı* İstanbul Şehir Tiyatrosu'nda oynanmıştır. Yaptığı tiyatro çalışmaları neticesinde, kırk üç oyunu farklı tiyatrolarda sahnelenmiştir. A.J. Cronin'den *Karanfilli Kadın*, Edward Albee'den *Hain Kurttan Kim Korkar?*, Tennessee Williams'tan *İhtiras Tramvayı*, Claude Magnier'den *Döne Döne (Oskar)* ve *Eyvah Yine Karıştı*, Felicien Marceau'dan *Yumurta* (1959), Jean Canolle'den *Kralın Kısrağı* çevirilerinden birkaçı olmakla birlikte, ayrıca *Nefret* başlıklı bir tiyatro oyunu da bulunmaktadır ("Asude Zeybekoğlu", 2018).

Tuncay Birkan ise, 1968 yılında İstanbul'da doğmuş ve Boğaziçi Üniversitesi İngiliz Dili ve Edebiyatı bölümünde eğitim almıştır. Ayrıntı Yayınları'nda 1992-1996 ve Metis Yayınları'nda 2004-2017 yılları arasında editör olarak görev yapmıştır. Çeviriyle ilgili olan Birkan, Çevirmenler Meslek Birliği'nin kurucularından biri ve ilk başkanıdır. Birçoğu sosyal ve beşerî bilimler alanından olmakla birlikte elli civarında kitap çevirmiştir. Çeşitli dergilerde ve kitaplarda deneme, eleştiri yazıları bulunmaktadır. Öncesinde kitaplarına dahil olmamış yazılarından derlemiş olduğu Refik Halid Karay'ın on sekiz kitaplık *Memleket Yazıları* dizisi 2014-2017 yılları arasında yayımlanmıştır. Beckett'den *Godot'yu Beklerken*, Slavoj Zizek'ten *İdeolojinin Yüce Nesnesi*, Edward W. Said'den *Entelektüel*, Anthony Giddens'den *Siyaset, Sosyoloji ve Toplumsal Teori*, Immanuel Wallerstein'den *Bildiğimiz Dünyanın Sonu*, Stephen Jay Gould'dan *Binyılı Sorgulamak* çevirilerinden birkaçıdır ("Tuncay Birkan", 2020).

Çevirmen profilleri incelendiğinde, iki çevirmenin de aktif çeviri yaptıkları görülmekle birlikte, Birkan'ın çevirdiği kitapların ağırlıklı olarak sosyal ve beşerî bilimler alanından olduğu ve Zeybekoğlu'nun tiyatroya yakın bir profil sergileyerek çok fazla oyun çevirisi yaptığı gözlemlenmiştir. Bu durum, neden sahnelemede Zeybekoğlu'nun çevirisinin kullanıldığına ışık tutabilir. Tiyatroya yakın bir profil sergileyen ve birçok oyun çevirisi ve hatta bir tiyatro oyunu bulunan Zeybekoğlu'nun tiyatro bilgisi ve deneyiminden kaynaklı olarak çevirisinde kullandığı çeviri stratejilerini sahnelemeye uygun olarak seçtiği düşünülebilir. Bunun yanı sıra, bu çalışma için Birkan ile e-mail üzerinden 2-3 Mart 2020 tarihinde yapılan görüşmede⁸, kendisi Albee'nin bu eserini ne amaçla çevirdiğini, "Birileri belki sahneye de uyarlar diye aklımdan geçmişti ama esasen okunacağını düşünerek çevirmiştim" sözleriyle açıklamıştır. Buradan hareketle, Birkan'ın oyunu çevirmedeki ilk gayesinin hedef kitle tarafından okunması olduğu anlaşılmaktadır. Öyleyse, Birkan'ın çevirisinde kullandığı çeviri stratejilerinin "okunmaya yönelik" amacına uygun olduğu

8 2-3 Mart 2020 tarihinde Tuncay Birkan ile e-mail üzerinden yapılan bu görüşmenin tamamı için Bkz. Ek 1.

düşünülebilir. Nitekim, bu makalenin amacını bu düşünceler şekillendirmiş ve bu doğrultuda bu iki çevirinin çalışmada daha öncede bahsedildiği üzere Aaltonen tarafından öne sürülen yazınsal sistem ve teatral sistem çerçevesinde değerlendirilmesi amaçlanmıştır.

4. Hain Kurttan Kim Korkar? – Kim Korkar Virginia Woolf’tan?

Albee, evlat edinilmiş bir çocuk olmasından dolayı “öksüz bir çocuğun yabancı bir dünyada yaşadığı yalnızlık duygusunu” özellikle *Amerikan Düşü* ve *Kim Korkar Hain Kurttan?* oyunlarında yansıtmıştır. *Kim Korkar hain Kurttan?*, kendisine Broadway’de büyük bir ün sağlamıştır. Hiç şüphe yok ki Eugene O’Neill’in döneminden beri yazılmış en iyi Amerikan oyunlarından biri olarak sayılabilir. Esslin, bu oyunu şöyle anlatmaktadır: “Strindberg’i anımsatan, dıştan biçimsel olarak gerçekçi, ama aslında, Pinter’in iyi yapıtlarında olduğu gibi, gerçekçi düzeyin dışında en az iki ayrı düzeyde daha var olan vahşi bir ölüm dansıdır: Amerikan toplumunun bir alegorisi olarak, bir toplumun boşluk ve kısırlığının şiirsel bir imgesi, Genet’in oyun örgüsüne benzer karmaşık bir ayindir” (Esslin (çev. Mollamustafaoglu), 1988, s. 117). Oyundaki ana tema yanılsamaların çözülmesi ve gerçeğin şiddet aracılığıyla bulunuşu olarak açıklanabilir. Bu oyun, modern Amerikan toplumunun uyumsuzluğunu gözler önüne sermektedir (Alkan, 2013, s. 53).

Oyunda dört karakter bulunmaktadır ve genel anlamda oyun Martha ve George karakterleri üzerinden ilerlemektedir. Oyunun konusunu kısaca şöyle özetlemek mümkündür:

EDWARD ALBEE’ nin bu yapıtında, tiyatro tarihinin en önemli orta yaş çiftlerinden Martha ve George’un evliliğindeki çöküntülere tanık oluyoruz. Martha, George’un tarih hocası olarak çalıştığı üniversitenin başkanının kızıdır. Bir fakülte partisinden sonra evlerine dönen Martha ve George, üniversitenin yeni biyoloji hocası 26 yaşındaki Nick ve karısı Honey’yi evlerinde ağırlar. Hiçbir şeyden haberi olmayan Nick ve Honey, kendilerini Martha-George çiftinin sert ve ‘eğlenceli’ ilişkisinin içinde bulur. (“Kim Korkar Hain Kurttan” (2013-2014), ty)

Oyunun konusu dışında, çevirilerle ilgili dikkat çeken bir nokta daha bulunmaktadır. İki çevirmenin eseri tamamen farklı başlıklandırmaları düşünülürse, kendisine büyük bir başarı getiren Albee’nin absürd olarak tanımlanabilecek bu oyununun başlığının öyküsünü açıklamak yerinde olacaktır.

Oyunun başlığı *Who Is Afraid of Virginia Woolf?* yazar tarafından bunalım yılları süresince Amerikan ilerlemesi konusunda güven aşılacak için propaganda olarak görülebilecek "The Three Little Pigs" (Üç küçük Domuzcuk) başlıklı popüler bir çocuk çizgi filmindeki "Who Is Afraid of the Big Bad Wolf?" (Kim Korkar Büyük Kötü Kurttan?) şarkısından dolayı konulmuştur. Bunun dışında, başlıktaki Virginia Woolf ismi ile yazar aynı zamanda oyundaki karakterlerin içsel korkularına da gönderme yapmaktadır çünkü bilindiği üzere Woolf modern insanların birbirine yabancılaşması hakkında yazan bir yazardır (Tike, 2004, s. 64). Virginia Woolf göndermesi, Woolf'un yarattığı edebi yanılsamalar bakımından anlamlı görünmektedir. Bir yazar olarak Woolf, Martha ve George'un hayali hikayeleri gibi mükemmel, detaylı, yanılsamalı hikayeler yaratmıştır ve eserleri genellikle hayattaki gerilim ile ilgilidir. Nitekim, Woolf psikolojik sorunlar yaşamış ve sonunda delirmiş ve intihar etmiş bir yazardır. Onun kendini yok etmesi, Martha ve George'un kendini yok etmesinin bir yorumu olarak düşünülebilir (Tike, 2004, s. 65). Martha'nın George ile George olduğu için değil de, onun olmasını istediği üniversite rektörü olarak hayal ederek evlenmesi bahsedilen yanılsamalara örnek olarak verilebilir. Bunun dışında, oyundaki çocuk da bir yanılsama örneği olarak verilebilir. Bu çocuk gerçek değildir, kötü evliliklerini ayakta tutmak için uydurdıkları ikisinin ortak yanılsamasıdır. Anlaşılacağı üzere, Albee'nin ana temalarından biri yanılsama ve gerçekliği bir arada bulunmasıdır ve bu aynı zamanda absürd tiyatronun da özelliklerinden biridir. George ve Martha'nın tartışması ilk bakışta günümüz çiftlerinin yaşadığı bir tartışma gibi görünmektedir, ancak sonra sürekli tekrarlar, anlamsız konular bu görünümü yılmaktadır. Bu yıkımı, hem Albee'nin biçemi hem de modern evliliklerin başarısızlığını vurguladığı bir temsil olarak düşünmek mümkün olabilir (Tike, 2004, s. 75). *Conversations with Edward Albee* başlıklı kitabında, Albee, *Who Is Afraid of Virginia Woolf?* başlığının nasıl konulduğuna dair kendisine yöneltilen soruya ise şöyle yanıt verir:

Greenwich Avenue ve Waverly Place arasında Tenth Street'de bir bar vardı. Bu salonda alt katta insanların grafiti çizdikleri büyük bir ayna bulunuyordu. Ben de orada biramı yudumluyordum ve bu aynada bir dizide geçen *Who's Afraid of Virginia Woolf?* yazısını gördüm. Oyunu yazmaya başladığımda, bu yazı yeniden aklıma geldi. *Who's Afraid of Virginia Woolf?*, *Who is afraid of big bad wolf?*... yanlış yanılsamalar olmadan hayatı yaşamaktan kim korkar anlamına gelir. (Albee, 1988, s. 52)

Sonuç olarak, Albee'nin oyununun başlığını ve hatta tüm oyununu yanılsamalar üzerine kurduğu söylenilebilir.

5. Kuramsal Çerçeve

5.1. Sahnelenebilirlik, Oynanabilirlik, Söylenebilirlik, Anlaşılabilirlik Kavramlarına Panoramik Bir Bakış

Çeviribilim tarihinde, farklı metin türleri ile kıyaslandığında tiyatro metinlerinin çevirisinin sorunları üzerine çok çalışma yapılmadığı görülmektedir. Bu alandaki kuramsal eksikliğin sebebi ise tiyatro metinlerinin doğasından kaynaklanmaktadır (Bassnett, 1991, s. 99). Tiyatro metinlerinin bu çift doğası, bir diğer deyişle, hem yazınsal metinler hem de sahneleme metinleri olması, tiyatro çevirisini daha da karmaşık hale getirmekte ve böylelikle çevirmen yalnızca dilsel sistemle değil birçok gösterge sistemiyle alakadar olmak durumunda kalmaktadır (Mateo, 1995, s. 21). Tiyatro metinlerinin bahsedilen çift doğası, bu metinlerin çevirileri üzerinde incelemeler yapan araştırmacıların farklı düşünceler benimsemesine neden olmuş, sahnelenebilirlik, oynanabilirlik, söylenebilirlik ve anlaşılabilirlik kavramları tiyatro metinlerinin çevirilerinde gündemden düşmeyen ve araştırmacılar tarafından tartışılmalı kavramlardan olmuş ve bu kavramlar için araştırmacılar farklı görüşler dile getirmişlerdir. Genel olarak değerlendirilecek olursa, Eva Espasa, sahnelenebilirlik kavramının söylenebilirlik ve oynanabilirlik kavramlarıyla benzer olarak kullanıldığını belirtmektedir (Espasa, 2000, s. 49). Bu kavramın, metnin "sahnelemeye yönelik özellikleri"ni ele aldığı (Ergil, 2016, s. 18) ve söylenebilirlik ve anlaşılabilirlik kavramları ile bağlantılı olduğu söylenilebilir.

Çeviribilim alanında, sahnelenebilirlik konusunu en çok ele alan ve yıllar içerisinde bu konudaki fikirleri değişen araştırmacı Susan Bassnett, 1980'lerin başında, tiyatro metinlerinin çevirisinin Çeviribilimde göz ardı edilen alanlardan biri olmasını bu metinlerinin çevirisinin düz yazı gibi yapılmasına bağlamış ve bu metinlerin farklı şekillerde okunması gerektiğini ileri sürmüştür. Tiyatro metinlerinin ancak ve ancak sahnelendiğinde tamamlandığını ve potansiyelinin sahnelendiğinde ortaya çıktığından söz etmiş ve bu metinlerinin çevirisinin yalnızca yazınsal bir metin olarak mı yoksa seyirlik durumunun karmaşık sisteminin işlevine göre mi yapılması gerektiği konusunda bir soru yöneltmiştir. Bu soruya yanıt arayan Bassnett, metnin sahnelemeden ayrılamayacağını çünkü tiyatronun bu iki bileşen arasındaki diyalektik bir ilişkiyi doğduğunu belirtmektedir. Metnin sahnelemeden üstünlüğüne karşı çıkan Bassnett, bu durumun çevirmenin metne sadakat kavramına bağlı kalmasını gündeme getireceğinden ve dolayısıyla tek bir doğru sahnelemesinin oluşacağından bahsetmiş, ancak esasında tiyatro metinlerinin tek bir doğru sahnelemesinin olmayacağını belirterek bu duruma karşılık olarak tiyatro metinleri çevirmenin yazınsal metin çevirmeninden

farklı olarak iki farklı çeviri stratejisini uygulaması gerektiğinden söz etmiştir: (1) oynanabilirlik ve sahnelenebilirlik özelliklerine dikkat etmek ve (2) metnin (çevirinin) amacına uygun şekilde çeviri yapmak. Oynanabilirlik ve sahnelenebilirlik uğruna dilsel ve biçimsel anlamda kimi sapmalar meydana gelse de çevirmenin hangi yapıların sahnelenebilir olduğuna karar vermesi gerektiğini ve bunları hedef dile aktarması gerektiğinden bahsetmiştir (Nikolarea'dan Bassnett, 2002, s. 8).

1989 yılında kaleme aldığı "Labirentin içinde: Tiyatro Metinleri Çevirisi İçin Yöntemler ve Stratejiler" başlıklı makalesinde ise sahnelenebilirliğe karşı bir tutum sergileyen Bassnett, tiyatro metinlerinin çevirisindeki sorunun "örtük, tanımlanmamış, tanımlanamaz" bir özelliğe sahip olan sahnelenebilirlik kavramından kaynaklandığını ileri sürmüştür. Makalesinde, çevirmenlerin uyguladıkları beş çeviri stratejisinden⁹ söz etmiştir, ancak bu makalenin ele aldığı tartışma konusundan hareketle Bassnett'in öne sürdüğü iki stratejiye değinilecektir: Bu stratejilerden ilki, tiyatro metnini bir yazın yapıtı olarak ele almaktır. Muhtemelen tiyatro çevirisinin en yaygın türü olan bu stratejide metin bir yazınsal eser gibi ele alınmakta ve çevirmen çoğunlukla "sadakat" düşüncesinden hareketle metni çevirmektedir. Çevirinin sahnelenmekten ziyade basılmak için yapıldığı durumlarda bu çeviriye rastlanmaktadır. Stratejilerden ikincisi ise, "sahnelenebilirlik" özelliğini çevirmektir. Bassnett'in bulanık ve hiçbir zaman tanımlanamamış olarak adlandırdığı bu kavramla kastedilen, çevirmenlerin tiyatro metninin sahnelenmesini düşünerek çeviri yapmalarıdır. Sahnelenebilirlik kavramın amacı dilde akıcı konuşma metinleri oluşturmak ve dolayısıyla da hedef dil okuyucularının çok fazla zorluk yaşamadan söyleyebilecekleri metinler üretmektir. Bu kavram kimi zaman ise, kaynak dilde mevcut olan yöresel söyleyişleri amaç dilde benzer şekilde karşılamak ve kaynak dilin kültürel ve dilsel bölümlerini aşırı derecede yansıtan bölümleri çıkarmak gibi özellikleri kapsamaktadır (Bassnett (çev. Günal), 1989, s. 35-36). Buna göre, sahnelenebilirlik kavramının genellikle bahsedilen iki boyutta uygulandığı belirtilebilir¹⁰.

9 Bassnett'in bahsettiği diğer çeviri stratejileri şunlardır: (3) Kaynak dilin ekinel bağlamını çerçeve metin olarak kullanmak (4) Kaynak dilde konuşma ritimlerinin ötesine geçemediğini belirtmiştir (Bassnett, 1989, 35-36).

10 1991 yılındaki "Translating for the Theatre: The Case Against Performability" başlıklı makalesinde ise, bu defa sahnelenebilirliğe tamamen karşı çıkan Bassnett, sahnelenebilirlik çabası içinde olan çevirmenin bu görevini insanüstü olarak nitelendirmiştir (Bassnett, 1991, s. 99). Ayrıca, sahnelenebilirlik kavramı tartışmaları hedef dildeki akıcı konuşma ritimlerinin ötesine geçemediğini belirtmiştir (Bassnett, 1991, s. 102). Bassnett, sahnelenebilirlik kavramına karşı çıkmasının sebeplerini, çevirinin daima güç ilişkileri sorunun temelinde oturmasından, çevirmenin ise ekonomik, estetik ve entelektüel olarak aşağıda olmasından ve sahnelenebilirlik kavramının arkasına gizlenerek çevirmenlerin metin boyutunda kendilerine büyük ölçüde özgürlükler tanıdıklarından yola çıkarak açıklamıştır (Bassnett, 1991, s. 101-105). Bassnett, soyut bir sahnelenebilirlik kavramındansa, çevirmenlerin metinle meşgul olmaları gerektiğini, yaş, toplumsal cinsiyet, sosyal konum gibi dil düzeyi farklılıkları, gösterici birimler (deictic units), monologlardaki tutarlılık gibi temelde dilsel sorunlara odaklanmaları gerektiğini belirtmiştir (Bassnett, 1991, s. 107).

Bassnett dışında, tiyatro metnlerinin bahsedilen çift doğasına değinen ve tiyatro çevirisini, yazınsal çevirinin diğer türlerinden ayırma isteğinden bahseden bir başka araştırmacı Ortrun Zuber-Skerritt, sahneleme amaçlı yazılan bir oyunun oynanabilir ve söylenebilir olması gerektiğini, bu yüzden, sözlü olmayan, kültürel yönlerin ve sahneleme sorunlarının göz önünde bulundurulması gerektiğini söylemektedir. Bir tiyatro performansının izleyici tepkisine, oyun performansına, fiziksel çevreye ve diğer faktörlere bağlı olarak bazı değişikliklere tabii olduğundan, basılı tiyatro metni kalıcıken, her bir tiyatro performansının farklı ve biricik olduğundan söz etmektedir (Zuber-Skerritt, 1988, s. 485).

Bu biricik ve geçici özelliğinden kaynaklı olsa gerek ki sahnelenmek ve oynanmak için yazılan oyunu izleyiciler o anda ve doğrudan anlayabilmelidirler. Nasıl ki Aeschylus, Sophocles, Euripides, Molière, Shakespeare gibi en büyük oyun yazarları edebiyatın bir parçası olması için oyun yazmamış; tam tersi, aktörler için oyun yazmışlarsa, aynı şekilde, bir oyun çevirmeni yalnızca sözcükleri ve anlamlarını çevirmeyip aynı zamanda söylenilebilir ve sahnelenebilir çeviriler üretmelidir. Dolayısıyla, bu çeviri sürecinde çevirmen zihninde oyunu hem yönetmeli hem oynamalı hem de izlemelidir (Zuber, 1980, s. 92-93). Bu görüşle aynı doğrultuda, Marta Mateo da, yazarların metinlerini yazarken en nihayetinde oyunlarının sahnelenmesini istediğinden ve bu sebeple de tiyatro çevirisinin de sahnelemeyi olanaklı kılabilecek sözlü ve sözlü olmayan tüm özelliklere dikkat etmesi gerektiğini düşünmektedir (Mateo, 1995, s. 25). Öyleyse, buradan hareketle, çevirmenin sahnelenebilirlik konusunda ve metni sahnelenebilir kılan faktörler konusunda bilinçli olması gerektiği ve bunları hedef metine yansıtması gerektiği sonucu çıkarılabilir (Shahba, Ameri ve Laal, 2013, s. 94). Demirtaş, "Saçmanın Çevirisi: Türkçede Absürd Tiyatro Örneklerine Çeviribilimsel Bir Yaklaşım" başlıklı yüksek lisans tezinde, sahnelenebilirlik ve anlaşılabilirlik kavramları üzerinde durmaktadır:

Sahnelemeye yönelik çeviride ve sahnelemenin kendisinde asıl amaç metnin anlaşılabilirliğinin sağlanabilmesidir. Dolayısıyla gerekli olan, kaynak metnin ne denli korunduğundan çok, onun erek izleyici ve oyunu gerçekleştirecek tiyatro uygulamacıları tarafından ne denli anlaşılabilir olduğudur. Bu bir anlamda kaynak metnin erek kültürde kazanacağı yerin sağlamlığının da güvencesidir. Aksi takdirde metin, asıl amacı olan oynanabilirliğini kaybedip, raflarda sadece akademisyenler tarafından üzerine çalışmalar yapılabilecek bir araç olmaktan öte gitmeyecektir. Tiyatronun yaşamla olan birebir ilişkisi onun ancak sahnelemeyle gerçeğe dönüşmesini olanaklı kılmaktadır. (Demirtaş, 2008, s. 10)

Demirtaş'ın bu ifadelerinden metni sahnelenebilir kılan faktörlerden birinin de metnin anlaşılabilirliği olduğu, anlaşılır olanın söylenebilir olacağı düşüncesinden hareketle, anlaşılabilirlik kavramının, söylenebilirlik kavramına ışık tuttuğu dile getirilebilir.

Zuber, oyun çevirisi problemlerinden söz ederken sahne çevirilerinde ilk ilke olarak gördüğü söylenebilirlik kavramına odaklanmaktadır. Bu ilkeye göre, cümleler ve anlamsal birimler, izleyiciler tarafından anlaşılması için uzun olmamalıdır. Zuber'e göre ikinci ilke ise, çevirinin kaynak metinden uzun olmamasıdır (Zuber, 1980, s. 122-123).

Bir başka araştırmacı Jiri Levy, *The Arts of Translation* başlıklı kitabında tiyatro çevirisini ele aldığı bölümde, bugünkü izleyicilerin karmaşık cümlelere alışık olmadığını ve bu nedenle de çevirmenlerin eski tiyatro metinlerinin söz dizimini basitleştirdiğinden söz etmektedir. Levy'e göre, tiyatro metinlerinin çevirisinde önemli olan kriterler söylenebilirlik ve anlaşılabilirliktir. Bu sebeple, çeviride karmaşık olmayan kısa cümlelere, eski ve daha az kullanılan sözcüklerdense izleyicilere daha tanıdık gelen sözcüklere ve söylenebilirlik açısından zor ses dizilerine dikkat etmek gerektiğini vurgulamaktadır (Levy, 2011, s. 129-134).

George E. Wellwarth da, söylenebilirliğin önemini ele aldığı "Special Considerations in Drama Translation" başlıklı makalesinde, tiyatro çevirmeninin çevirilerinde iki temel problemle karşı karşıya kaldığından söz etmektedir. Bunlardan ilki söylenebilirlik ve ikincisi ise biçemdir. Wellwarth'a göre, söylenebilirlik çeviri metindeki sözcüklerin söylenebildiği kolaylık derecesi olarak tanımlanırken, biçem oyunun hedef dilde orijinalmiş gibi yazılmış izlenimi veren bir kavramdır. Wellwarth, çeviri izlenimi veren bir oyunun iyi çevrildiğini iddia etmektedir. Dolayısıyla, çeviri hedef dilin sosyal olarak kabul görmüş biçeminde, hedef dilin sözdiziminde kaynak dilin anlamının yeniden yaratılmasıdır (Wellwarth, 1981, s. 140-142). İzleyicilere tanıdık gelen ve söylenebilirlik kavramını mümkün kılan faktörün ise, çeviride konuşma dilini yansıtmak olduğu düşünülebilir. Makalesinde ayrıca çevirideki konuşma dilinin önemine değinen Wellwarth, bu önemi şöyle dile getirmektedir:

Tiyatro çevirmeni [...] konuşma kalıplarının ve özellikle de günlük konuşma kalıplarının ritmini iyi anlamalı ve bunun yanı sıra oyun yazarının amacını saptırmadan ya da yeni bir bağlamda dramatik güvenirliliği kaybetmeden dramatik durumların heyecanını yeniden yaratma yeteneğine sahip olmalıdır. Oyundaki dil izleyicinin kulağına tanıdık gelmeli ve kolay anlaşılır olmalıdır. (Wellwarth, 1981, s. 140)

Tiyatronun konusunun insan ve insan ilişkileri olmasından yola çıkarak gerçekliği yansıtmaya açısından konuşmaların önemli olduğunu dile getiren (Nutku, 2009, s. 431) ve tiyatro metinlerinde konuşma dilinin kullanılmasının zorunlu olduğu görüşünü savunan Özdemir Nutku da, konuşma dili yerine genellikle yazın dili kullanıldığından yakınmakta, yazınsal dilin kullanıldığı çevirilerin oyuncunun sahnedeki söz ve hareket yapımını olumsuz açıdan etkilediğini ve ayrıca sahne-seyirci arasındaki ilişkiyi de zayıflattığını belirtmektedir. Nitekim, bu tarz çevirilerin sonradan sahne diline dönüştürülmesiyle uğraşmaktadır (Nutku, 2009, s. 429). Nutku, yazın dilinin iletişimi sağlama amacının olduğundan ve tiyatro üzerine yazılmış kitaplar, eleştiriler ve incelemelerin bu dili kullandığını söylerken, sahnede kullanılacak dilin bir anda seyirciye ulaşacak duygu ve düşüncenin aktarımı amaçlandığından ve oyun çevirisinin okunmaktan ziyade oynanmak için yapıldığından sahnede konuşma dilinin kullanılması gerektiğini belirtmektedir. Nutku'ya göre, "oyundaki konuşma dili her çeşit seyirci için anlamlı ve etkin olmak zorundadır". Bu etkinliği sağlamak için de "sahne bir yorum dilini gerektirir". Bu sebeple, esasında çevirmenlerin sözlere bir nevi can kattığı ve sözcüklere nasıl can katacağı konusunda bilgili olmaları gerektiği ileri sürülebilir (Nutku, 2009, s. 429- 430). İşte tam da bu noktada, çeviriye can katma bağlamında, çevirmenin bilgisinin ortaya çıktığı transpozisyon işlemine değinmek faydalı olacaktır. Çevirmen oyunu sahne diline aktarırken bir transpozisyon, yani bir dönüşüm işlemi gerçekleştirir ve bu dönüştürmede kimi zaman kaynak metindeki bir deyim hedef dile uymayabilir ya da aynı anlamda olsa dahi başka türlü söylenebilir. Çevirmen burada bire bir çevirip yapı ve sözcükleri aynen aktardığında hedef dilde tuhaf bir cümle ortaya çıkarabilir. Bu nedenle, sahnedeki tüm konuşmaların doğal olması ve seyirciyi inandırıcı ve ikna edici olması gerekmektedir (Nutku, 2009, s. 433). Peki çevirmen konuşma dilini yansıtan, inandırıcı ve söylenebilir çeviriyi nasıl ortaya çıkarabilir?

Tiyatro çevirmeni yalnızca bir çevirmen değil, aynı zamanda bir yönetmen ve bir seyirci olmalıdır ki çeviri seyircinin yadırgayacağı, oyunculara canlandırırken zorluk çıkaracak ve oyun dili bakımından yönetmeni yoracak bir metin olmasın (Nutku, 2009, s. 430-431). Buradan hareketle, tüm bu özellikleri çevirisine yansıtabilmesi adına çevirmenin yeterli derecede tiyatro bilgisine sahip olması ve aynı zamanda çevirinin de nefes almayı, hareket etmeyi ve belirli bir hayat kesitini canlandırmayı gerçekleştirmesi gerektiği iddia edilebilir. Nitekim, bu türlü bir yapılan bir çeviri, o oyunu sahnede başarılı kılacaktır (Nutku, 2009, s. 438).

5.2. Tiyatro Metinlerinin Çevirisinde Kullanılan Stratejilere Panoramik Bir Bakış

Tiyatro metinleri çevirisinde özellikle tartışılan ve makalenin önceki bölümünde görüldüğü üzere birçok araştırmacının değindiği sahnelenebilirlik, oynanabilirlik, söylenebilirlik ve anlaşılabilirlik kavramlarının çevirmenlerin kullandığı çeviri stratejisini de yönlendirdiği düşünülebilir. Bu kavramların önemine değinen araştırmacılar, çevirmenlerin genelde iki kutupta stratejilerini şekillendirdiklerini gözlemlemiştir.

Mateo, bazı oyunların farklı bir bağlamda sahnelenmeye daha az uygun olduğunu ve çevirmenlerin yazılı bir metne özgü olan çeviri stratejilerine başvurarak çevirilerini belirli bir okuyucuya hitap etmeye karar verdiklerini dile getirmektedir. Tiyatro metinlerinin çevirisinde önemli olan noktanın, seçilen skoposa, yani amaca uygun olacak stratejileri benimsemek olduğunu belirtmektedir (Mateo, 1995, s. 25). Mateo, tiyatro çevirisine özgü olan ve tiyatro çevirisinde gerekli olan kimi özelliklere değinmiş ve bunları şöyle açıklamıştır: (1) gereksiz sözcüklerle farklı sistemlerden göstergeleri çeviriye dâhil etmek, yani sahne çevirisinde ekonomi (2) hem oyuncuların üretiminde hem de izleyicilerin alımlamasında etkisi olacak oyunların sözlü ve işitsel doğası, bir diğer deyişle, hem sözlü doğası hem de zaman faktöründen dolayı tiyatro metinlerinde ritim, hız gibi ötedil özellikleri (paralinguistic factors) ve (3) oyun süresi. Mateo'ya göre, çevirmen, her cümlelinin sözlü performansını aklında tutarak ona göre çeviri yapmalıdır (Mateo, 1995, s. 27). Bunun yanı sıra, çevirmen oyuncular için söylemesi zor olmayacak şekilde çeviri yapmaya çalışmalıdır. İskandinav oyunlarını İngilizce çevirmeni Michael Meyer bu durumu şöyle açıklamaktadır:

Brand'in annesini (Ibsen'in *Brand*'inde) oynayan yaşlı bir hanımefendinin, söylemesi imkânsız bir diyalog çevirdiğimi dediğini hatırlıyorum. Diyaloga baktım, sorun yok gibi görünüyordu, ancak daha sonra bu hanımefendi konuşunca, ne demek istediğini anladım. Diyalogu ünsüz harflerle doldurduğumu ve bu sebeple bu hanımefendinin sanki takma dişi varmış gibi bir izlenim oluştuğunu ve adeta tünele giren bir hızlı tren gibi ses çıktığını fark ettim. Bu kısmı oynayan çoğu oyuncunun aynı izlenimi yansıttığını görünce, bu kısmı bu doğrultuda değiştirdim. (Mateo'dan Meyer, 1995, s. 28)

Tiyatro metinleri çevirisiyle ilgili çalışmalar yürüten bir başka araştırmacı Patrice Pavis'in de, tiyatro çevirisiyle ilgili farklı görüşleri mevcuttur. Pavis'e göre, oyunun okunacak bir

metin olarak ve sahne metni olarak çevirisi, farklı çeviri stratejileri kullanmayı gerektirir. Çeviri eylemine sahneye göre öncelik verilmezse, çevirmen metnin belirli bir yorumunu sunmaya çalışmayacak ve bu sebeple çeviri oyun metninde iki anlamlılıkları ve farklı okumaları iletmeye çalışacaktır. Bu strateji, okunacak bir oyun metni çevirisinde kullanılır. Fakat, her ne kadar amaçlanan bu olsa da, çeviri yorumdan bağımsız olmayacaktır. Dolayısıyla, çeviri bir yorum içeriyorsa bu metnin sahneleme amacı güttüğünü göstermektedir (Espasa'dan Pavis, 2000, s. 52). Pavis, "Problems of Translation for the Stage: Intercultural and Post-Modern Theatre" başlıklı makalesinde sahneleme amaçlı yapılan çevirinin tiyatro metninin dillerarası çevirisinin ötesine geçtiğini ve gerçek çevirinin bir bütün olarak *mise en scène*¹¹ seviyesinde gerçekleştiğini belirtmektedir (Nikolarea'dan Pavis, 2002, s. 10, vurgu Pavis'e ait). Pavis, tiyatro çevirisinin yorumbilimsel bir eylem olduğunu, kaynak metni köklerinden sökerek hedef dil ve kültüre doğru çekmek olduğunu ifade etmektedir. Tiyatro metinlerinin çevirisinde iki yaklaşımdan söz eden Pavis bunları şöyle açıklamaktadır: (1) Kaynak kültür ve hedef kültür arasındaki farkı vurgulamak için çeviride kaynak kültürü aktarmaya çalışmak. Böyle bir çeviri sonucunda hedef kültürde kabul edilmeyen anlaşılmaz ve okunamaz bir metin ortaya çıkabilir. Bu yaklaşımı çeviribilimde Venuti terimi ile yabancılaştırma olarak ifade etmek mümkündür. (2) Hedef kitlenin çeviri metnin kaynağını anlayamayacağı şekilde kültürel farklılıkları pürüzsüzleştirmek. Bu yaklaşımı ise, yine Venuti'nin terimi ile kaynak kültürü erek kültüre yakınlaştırma anlamındaki yerleştirme olarak ifade etmek mümkündür. Fakat, bu iki yaklaşımdan da memnun olmayan Pavis, farklı bir tutum sergileyerek yakınlık ve uzaklıkla başa çıkabilecek ve "her iki kültürden de ödün vermeden, iki kültür arasında bir iletken cisim" görevi üstlenecek bu iki yaklaşım ortasında bir yaklaşım benimsemiştir (Demirtaş'tan Pavis, 2008, s. 36-38).

Benzer kutuplaşma, Zuber-Skerritt'in anlayışında da gözlemlenmektedir. Schleiermacher'ın *Verfremdung* ve *Entfremdung* şeklindeki iki yaklaşımına değinen Zuber-Skerritt ise, *Entfremdung* yaklaşımını, orijinal dilin, şayet eserin yazarı yaşamış olsaydı sanki yazar kendi yazmışçasına erek dile çevrilmesi ile yerleştirilmesi olarak açıklamaktadır. Bu, tiyatro çevirisinde elbette ki daha çok tercih edilen bir yöntemdir çünkü izleyicilerin anlamı hemen anlayabilmesi için dile aşına olmaları gerekmektedir (Zuber-Skerritt, 1988, s. 486).

11 Bassnett, gerçek çevirinin *mise-en-scène* seviyesinde gerçekleştiğini iddia ederek hiyerarşik bir düzende sahnelemeyi yazılı metinden üstün tuttuğu, bir diğer deyişle, yazılı metni tamamlanmamış bir varlık olarak gördüğü gerekçesiyle Pavis'i eleştirmekte ve böylelikle Pavis'in dillerarası çeviri yapan çevirmenin henüz gerçekleşmemiş sözelimi metin A'yı yine henüz gerçekleşmemiş bir metin B'ye dönüştürme gibi bir görevinin olduğunu, yani, yazılı metin çevirisi yapan çevirmenin görevinin, yazılı metinden sahne çevirisi yapan çevirmenin görevinden daha düşük bir konumda olduğunu vurguladığını belirtmektedir (Bassnett, 1991, 100-101).

Amacı göz ardı dilen bir alan olarak tiyatro çevirisine dikkat çekmek olan Raquel Merino ise, "Drama translation strategies: English-Spanish (1950-1990)" başlıklı makalesinde yüz elli basılı oyun çevirisinden oluşan bir bütünce üzerinde çalışmıştır. Çalışması sonunda, oyun ve okuma metni şeklinde iki temel metin sınıflandırması yapmış ve çevirmenlerin kullandığı üç temel çeviri stratejisiyle karşılaşmıştır: ekleme, silme ve özgün metinle ilgili olarak yeterlilik (Merino, 2000, s. 359). Bu stratejilerden silme ve eklemenin, çeviriyi kabul edilebilir kılmak amacıyla yapıldığını ve okuma metinlerinde ise genel çeviri stratejisinin kaynak metne uygun şekilde yeterli bir çeviri stratejisi uygulamak olduğunu belirtmiştir. Hatta öyle ki, silme stratejisinin ekleme stratejisinden daha fazla olduğunu gözlemlemiştir. Dolayısıyla, okuma metinlerinin kaynak metni, yazarı ve kültürü temel alan yeterli bir çeviri stratejisi ve oyun metinlerinin ise hedef kutba daha yakın kabul edilebilir bir çeviri stratejisi uyguladığı sonucuna varmıştır. Ayrıca, silme ve ekleme stratejilerinin ve hatta silme stratejisinin daha fazla kullanıldığından oyun metinlerinin "manipülasyona" daha açık olduğunu belirtmiştir (Merino, 2000, s. 357-365). Çevirmenlerin çeşitli manipülasyonlara yolan açan bu stratejileri uygulamalarının bir bakıma tiyatro metninin hedef kültüre uyumlu hale getirme ya da entegre etme düşüncelerinden kaynaklandığı düşünülebilir. Bu stratejiler, farklı terminolojilerle ifade edilebilir: "uyarlama", "kendine mal etme", "yeniden yazım", "versiyon", "yeniden yaratım", "doğallaştırma", "yerlileştirme" (Che Suh, 2005, s. 62).

Yukarıda kuramsal çerçevede hem sahnelenebilirlik, oynanabilirlik, söylenebilirlik ve anlaşılabilirlik kavramlarına hem de tiyatro metinlerinde kullanılan çeviri stratejilerine sağlanan panoramik bakış ile gerçekleştirilen literatür taramasında, sahnelenebilirlik, oynanabilirlik, söylenebilirlik ve anlaşılabilirlik kavramlarıyla bağlantılı olarak ele alınan çeviri stratejilerinin, sahne için yapılan çevirinin serbest ve sayfa için yapılan çevirinin ise sadık olduğu yönündeki bir kutuplaşmaya götürdüğü, bir başka deyişle, tiyatro metinleri çevirileri değerlendirmelerinde araştırmacıyı sadakat temelinde ilerleyen ve Çeviribilim alanında yıllardır tartışılmalı sadık/serbest, yeterli/kabul edilebilir, yabancılaştırıcı/yerlileştirici şeklindeki iki kutupluluğu düşündürdüğü söylenilebilir. Çalışmanın bir sonraki bölümünde, Aaltonen'in yazınsal ve teatral sistem kavramları ve bu kavramlarının tiyatro metinleri üzerinde inceleme yapan bir araştırmacıya bahsedilen kutuplaşmanın ötesine geçme konusunda nasıl ışık tutacağı açıklanmaya çalışılacaktır.

5.3. Sirkku Aaltonen: Yazınsal ve Teatral Sistem

Tiyatro çevirisiyle ilgili bu çalışmada görüşleri temel alınacak olan Aaltonen, yukarıdaki ikili kutuplaşmayla bağlantılı olarak yabancı metinlerin yeni bir kültürel, sosyal ve dilsel

sistem için yeniden yazılmalarının “serbest” ya da “sadık” çeviri kavramlarını gündeme getirdiğini belirtmektedir. Aaltonen, “serbest” ya da “sadık” şeklindeki iki kutup arasına net bir sınır çizilemeyeceğinden, çeviri yoluyla farklı bir bağlamda hayat bulan yeni bir metin ortaya çıktığı için tam olarak hiçbir zaman sadık bir çevirinin olmayacağından ve bu sebeple sadakat kavramının öznel olduğundan söz etmektedir (Aaltonen, 2000, s. 41). Aaltonen, beklenen, kabul edilen ya da hoş görülen çeviri stratejilerinin çevirmenlerin çalıştıkları sisteme göre değiştiğinden söz etmektedir. Bu sistemlerden ilkinin, teatral sistemin temeli sözün ivediliğine (*immediacy of orality*), yazınsal sistemin temeli ise, yazılı dilin kalıcılığına dayanmakta ve bu iki sistem de çeviri stratejilerini seçerken kendi kurallarına göre hareket etmektedir (Aaltonen, 2000, s. 40).

Yazınsal çeviri, tiyatro çevirisinin gelenekleri ile benzerlik olup olmadığına bakmaksızın yazınsal sistemin geleneklerine uyan ve kanal (*medium*) değişikliği yaşamayan çeviridir, bir başka deyişle, yazınsal çeviride, kanal değişikliğe uğramadan yazınsal bir metin olarak basılır ve yayımlanır (Aaltonen, 2000, s. 41-44). Tiyatrodaki deneyim hem kolektif hem de anlık olduğundan tiyatro çevirisi ise, yazınsal çeviriden çok daha fazla anlık bağlama tabidir (Aaltonen, 2000, s. 40). Dolayısıyla, tiyatrodaki, sözlülük, ivedilik ve topluluğa aitlik kaçınılmaz olarak çeviri metinlere yeni bir boyut kazandırır. Tiyatro çevirisinde oynanabilirlik ve söylenebilirlik gibi kriterler ve sahne gereklilikleri gerekçeleri ile aktif bir şekilde kaynak metnin birçok yönü yeniden yazılır ya da adapte edilir (Aaltonen, 2000, s. 41). Buradan hareketle, daha önce bahsedilen tiyatro metinlerinin çift doğası, diğer bir deyişle, tiyatro metinlerinin yazınsal bir metin ve sahneleme amaçlı metinler olması sebebiyle, çevirmenlerin bu metinlerin çevirilerinde iki farklı yol izlediği ve buna göre çevirmenlerin ya okunmak için bir metin üretip bu metnin yazınsal sistemde işlev görmesini sağladıkları ya da sahnelenmek için metin üretip bu metnin teatral sistemde işlev görmesini sağladıkları öne sürülebilir (Serrano Gonzalez-Posada, 2002, s. 66). Bir başka ifadeyle, yazınsal çevirinin yazınsal sistemin geleneklerini takip eden ve bunun karşısı olarak sahnenebilir çevirinin ise teatral sistemin geleneklerini takip eden çeviriler olduğu öne sürülebilir (Aaltonen, 2000, s. 44). İşlevsellik kavramı odaklı Victor Papanek’in modelinden yola çıkarak yabancı bir metnin sahnelenmesi amacıyla çeviriye ilişkin bir model önerdiği “Translating Plays or Baking Apple Pies: A Functional Approach to The Study of Drama Translation” başlıklı makalesinde, Aaltonen, bir amacın gerçekleşmesi için tasarım ve planlanmanın önemine dikkat çekmekte ve nasıl ki elmalı turta yapmanın bir amacı varsa, çevirinin de bir amacı olduğunu belirtmektedir (Aaltonen, 1997, s. 90). Buradan hareketle, amaca yönelik bir eylem olarak tiyatro metinlerinin çevirisinin de tasarım ve planlama gerektirdiği düşünülebilir. Bir başka deyişle, çevirmenin okunma ya da sahnelenme amaçlı yaptığı

çevirisinin yazınsal ya da teatral sistemde işlev görmesini sağladığı ve çalıştığı sisteme bağlı olarak da çeviri stratejilerini belirlediği fikrine ulaşılabilir.

Aynı makalesinde Aaltonen, çevirinin kimi işlevsel boyutları doğrultusunda hedef sistemde şekil aldığını belirtmektedir. Bu dinamik boyutlardan “Kullanımı” (*Use*) şöyle açıklamaktadır: Hem tiyatrocular hem de izleyiciler tarafından kabul edilmesi için metinlerin hedef sistemin dramatik ve sahne gelenekleriyle ve ayrıca hedef kültür izleyicisinin kültürel, davranışsal ya da ideolojik gelenekleriyle uyumlu olması beklenmektedir. Sahnede ne olup bittiğini anlaması için izleyicinin tamamını olmasa bile yeterli derecede göstergeyi çözümlemesi gerekmektedir. Sonuç olarak, dil, davranışlar, ahlaki standartlar, ideolojiler, mizahi öğeler, dini inançlar gibi genel kültürel geleneklerle ilgili olarak çeviri sürecinde yer yer bazı düzenlemeler yapılabilir (Aaltonen, 1997, s. 93). Bu düzenlemeler daima sosyal ve kültürel olarak belirlenmektedir (Aaltonen, 2000, s. 53).

Aaltonen'in görüşlerinden yola çıkarak, bir tiyatro metninin okunması amacıyla yapılan bir çevirisinde, çevirmen sahnelenebilirlik ve söylenebilirlik kaygısından uzak olarak sahnelemeye özgü olan anlık bağlam, sözlü ivedilik, topluluğa aitlik odağında değil de, yazınsal sistemin gelenekleri ve dilin kalıcılığı temelinde çeviri stratejilerini belirler. Halbuki, sahneleme amaçlı yapılan ve teatral sistemde işlev gören çevirilerde çevirmenler sahnelenebilirlik ve söylenebilirlik kavramları çerçevesindeki gelenekleri takip ederler ve bu kavramlardan hareketle, sahnelemeye özgü anlık bağlamı, sözlü ivediliği, topluluğa aitliği göz önünde bulundurarak oyunun hedef kitle tarafından anlaşılabilirliğini sağlamak adına kaynak metnin birçok yerini yeniden yazabilir ya da hedef izleyiciye göre adapte edebilirler. Görüldüğü üzere, burada anlaşılabilirlik, Aaltonen'in sözünü ettiği tiyatro metinlerinin anlık bağlama daha çok tabi olmasıyla ilişkili olarak kullanılmaktadır. Bu durumda, çevirmen sahneleme anında hedef izleyicinin oyunu anlamasını sağlamak adına konuşma dili ya da izleyiciye aşina olan söylenebilir kısa cümleler ya da öğeler tercih edebilir. Bir başka deyişle, sahnelemeye özgü bu durum sebebiyle, bu amaçla yapılan çevirilerde, hedef izleyicinin aşina olduğu bir dil, konuşma dili ile hedef izleyicinin beklentilerine ve geleneklerine uygun ve yakın bir çeviri ortaya çıkacağı öne sürülebilir.

Nitekim, Aaltonen tiyatro metinleri çevirisinde genellikle esneklik ve verimliliğin aranan özellikler olduğunu dile getirmektedir (Aaltonen, 2000, s. 76). Dolayısıyla, sahneleme amacına yönelik olarak, teatral sistemde çevirmenler bu esneklik ve verimlilik ile çalışırken ve buna göre çeviri stratejilerini belirlerken, okunma amacına yönelik olarak çeviri yapan çevirmenler yazınsal sistemde dilin kalıcılığından hareketle ve bu

sistemin geleneklerine göre çeviri stratejilerini belirlemektedir. Sonuç olarak, çevirmenlerin amaçları odaklı dahil oldukları her iki sistemdeki sisteme özgü çeviri stratejileri kullandığından yola çıkıldığında, yani esasında işlev odaklı bir bakış açısıyla zaten amaçlarına uygun hareket ettiklerinden, Aaltonen’in öne sürdüğü yazınsal ve teatral sistem kavramlarının, çevirileri iki kutuplu “serbest” ve “sadık” şeklindeki indirgemeci bir değerlendirmeden uzaklaştırdığı düşünülebilir.

6. Uygulama: *Hain Kurttan Kim Korkar?* ve *Kim Korkar Virginia Woolf’tan?*

Bu bölümde, kaynak ve hedef metinlerden verilen ve tablo halinde sunulan örnekler çalışmanın amaçlarını açıklamaya yardımcı olacaktır.

Tablo 1

Kaynak Metin
GEORGE [at the bar, still]: When I was sixteen and going to prep school, during the Punic Wars , a bunch of us used to go into New York on the first day of vacations before we fanned out to our homes, and in the evening this bunch of us used to this gin mill owned by the gangster-father one of us- for this was during the Great Experiment, or Prohibition , as it is more frequently called.... (Albee, 1961, s. 61)
Hedef Metin 1
GEORGE - (<i>Barda, sakin</i>): Ben onaltı yaşında hazırlık sınıfına giderken, yani Pün Savaşları falan cereyan ederken, biz güruh tatillerin ilk gününde evlerimize dağılmadan önce New York’a giderdik, akşamları da bir güruh halinde, içimizden birinin gangster babasının sahibi olduğu bu içki imalathanesine giderdik- çünkü bütün bunlar Büyük Deney ya da daha çok kullanılan adıyla İçki Yasağı döneminde oluyordu... (Albee (çev.Birkan), 1993, s. 64)
Hedef Metin 2
George - Onaltı yaşında...ortaokula giderken – o sırada başımızda kavak yelleri esiyor – tatillerde evlerimize dönmeden New York’a uğrar, sonra, akşam üstü, arkadaşlardan birinin babasının kaçak içki yapıp sattığı bir meyhanede toplanırdık. O sırada memlekette içki yasağı var ... (Albee (çev. Zeybekoğlu), 1985, s. 43)

Yukarıdaki tabloda verilen örnekte, George’un Nick ile arasında geçen sohbet, George, on altı yaşındayken yaşadığı anılarından söz etmektedir. Daha önce de bahsedildiği üzere, hem absürd tiyatro hem de Amerikan absürd romanın temsilcilerinden Albee’nin biçemi düşünüldüğünde, Albee’nin kaynak metinde sözü edilen “Punic wars”, “Great Experiment” ya da “Prohibition” ifadelerini kullanma sebebi anlaşılacaktır. Albee’nin, bu ifadeleri ile sosyo-kültürel ve sosyo-politik bağlamda gerçekte yaşanan dönemlere ışık tuttuğu söylenilebilir. Nitekim, absürd tiyatro dünyada yaşanan sorunlardan doğmuş ve bu sorunlara iletişimsizlik, yabancılaşma gibi birçok sorun da doğurmuş, insanlar hayatın saçma olduğunu düşünmüşlerdir. Birkan ve Zeybekoğlu’nun çevirilerine bakılacak olursa, e-mail görüşmesinde bahsettiği üzere okunması amacıyla yaptığı çevirisinde Birkan’ın anlık bağlam, sözlü ivedilik, topluluğa aitlik gibi tiyatro metinlerine özgü olan kavramları temel almadığı düşünülebilir. Bir diğer deyişle, amacı doğrultusunda Birkan’ın,

çevirisinde tiyatro metinlerinin anlık bağlama tabii olması ve hedef izleyiciler tarafından anlaşılabilirlik gibi faktörleri göz önüne almayarak sosyo-kültürel bağlama ait ifadeleri koruduğu, “güruh” gibi söylenmesi ve anlaşılması zor sözcük seçimiyle uzun, konuşma dilinden uzak bir cümle oluşturduğu, ancak kendi amacı çerçevesinde yazınsal sistemin geleneklerine uygun hareket ettiği ve çeviri stratejilerini buna göre belirlediği söylenilebilir. Zeybekoğlu ise, çevirisinde bu faktörleri göz önünde bulundurarak bahsedilen ifadeleri çevirisinde kullanmamış, içki yasağı dönemini metin içerisine yedirmiş ve hatta “o sırada başımızda kaval yelleri esiyor” şeklinde kaynak metinde yer almayan bir cümle eklemiştir. Zeybekoğlu'nun çevirisinde sosyo-politik ve sosyo-kültürel bağlama ait ifadeleri korumayarak yaptığı çıkarmalar, ayrıca eklemeleri ile esnek bir çeviri stratejisi kullandığı ve dolayısıyla söylenebilir ve anlaşılabilirlik özelliklerini çevirisinde barındırdığı ifade edilebilir. Öyleyse, Aaltonen'in öne sürdüğü sistemler kapsamında bir değerlendirme yapıldığında, Birkan'ın kendisinin de bahsettiği üzere çevirisini yazınsal bir metin olarak okunma amaçlı yapmasından kaynaklı yazınsal sisteme, Zeybekoğlu'nun çevirisini ise söylenebilirlik, anlaşılabilirlik odaklı olması sebebiyle sahneleme amaçlı yaptığı ve dolayısıyla çevirisinin teatral sisteme ait olduğu ve ikisinin de çalıştıkları sisteme uygun şekilde stratejilerini şekillendirdikleri düşünülebilir.

Tablo 2

Kaynak Metin
GEORGE: Oh ho, ho. Yes, well, he's a...comforst, a bean bag . NICK: A what? GEORGE: A bean bag. Bean bag. You wouldn't understand [over-distinct] Bean... bag. (Albee, 1961, s. 26)
Hedef Metin 1
GEORGE: Oh, ho ho. Evet, öyle, tek... avuntumuz o, fasülye torbamız* . NICK: Ne ne? GEORGE: Fasülye torbası. Anlamadın galiba. <i>Yüksek sesle</i> Fasülye torbası. *(Ç.N): George burada oğullarının kendilerini eğlendirmek için uydurdıkları hayali bir fasülye torbası gibi bir oyuncak olduğunu sezdirmek istiyor. Ama Nick anlayamıyor. (Albee (çev. Birkan), 1993, s. 67)
Hedef Metin 2
George – Hahaha... ne demezsiniz? Tek tesellimiz... Dokuz körün bir değneği . Nick – Nasıl? George – Değnek... Dokuz körün bir değneği... anlamazsınız tabii ... (Tek tek söyler). Dokuz... (Albee (çev. Zeybekoğlu), 1985, s. 45)

Bu tablodaki örnekte ise, kaynak metindeki “a bean bag” ifadesini iki çevirmenin farklı şekillerde Türkçeye aktardığı ve hatta Birkan'ın okuyucu bu ifadeden ne çıkarmaları gerektiği konusunda yönlendirdiği görülmektedir. “Bean bag”, çocukların oynadığı bir çeşit oyun topudur (“Beanbag”, 2020)¹². Birkan, ifadeyi bire bir karşılığı ile “fasülye torbası”

12 Cambridge Dictionary'de “beanbag” sözcüğünün anlamı şöyle tanımlanmaktadır: “a small bag filled with dried beans or similar objects, used as a children's toy” (“Beanbag”, 2020).

olarak çevirmiş ve bununla ilgili bir de dipnot yazmıştır. Bu dipnotta, aslında kastedilenin çocukları olduğunu belirtmiştir. Okuyucunun anlamlandırması noktasında yönlendirici olduğu düşünülecek dipnotun, yine yazınsal geleneklere uyumlu, okunmaya yönelik yaptığı çevirisinin yazınsal sistemde işlev görmesini sağladığı söylenilebilir. Buna karşılık, Zeybekoğlu, bu ifadeyi avuntu sözcüğü ile bağlantılı olarak “dokuz körün bir derneği” olarak çevirmiştir. Çevirisinin tamamına yönelik yapılan incelemede genel olarak sıkça deyimlerle harmanlanmış, hedef izleyiciye aşına bir dil kullanımı gözlemlenen Zeybekoğlu’nun, bu stratejisi ile hedef izleyicinin aşına olduğu konuşma dilinden bir deyim kullanımı ile anlaşılabilir bir çeviri yaptığı düşünülebilir. Öyleyse, hedef izleyiciye yakın görünen ve anlaşılabilirlik ilkesini gözetten Zeybekoğlu’nun çevirisinin sahneleme amacıyla yapıldığı düşüncesinden hareketle teatral sistemde işlev gördüğü ileri sürülebilir. Bu örnek bağlamında, hem Birkan hem Zeybekoğlu’nun çeviri stratejilerinin amaçları ve çalıştıkları sistemle uyumlu olduğu kanısına varılabilir.

Tablo 3

Kaynak Metin
MARTHA [<i>angry-hurt</i>]: You... prick! (Albee, 1961, 42)
MARTHA [<i>joyously</i>]: Where’d you get that, you bastard ? (Albee, 1961, s. 41)
MARTHA: I stand warned! [<i>Pause...then, to HONEY and NICK</i>] So, anyway, I married the S.O.B.... (Albee, 1961, s. 55)
Hedef Metin 1
MARTHA- (<i>Kızgın-incinmiş</i>): Seni... yarak! (Albee (çev.Birkan), 1993, s. 42)
MARTHA- (Neşeyle): Nerden buldun bunu orospu çocuğu ? (Albee (çev. Birkan), 1993, s. 41)
MARTHA-Uyarıyormuş. Bir an...sonra, HONEY ve NICK’E İşte O.Ç ’yle evlendim... (Albee (çev. Birkan), 1993, s. 56)
Hedef Metin 2
Martha – (Gururu zedelenmiştir) Domuz!
Martha - (Neş’eli) Nerden buldun bunu, hınzır herif! (Albee (çev. Zeybekoğlu, 1985, s. 27)
Martha - karışmazmı! (Sükût... sonra bir şey olmamış gibi Honey’le Nicke’e) Bunun üzerine evlendim, itoğlu itle... (Albee (çev. Zeybekoğlu, 1985, s. 38) ¹³

Yukarıdaki tablodaki örnekte farklı bağlamlardan alınan tabu ve argo sözcüklerine ilişkin sınırlı sayıda örnekler, çevirmenlerin genel olarak bu sözcüklere ilişkin tutumlarını ortaya koymaktadır. Öncelikli olarak, “prick” sözcüğü, sözlükte “penis”, “aşağılık, hain kişi” olarak tanımlanmaktadır (“Prick”, 2020). Yine, argo kapsamında değerlendirilecek “kaba, vahşi nitelikteki özellikle erkekler için hakaret amacıyla kullanılan “bastard” (“Bastard”, 2020) ve “son of bitch”, yani “orospu çocuğu” anlamındaki “S.O.B” (“Son of bitch”, 2020)¹⁴ sözcüklerinin ise, Birkan’ın çevirisinde “yarak, orospu çocuğu, O.Ç” gibi

13 Onkajans’tan alınan Zeybekoğlu çevirisi üzerindeki değişiklikler için Bkz. Ek 2.

14 Oxford Learner’s Dictionary’de “prick” sözcüğünün karşılığı şöyle tanımlanmaktadır: “(1) a penis (2) an offensive word for a stupid or unpleasant man”. “Bastard” sözcüğü, “used to insult (=deliberately offend) somebody, especially a man, who has been rude, unpleasant or cruel” ve “son of bitch” sözcüğü ise, “an offensive word for a person that you think is bad or very unpleasant” olarak tanımlanmaktadır (“Prick”; “Bastard”; “Son of bitch”, 2020).

karşılıklarla verildiği, ancak Zeybekoğlu'nun çevirisinde, "domuz, hıncır herif, itoğlu it" gibi yumuşatılmış karşılıklar ile kullandığı görülmektedir. Dolayısıyla, Birkan'ın kendi ifadesiyle de bahsettiği üzere okunmaya yönelik yapmış olduğu çevirisinin yazınsal sistemde işlev görebilecek bir çeviri olduğu ve Zeybekoğlu'nun ise, tabu sözcüklerinin yumuşatılması ile Aaltonen'in "Kullanım" işlevi boyutuyla tutarlı olarak hedef izleyicilerin kültür ve gelenekleri doğrultusunda çevirisinde esnek davranmasından yol çıkarak çevirisinin teatral sistemde işlev gördüğü söylenebilir. Dolayısıyla, bu örnek bağlamında da, her iki çevirmenin amaçları doğrultusunda ve çalıştıkları sisteme uygun olarak çevirilerini şekillendirdikleri söylenebilir.

Tablo 4

<p>Kaynak Metin</p> <p>GEORGE [<i>returning with HONEY'S and NICK's drinks</i>]: At any rate, back when I was courting Martha, she'd order the damndest things! You wouldn't believe it! We'd go into a bar... you know, a bar...a whisky, beer, and bourbon bar...and what she'd do would be, she'd screw up her face, think real hard, and come up with... brandy Alexanders, creme de cacao farppes, gimlets, flaming punch-bowls... seven-layer liqueur things.</p> <p>...</p> <p>MARTHA: Hey, where's my rubbing alcohol?</p> <p>GEORGE [<i>returning to portable bar</i>]: But the years have brought to Martha a sense of Essentials...the knowledge that cream is for coffee, lime juice for pies...and alcohol [Brings MARTHA her drink] pure and simple...here you are, angel...for the pure and simple. [<i>Raises his glass</i>] For the mind's blind eye, the heart's ease, and the liver's craw. Down the hatch, all. (Albee, 1961, s. 21-22)</p>
<p>Hedef Metin 1</p> <p>GEORGE- (<i>HONEY ve NICK'in içkileriyle dönerken</i>): Her neyse eskiden ben Martha'ya kur yaparken, en lanet şeyleri ısmarlardır! İnanmazdınız! Bir bara girerdik... bildiğiniz bir bara... viski, bira, burbon falan bulunan barlardan birine...ve o ne yapardı biliyor musunuz, dudaklarını büzer, uzun uzun düşünür ve... brandy Alexanderlar, creme de cacao frapeler, matkaplar, punchlar... envai çeşit içkiler ısmarlardı.</p> <p>...</p> <p>MARTHA: Hey, nerde benim sert içkim?</p> <p>GEORGE- (<i>Şeyyar bara dönerek</i>): Ama yıllar Martha'ya bazı temel şeyleri öğretti...kahvenin kremle, turtanın limon suyuyla...ve ikinin de MARTHA'ya içkisini getirir. Saf ve sade içileceğini...ışte güzelim... Saf ve sade olanlar için <i>Bardağını kaldırır</i> Zihnimiz açılınsın, kalbimiz ferahlasın, ciğerimiz bayram etsin. Hadi, bir dikişte! (Albee (çev. Birkan, 1993, s. 20)</p>
<p>Hedef Metin 2</p> <p>George – (Honey ile Nick'in içkileriyle dönerken) ... evet, kur yaparken Martha akla gelmedik şeyle içerdi. İnanmazsınız: Bir bara gideriz... ne içilir barda? Viski... konyak... bira filan değil mi? Hayır! Bizimki elini şakağına dayar, alnını kırıştırır... düşünür, düşünür... sonunda "Anason likörü!" der, ya da "Kakaolu kokteyl!" filan gibi antika şeyler.</p> <p>...</p> <p>Martha – Hey, nerde bizim tuvalet spirtosu?</p> <p>George – (Portatif bara dönerek) Fakat... yıllar geçtikçe Martha'ya yavaş yavaş basite, sadeye ulaşma merakı geldi... düşündü: Kakao?... Çikolata yapmak için kullanılır... Anason?... Karnı ağrıyan bebeklere verilir. "İyisi mi ben de alkolü saf ispirto olarak alayım" dedi. Al hayatım. Tertemiz, saf ruhuna uygun tertemiz, saf alkol!... Beyninin uyuşması, yüreğinin rahatlaması, karaciğerinin hapı yutması için aç ağzını, yum gözünü... hop! İndir aşığı! (Albee (çev. Zeybekoğlu, 1985, s. 10-11)</p>

Görüldüğü üzere, yukarıdaki tablodaki örnekte, kaynak metinde birçok alkol ismi geçmektedir. Birkan, "whisky, beer, and bourbon", "brandy Alexanders, creme de cacao frappes, gimlets, flaming punch-bowls... seven-layer liqueur things" ifadelerini, "viski,

bira, burbon”, brandy Alexandarlar, creme de cacao frapeler, matkaplar, punchlar... envai çeşit içkiler” olarak ve bunun dışında “the cream is for coffee” ifadesini “kahvenin kremler...” şeklinde çevirmiştir. Okunmak için yapılan bir çeviride anlık bağlam kavramının kısıtlayıcı bir faktör olmadığı düşünülecek olursa, Birkan’ın hedef okuyucuların bu kültüre özgü içecekler üzerine araştırma yapabilecek zamanının bulunduğunu varsaydığı ve bu sebeple de çevirisinde dilin kalıcılığından yola çıkarak yazınsal sisteme ait bir çeviri yaptığı söylenilebilir. Zeybekoğlu ise, çevirisinde kaynaktan esnemeler sergileyip bu ifadeleri “viski, konyak, bira falan değil mi?”, “anason likörü”, “kakaolu kokteyl” gibi karşılıklar kullanarak hedef izleyiciye aşına görünecek, anlık bağlamda anlaşılabilir ve aynı zamanda konuşma diline yakın, oyuncuların da kolay söyleyebileceği bir cümle ile Martha’nın bir nevi saçmalığını ortaya koymaya çalışmıştır. Vurgulanan detaylardan yola çıkarak, Zeybekoğlu’nun çevirisinin teatral sisteme ait olduğu iddia edilebilir. Görüldüğü üzere, hem Birkan hem Zeybekoğlu işlevleri çerçevesinde çalıştıkları sistem temelinde stratejilerini uygulamışlardır.

Tablo 5

Kaynak Metin
GEORGE: Well, you do... but it's different... everything slows down... you get sodden...unless you can upchuck... like your wife... then you can sort of start all over again. NICK: Everybody drinks a lot here in the East. [<i>Thinks about it.</i>] Everybody drinks a lot in the middle-west, too. GEORGE: We drink a great deal in this country, and I suspect we'll be drinking a great deal more, too...if we survive. We should be Arabs or Italians... the Arabs don't drink, and the Italians don't get drunk much, except on religious holidays. We should live on Crete, or something. NICK [<i>sarcastically...as if killing a joke</i>]: And that, of course, would make us cretins. (Albee, 1961, s. 67)
Hedef Metin 1
GEORGE- İli oluyorsun... ama farklı... her şey yavaşlıyor... beynin amcıkılıyor... tabii hepsini geri püskürtürsen o başka... karın gibi mesela...sonra, deyim yerindeyse, yeni baştan başlıyorsun. NICK- Bu Doğu'da herkes çok içiyor. <i>Düşünür</i> Ortabatıda'kiler de çok içiyor. GEORGE- Biz bu ülkedekiler bayağı içiyoruz, ileride daha da fazla içeceğiz gibi geliyor bana...sağ kalırsak tabii. Araplar ya da İtalyanlar gibi olmalıyız... Araplar içki içmiyor, İtalyanlar da, dini bayramlar dışında, pek sarhoş olmuyor. Crete'de falan yaşamamız lazım bizim. NICK- <i>Alaycı... büyük bir espri yapıyormuş gibi</i> Crete'de kredi kartları kafamızı karıştırdı. (Albee (çev. Birkan), 1993, s. 71)
Hedef Metin 2
(Albee (çev. Zeybekoğlu), 1985, s. 27)

Yukarıdaki tablodaki örnekte gözlemlendiği üzere, Birkan okunma amacı doğrultusunda yaptığı çevirisinde kaynak metindeki sözcüklerin hiçbirini atlamamış, Zeybekoğlu ise bu bölümü çevirisinde tamamiyle çıkarmıştır. Daha önce de bahsedildiği üzere, Merino, sahneleme amaçlı yapılan oyun çevirilerinde çevirmenlerin kaynak metindeki kimi bölümleri ekleme ve silme konusunda daha özgür hissettiklerini ve

hedef kutba daha yakın çeviriler yaptıklarından söz etmiştir. Merino'nun bu görüşünün, Aaltonen'in sahnelenme amaçlı yapılan tiyatro metinlerinin çevirisi için kullandığı esnek ve verimli kavramları ile örtüştüğü düşünülebilir. Nitekim, Mateo'nun da sözünü ettiği gibi çeviride skoposa uygun stratejilerin benimsenmesi gerektiği ve Aaltonen'in bahsettiği anlık bağlam, sözün ivediliği ve topluma aitlik gibi faktörlerin varlığı düşünülürse, çevirmenin sahneleme amaçlı yapılan bir çeviride, yine Mateo'nun ifade ettiği gibi, oyun süresini de dikkate alarak kimi çıkarmalar yapması mantıklı gelebilir. Sonuç olarak, Birkan'ın çevirisinin yazınsal sisteme ait olduğu ve Zeybekoğlu'nun çevirisinin ise, bu bölümü tamamen atması ile sahneleme amaçlı yapılan çevirilerdeki geleneği takip ederek teatral sistemde işlev gören bir çeviri olduğu dile getirilebilir.

Bu örneğin yanı sıra, Zeybekoğlu, kaynak metindeki birçok bölümü çevirisinden çıkarmıştır. Kaynak metnin yüz kırk sayfa ve Zeybekoğlu'nun çevirisinin ise yüz iki sayfa olduğu göz önüne alındığında, Zeybekoğlu'nun çevirisinin, sahneleme amaçlı yapılan tiyatro metinlerinin çevirilerinde çevirinin kaynak metinden uzun olmamasını ikinci ilke olarak kabul eden Zuber'i (Zuber, 1980, s. 122-123) haklı çıkardığı düşünülebilir..

Tablo 6

Kaynak Metin
GEORGE: Oh-ho! That's what you're after, is it? What are we going to have...blue games fort he guests? Hunh? Hunh? MARTHA [angry-hurt]: You ... prick! GEORGER [A Pyrrhic victory]: Everything in its place, Martha... everything in its own good time. (Albee, 1961, s. 42)
Hedef Metin 1
GEORGE- ...Oh-ho! Bunun peşindeydin demek? Ne yapacaktık... misafirlerimize ayıp oyunlar mı sergileyecektik? Hah? Hah? MARTHA- (kızgın-incinmiş): Seni... yarak! GEORGE- Bir Pyrrhus zaferi kazanmışçasına herşeyin bir yeri var Martha... herşeyin bir zamanı. (Birkan, 1993, s. 42)
Hedef Metin 2
George – Ha... şimdi anladım. Misafirlerimizi eğlendirmek için numara yapacağız değil mi? Yağma yok! Martha – (Gururu zedelenmiştir) Domuz! George – (Sanki erkeklik zaferinin sembolü) Her şey zamanında kızım... her şey yerinde, zamanında. (Zeybekoğlu, 1985, s. 27)

Yukarıdaki tablodaki örnekte, bir didaskalinin kullanıldığı ve çevirmenlerin bu didaskaliyi farklı şekillerde çevirdikleri görülmektedir. Pyrrhus, askeri başarıları ile ünlenen ve "Pyrrhus zaferi" şeklindeki deyimini ortaya çıkmasını sağlayan antik çağdaki Epir kralıdır (Pyrrhus, 2020)¹⁵. Didaskaliye özellikle absürd tiyatrodaki çok yoğun bir şekilde yer

15 Britannica'da yer alan açıklama şöyledir: "Pyrrhus, (born 319 BCE—died 272, Argos, Argolis), king of Hellenistic Epirus whose costly military successes against Macedonia and Rome gave rise to the phrase "Pyrrhic victory" ("Pyrrhus", 2020).

verildiği, didaskalinin sözcüklerle neredeyse bütünleşmiş olduğu, ayrılmasının absürd sahneleme için son derece zor olduğu ve absürd tiyatrodaki sahnelemenin didaskali içerisinde yer aldığı söylenilebilir (Demirtaş, 2008, s. 53-88-90). Absürd tiyatrodaki sahneleme için vazgeçilmez olan didaskalinin oyuncular açısından anlaşılır olmasının oyuncuların rollerini hedef izleyiciye etkili bir şekilde aktarabilmesi bakımından önemli olduğu düşünülebilir. Bu bağlamda, Zeybekoğlu'nun, "sanki erkeklik zaferinin sembolü" şeklinde yaptığı çevirisinin anlaşılabilir odaklı olduğu ve teatral sistemde işlev gördüğü söylenilebilir. Birkan'ın ise, "Pyrrhus zaferi kazanmışçasına" şeklindeki çevirisinin anlık bağlam kısıtlaması bulunmayan yazınsal sistem geleneğiyle uyumlu olduğu ve çevirisinin yazınsal sistemde işlev gördüğü söylenilebilir. Kısacası, çeviri amaçları açısından değerlendirildiğinde, Birkan ve Zeybekoğlu'nun çalıştıkları sistemlerin kendine özgü işleyiş şekillerinden hareketle çeviri stratejilerini seçip çevirilerine yön verdikleri iddia edilebilir.

Tablo 7

<p>Kaynak Metin</p> <p>MARTHA: Jesus... GEORGE: ...Shhhhhh... MARTHA: ...H.Christ... GEORGE: For God's sake, Martha, it's two o'clock in the... GEORGE: Well, I'm <i>sorry</i>, but... MARTHA: What a cluck! What a cluck you are. GEORGE: It's late, you know? Late. ... MARTHA: WHAT'S IT FROM, FOR CHRIST'S SAKE? (Albee, 1961, s. 11)</p>
<p>Hedef Metin 1</p> <p>MARTHA: İsa... GEORGE: ...Şşşşşş... MARTHA: ...Mesih... GEORGE: Tanrı Aşkına, Martha, saat gecenin ikisi... MARTHA: Aman George! GEORGE: Şey, özür dilerim, ama... MARTHA: Ne salak şey! Ne salak şeysin! GEORGE: Geç oldu anlamıyor musun? Geç. ... MARTHA: NERDE GEÇİYORDU BU TANRI AŞKINA? (Albee (çev. Birkan), 1993, s. 9)</p>
<p>Hedef Metin 2</p> <p>Martha – Of be!... George – Şişş!... Martha – Canım acı!... George – Gürültü etme... saat ikiyi geçiyor... Martha – Aman sen de!... George – Darılma ama... Martha – Siktin artık... dırdır edip durma. George – Geç oldu, anladın mı?...Geç. Martha – Nereden? Diyorum sana ... Söylesene. (Albee (çev. Zeybekoğlu), 1985, s. 1)</p>

Yukarıdaki tablodaki örnekte ise, genel olarak kaynak metinde sıkça karşılaşılan dini kültürel öğeleri görmekteyiz. Kuramsal çerçevede bahsedildiği üzere, Aaltonen'in yabancı bir metnin sahneleme amaçlı çevirisine yönelik bir model önerdiği makalesinde, oyunların toplumların kültürel, davranışsal, ideolojik gelenekleriyle uyumlu olması için dil, ahlaki standartlar, dini inançlar gibi ideolojik boyutlarda çevirmenlerin kimi düzenlemeler yapabileceğinden söz etmesinden hareketle, Zeybekoğlu'nun çevirisinin teatral sistemde işlev gördüğü ve Birkan'ın çevirisinin ise yazınsal sistemde işlev gördüğü sonucuna ulaşılabilir. Kısacası, her iki çevirmenin de işlevlerine ve çalıştıkları sisteme uygun olarak çeviri stratejileri belirledikleri iddia edilebilir.

Sonuç

Absürd tiyatro, saçmayı, anlamsızlığı, uyumsuzluğu yansıtan ve esasında bunlara karşı bir başkaldırış sergileyen tiyatrodur. Amerikan absürd tiyatrosunun öncülerinden olan Edward Albee'nin *Who Is Afraid of Virginia Woolf?* başlıklı oyunu ise, kendisine büyük bir başarı getirmiş, absürd tiyatronun önemli oyunlarından biridir.

Bu oyunun Albee'ye ün kazandıran absürd tiyatro türünde önemli bir oyunu olması ve hem devlet tiyatrolarınca hem de özel tiyatrolarca sahnelenmiş olması sebebiyle, kaynak metin olarak *Who Is Afraid of Virginia Woolf?* ve Türkçe çevirileri bu çalışmada incelenmek üzere seçilmiştir. Dolayısıyla, Penguin Books tarafından 1962 yılında yayımlanan Albee'nin *Who Is Afraid of Virginia Woolf?* başlıklı oyununun Onkajans'tan alınan *Hain Kurttan Kim Korkar?* başlıklı 1985 yılında yapılan Asude Zeybekoğlu çevirisi ve Kabalcı Yayınevi tarafından 1993 yılında *Kim Korkar Virginia Woolf'tan?* başlığı ile yayımlanan Tuncay Birkan çevirisi bu çalışmanın inceleme nesnelere oluşturmaktadır.

Bahsedilen inceleme nesnelere hareketle, iki amaç doğrultusunda aşamalı olarak ilerleyen bu makalenin ilk amacı, Edward Albee'nin Asude Zeybekoğlu'na ait olan *Hain Kurttan Kim Korkar?* ve Tuncay Birkan'a ait olan *Kim Korkar Virginia Woolf'tan?* başlıklı Türkçe çevirilerini sahnelenebilirlik, oynanabilirlik, söylenebilirlik, anlaşılabilirlik kavramlarından hareketle ve Sirkku Aaltonen'in görüşleri (1997) ve Aaltonen tarafından öne sürülen yazınsal ve teatral sistem (2000) çerçevesinde değerlendirmek ve buna göre çevirilerin hangi sistemde işlev gördüğünü anlamaya çalışmaktır. Çalışmanın ikinci amacı ise, bahsedilen sistemleri ile Aaltonen'in, tiyatro metinlerinin sayfa ve sahne için çevirileri için atfedilen "sadık/serbest" ikili kutuplaşmasının ötesine geçmeye nasıl ışık tuttuğunu açıklamaya çalışmaktır.

Çalışmada, öncelikle absürd tiyatro hakkında bilgi verilmiş ve yazar Albee, çevirmenler Asude Zeybekoğlu ve Tuncay Birkan ve oyun hakkında bilgi aktarılmıştır. Daha sonra, uygulama bölümünde faydalanmak üzere kuramsal çerçeve bölümünde ilk olarak detaylı bir şekilde sahnelenebilirlik, söylenebilirlik, anlaşılabilirlik kavramlarına panoramik bir bakış, daha sonrasında ise tiyatro metinlerinin çevirisinde kullanılan stratejilere panoramik bir bakış sağlanmış ve çalışmada görüşleri temel alınan Sirkku Aaltonen'in yazınsal ve teatral sistem kavramları açıklanmıştır. Uygulama bölümünde örnekler verilmiş, kuramsal çerçeveden yola çıkarak bu örnekler açıklanmıştır.

Araştırmada, sahnelenebilirlik, oynanabilirlik, söylenebilirlik ve anlaşılabilirlik kavramları ve Sirkku Aaltonen'in görüşleri ve öne sürdüğü yazınsal ve teatral sistem kavramları çerçevesinde yapılan değerlendirme, kaynak metin ve iki çeviri arasında yapılan inceleme sonrasında, e-mail görüşmesinde bahsettiği üzere Birkan'ın okunma amacıyla bir çeviri yaptığından hareketle, çevirisinin yazınsal sistemde işlev gördüğü ve amacı ve çalıştığı sistemin çevirisini şekillendirdiği, bir diğer deyişle, sahnelemeye özgü anlık bağlam, sözlü ivedilik, topluma aitlik faktörlerinden biri olarak belirli bir amaçla yaptığı çevirisinde amacına ve yazınsal sistem geleneklerine uygun olarak çeviri stratejileri uyguladığı sonucuna varılabilir. Zeybekoğlu ise çevirisinde, anlık bağlam, sözlü ivedilik, topluma aitlik faktörlerinin getirdiği kısıtlamalar nedeniyle anlaşılabilirliği sağlamak adına hedef izleyiciler için kimi zaman açıklayıcı ifadeler kullanmış, eklemeler yapmış kimi zaman da çıkarmalar yapmıştır. Buradan hareketle, hedef kültürde konuşma diline yakın, anlaşılabilirlik, söylenebilirlik odaklı ve dolayısıyla Zeybekoğlu'nun sahneleme amaçlı esnek ve bütün bu özelliklerle teatral sistemde işlev gören bir çeviri yaptığı ileri sürülebilir.

Çalışmanın kuramsal çerçevesinde tiyatro metinleri incelemeleri üzerine yer verilen tartışmalardan hareketle, sayfa ve sahne için çeviri ve bu bağlamda ortaya çıkan sahnelenebilirlik, oynanabilirlik, söylenebilirlik ve anlaşılabilirlik kavramlarının tiyatro metinleri incelemelerinde araştırmacıları genel olarak "sadık/serbest" şeklindeki iki kutba sürüklediğinden söz edilmiştir. Birkan ve Zeybekoğlu'nun çevirileri incelendiğinde, ilk bakışta Birkan'ın kaynak metne sıkı sıkıya bağlı kalarak "sadık", Zeybekoğlu'nun ise kaynak metinden esnemeleri ile "serbest" çeviri yaptığı düşünülebilir. Bir diğer deyişle, sözdizimine bağlılık, ekleme, çıkarma, kültüre öğeleri hedef kitleye uygunlaştırma gibi özellikler kapsamında yapılan böyle bir değerlendirme ile bahsedilen iki kutuplu yaklaşıma ulaşılabilecektir. Halbuki, e-mail görüşmesinde açıkça belirttiği üzere, Birkan çevirisini okunma amaçlı yapmıştır. Bu sebeple, Birkan'ın çevirisinin işlevini en başından belirlediği, bu işlev doğrultusunda Aaltonen'in öne sürdüğü yazınsal sisteme dahil olduğu ve dolayısıyla

işlev ve çalıştığı sistemin çeviri stratejilerini şekillendirdiği düşünülebilir. Zeybekoğlu'nun çevirisi incelendiğinde ise, Zeybekoğlu'nun Aaltonen'in sözünü ettiği tiyatro metinleri çevirisinde sahnelemeye özgü anlık bağlam, sözlü ivedilik ve topluma aitlik faktörlerini dikkate aldığı düşünülerek söylenebilirlik, anlaşılabilirlik odaklı sahneleme amaçlı bir çeviri yaptığı gözlemlenmiştir. Aaltonen'in nasıl ki bir elmalı turta yapmanın bir amacı varsa ve buna göre bir tasarım ve planlama gerekiyorsa, aynı şekilde her çevirinin de bir amacı olduğu ve amaca yönelik tasarım ve planlama yapıldığı görüşünden hareketle, her iki çevirmenin de bilinçli bir şekilde amaçlarına uygun olarak ve dahil oldukları sistemdeki geleneklere göre çeviri stratejilerini belirlediği kanısına varılabilir. Bu bağlamda, Birkan'ın çevirisi için "sadık", Zeybekoğlu'nun çevirisi için "serbest" şeklindeki iki kutuplu bir yaklaşımla çevirileri incelemenin anlamsız olacağı düşünülebilir. Kısacası, her iki çevirmen de esasında amaçlarına ve çalıştıkları sisteme uygun hareket etmişlerdir. Dolayısıyla, çalışmada tiyatro metinleri çevirisi bağlamında sorun olarak ele alınan iki kutuplu bir yaklaşımın, amaç, işlev gibi kimi önemli noktaların gözden kaçırılmasına neden olarak yüzyıllardır tartışlagelen indirgemeci yaklaşımı körüklediği ve Aaltonen'in öne sürdüğü amaç, işlev odaklı görüşlerinin ve yazınsal ve teatral sistem çerçevesinin bu türlü indirgemeci bir yaklaşımdan sıyrılıp kurtulmayı sağlayabileceği iddia edilebilir.

Tiyatro metinleri çevirisinde çevirmenlerin sayfa ve sahne için çeviri şeklinde yöneldikleri iki çeviri stratejisinin ve bu bağlamda tartışılan sahnelenebilirlik, oynanabilirlik, söylenebilirlik, anlaşılabilirlik kavramlarının "sadık/serbest" yönündeki iki kutuplu bir söylemi ortaya çıkardığı sorunundan yola çıkan bu çalışmanın, Aaltonen'in öne sürdüğü yazınsal ve teatral sistemlerine çevirmenlerin amaçları doğrultusunda dahil olduğunu ve dolayısıyla amaçları ve çalıştıkları sistemlere göre çeviri stratejilerini belirlediği şeklindeki sonucundan hareketle, tiyatro metinleri çevirisi değerlendirmelerinde bu sistemlerin "sadık/serbest" şeklindeki iki kutuplu indirgemeci bir yaklaşımdan kurtulmayı sağlayıp amaç, işlev gibi diğer faktörlerin de göz önünde bulundurulmasını göstermesi bakımından gelecekteki araştırmacılar için esin kaynağı olacağına inanılmaktadır.

Hakem Değerlendirmesi: Dış bağımsız.

Çıkar Çatışması: Yazar çıkar çatışması bildirmemiştir.

Finansal Destek: Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

Peer-review: Externally peer-reviewed.

Conflict of Interest: The author has no conflict of interest to declare.

Grant Support: The author declared that this study has received no financial support.

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EKLER

Ek 1

2 Mart 2020 tarihinde arařtırmacı tarafından Birkan'a gönderilen e-mail

Merhabalar,

Ben XXX. XXX doktora programı öğrencisiyim. Tiyatro çevirisi dersi için bir inceleme yapmaktayım. Çevirdiğiniz Kim Korkar Virginia Woolf'tan isimli tiyatro eserinin çevirisiyle ilgili görüşmek istemiřtim. Daha önce eser Kim Korkar Hain Kurttan şeklinde Asude Zeybekođlu tarafından çevrilmiř. Bununla ilgili birkaç sorum olacaktı:

1. İkinci bir çeviriyi yapma sebebiniz neydi? Ne amaçla yeniden çeviri durumu gerekli görüldü acaba? Bu çevirinin yapılmasını siz mi önerdiniz yoksa yayınevi mi önerdi?
2. Çevirinizi sahnelenmek ya da okunmak için şeklinde bir amacı var mıydı? Önceki çevirinin amacı konusunda bir bilginiz var mıydı?
3. Çevirinizin ilk çeviriden en çok ne açıdan farklılařtığını düşünüyorsunuz?
4. Çeviri süreciyle bilgi verebilir misiniz?

Vaktinizi ayırıp ilgilenirseniz çok memnun olurum.
Saygılarımla...

3 Mart 2020 tarihinde Tuncay Birkan tarafından verilen yanıt

Merhaba XXX hanım,

O çeviriyi yaptığımda 20'li yaşlarımın başlarındaydım, 30 sene geçmiř.

Hatırladıklarımı hemen yazıvereyim. Daha önce kitaplařmıř bir çevirisi olduđundan haberim yoktu, sadece oynanmıř olduđunu, dolayısıyla ortada bir çevirisi daha olması gerektiđini biliyordum. Çeviriyi hiç görmedim, çevirmenin adını bile bilmiyordum. O sıralar okuyup çok sevdiđim için çevirmek istemiřtim, yayınevine ben önerdim, onlar da kabul ettiler. Birileri belki sahneye de uyarlar diye aklımdan geçmiřti ama esasen okunacađını düşünerek çevirmiřtim. Bařka da hiçbir şey hatırlamıyorum.

Kolay gelsin, iyi çalışmalar,

Tuncay

Ek 2

Tablo 3

Martha - ... ~~şunu~~ karışmazmış! ~~(süküt)~~ (Süküt... sonra bir şey olmamış gibi Honey'le Nicke) Bunun üzerine evlendim, itoğlu itle. Hayvan terbiye eder gibi terbiye edecektim onu...Önce tarih şubesini, sonra bütün Kolej'in idaresini yükliyecektim sırtına!...

Tablo 4

George - (Honey ile Nick'in içkileriyle dönerken) ... evet, kur yaparken Martha akla gelmedik şeyler içerdi. İnanmazsınız : Bir bara gideriz...ne içilir barda?
 Martha - Viski...konyak... bira filân değil mi ? Hayır! Bizimki elini şakağınaya dayar, alnım karıştırır...düşünür, düşünür.. sonunda "Anason likörü!" der , ya da "Kakaolu kokteyl!" filân gibi antika şeyler.
 Martha - Ne yapayım... hoşuma giderdi... severdim.
 George - ~~Evet~~ Tabii...kendin gibi kibar, hafif içkiler...
 Martha - Hey, nerede bizim tuvalet ispiertosu ?
 George - (Portatif bara dönerek) Fekat... yıllar geçtikçe Martha'ya yavaş yavaş ~~keskiçimsade~~ besife, sadeye ulaşma merakı geldi... düşündü : Kakao ?... Çikolata yapmak için kullanılır...Anason?... Karmı ağrıyan bebeklere verilir.
 George - "İyisi mi ben de alkoli saf ispierto olarak alayım " dedi..Al hayatım tertemiz, saf ruhuna uygun tertemiz , saf alkoli ..Beyninin uyuşması,yüreğinin rahat laması, karaciğerinin harı yutması için ağ ağzını, yum gözünü...hop! İndir aşağı!

Tablo 7

Martha - Of be!...
 George - Şışış!...
 Martha - Canım acıdı...
 George - Gürültü etme...saat ikiyi geçiyor...
 Martha - Aman sen de...
 George - Darılma ama...
 Martha - Siktin artık... dardır edip durma.
 George - Geç oldu, anladın mı?..Geç.
 Martha - Nereden diyorum sana... ~~Styke/~~



Nora-Bir Bebek Evi'ne Feminist Bir Yorum

A Feminist Perspective to *Nora-A Doll's House*

Safiye Gül AVCI SOLMAZ¹ 



öz

Çeviri sosyolojisi, bir çeviri ürününün ortaya çıkmasında rol oynayan eyleyicilerin alandaki konum almalarını "alan", "habitus" ve "sermayeler" ilişkiseliliği içinde irdelemeyi sağlayan bir metodoloji sunar. Çeviri sosyolojisinin ortaya koyduğu bu yaklaşım, büyük oranda Pierre Bourdieu'nün sosyolojik kavramlarıyla şekillenmiştir. Bu kavramlar arasında önemli bir yere sahip olan *habitus*, alandaki eyleyicileri ve oynadıkları rolü anlamak açısından, araştırmacılara katkı sağlamaktadır. Bu çalışmada, tiyatro çevirisi kapsamında, çeviri eyleyicilerinin sahip olduğu "profesyonel habitus"un, kadın merkezli oyunların dolaşımına ve bu oyunların feminist bir bakış açısıyla sahne taşınmasına etkisini irdelemektedir. Dilsel ve dil dışı öğeleri biraraya getiren performans dayalı bir sanat dalı olarak tiyatro, çeviri aşamasında metin ve dil düzeyinin ötesine uzanan oynanabilirlik, konuşulabilirlik ve sahnelenebilirlik gibi konuları da dikkate almayı gerektirmektedir. Bu açıdan ele alındığında, tiyatro çevirmeninin tiyatro alanında yapılmış bir "habitus"a sahip olmasının ortaya çıkacak çeviri ürününü etkilediğini söylemek mümkündür. Buradan hareketle, çalışmada, Henrik Ibsen tarafından kaleme alınan *Nora-Bir Bebek Evi* özelinde ve buradan yola çıkarak yapılan irdelemede, Jale Karabekir'in "profesyonel habitusuna" odaklanılmaktadır. Toplumsal cinsiyet rollerinin evrensel olarak sorgulandığı *Nora-Bir Bebek Evi*, Türkiye'de daha önce farklı çeviri eyleyicileri tarafından çevrilmiş; ancak feminist tiyatro topluluğu Tiyatro Boyalı Kuş'un kurucusu ve genel sanat yönetmeni olan Karabekir tarafından ilk defa feminist dramaturgiyle sahneye taşınmıştır. Karabekir aynı zamanda benimsemiş olduğu feminist düşünün bir sonucu olarak Türkiye'nin farklı şehirlerinde yaptığı gösterimlerle oyunun daha geniş bir kadın kitesine ulaşmasını da sağlamıştır.

Anahtar Kelimeler: Çeviri sosyolojisi, habitus, tiyatro çevirisi, feminist tiyatro, *Nora-Bir Bebek Evi*

ABSTRACT

The sociology of translation provides a methodology which enables the researcher to focus on the agents who produce a translation product and their position-taking in the field by considering the interrelationships between the "field", "habitus" and "capitals". The approach adopted in the sociology of translation has been substantially shaped by the sociological concepts developed by Pierre Bourdieu. Habitus, which is one of the most important concepts in this respect, provides an important tool to researchers in terms of studying the agents and their roles in the field. This study examines the influence of the translational agents on the circulation of women-centred plays with a feminist perspective. Since theatre is a performing art which brings linguistic and non-linguistic elements together, drama translation also requires many

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Submitted: 03.07.2020

Revision Requested: 12.09.2020

Last Revision Received: 23.09.2020

Accepted: 08.10.2020

Citation: Avcı Solmaz, S. G. (2020). *Nora-Bir Bebek Evi'ne* feminist bir yorum. *Litera*, 30(2), 719-752.

<https://doi.org/10.26650/LITERA2020-0094>



points such as performability, speakability and playability to be taken into account which go beyond the textual and linguistic concerns. Considering this, it is possible to say that a drama translator with a "habitus" structured in the field of theatre will inevitably have an effect on the translation product. Hence, departing from this supposition, the study concentrates on Jale Karabekir's "professional habitus" through the example of *Nora-A Doll's House* by Henrik Ibsen. *Nora-A Doll's House*, which universally questions gender roles, has been translated by different translation agents in Turkey before; however it has been constructed with a feminist dramaturgy for the first time by the founder and general art director of Tiyatro Boyalı Kuş Karabekir. Karabekir has also made the play available to a larger number of women audiences thanks to the performance carried out in different cities in Turkey.

Keywords: The sociology of translation, habitus, drama translation, feminist theatre, *Nora-A Doll's House*

EXTENDED ABSTRACT

Nora-A Doll's House written by the Norwegian author Henrik Ibsen in 1879 is a universal play which centres on women's problems. In the play, Nora represents the woman who is dominated by patriarchy and treated like "a doll" by her father when single and by her husband when married. However, although subjected to the domestic sphere and experiencing oppression due to her sex, Nora does not yield to the demands and pressure of patriarchy, and at the end of the play, she leaves "the doll's house" to set out on a new life of her own. The final stage is of great importance in terms of feminist thought as it represents women's emancipation from the domestic sphere and the patriarchal burden attributed to her.

The play has received great attention all over the world since the day it was released, and has been translated into various languages and staged in many countries. In Turkey, the play was first translated and staged in the municipal theatre of İstanbul in 1929. Since then, it has also been translated by different translators, and staged in state and municipal theatres. The last translational agent of the play is Jale Karabekir, who is the founder and general art director of the Tiyatro Boyalı Kuş.

As an alternative feminist theatre enterprise, the Tiyatro Boyalı Kuş won the Ibsen Scholarship Awards in 2009 for its project *Nora*. The project comprised the Kurdish translation of the play and bringing a feminist contemporary perspective to it. To this end, the play was first retranslated into Turkish by Jale Karabekir and Feride Eralp, and then their translation was rendered into Kurdish by Aydın Orak. Their version was staged in various eastern cities in Turkey as well as the 17th International İstanbul Theatre Festival.

Departing from the example of the *Nora* project and focusing on Jale Karabekir as a feminist dramaturgist and translational agent, the present study seeks to understand and explore the influence of “professional habitus” on the translation and circulation of women-centred theatre plays. As Christiene Zurbach (2009) emphasizes “[m]ore studies are needed [...] especially on the position of the translator as participant in the artistic practice of the theatre and as theatrical specialist” (p. 280). Since theatre is a performing art which brings linguistic and non-linguistic elements together, drama translation also requires many points such as performability, speakability and playability to be taken into account which go beyond the textual and linguistic concerns. Considering this, it goes without saying that the drama translator needs to have qualifications and knowledge in the field of theatre, and it is supposed that the translator’s experiences in the field have a significant effect on the circulation and reception of the plays.

Considering all these, in order to seek the traces of relationality in the field of theatre and drama translation, and the effects of “professional habitus” on drama translation, the study first provides general information about the sociology of translation and Bourdieusian concepts. In the second part, definitions and important concepts about theatre, drama translation and feminist theatre are covered. In the third part, after introducing *Nora-A Doll’s House* and giving short information about its history in Turkey, the study benefits from Jale Karabekir’s biography, various interviews she has given on different platforms and a personal e-mail interview based on three open-ended questions with a view to shedding light on her “professional habitus”. The study suggests that through her “structured” and “structuring” “professional habitus” in the field of theatre, Karabekir plays a key role in bringing a feminist perspective to women-centred plays which were previously staged in traditional theatre forms as well as contributing to establishing “feminist theatre habitus” among the Turkish audience.

Giriş

Bu çalışmanın amacı, kadın merkezli tiyatro oyunların kültürlerarası dolaşımında ve feminist bir bakış açısıyla sahneye taşınmasında çeviri eyleycilerinin oynadığı rolü irdelemektir. Henrik Ibsen tarafından kaleme alınan *Nora-Bir Bebek Evi* (1879) özelinde ve buradan yola çıkarak yapılacak irdelemede, Jale Karabekir'in "profesyonel habitusuna" odaklanılacaktır. Söz konusu irdelemeyi yapabilmek için, Tiyatro Boyalı Kuş'un kurucusu ve sanat yönetmeni Jale Karabekir'in tiyatro alanındaki çalışmaları ve çeşitli platformlarda verdiği söyleşiler değerlendirmeye alınmış; mevcut bilgileri tamamlamak adına ayrıca kendisine elektronik posta yoluyla sorular iletilmiştir.

Bu doğrultuda, birinci bölümde çalışmanın kuramsal çerçevesini oluşturan çeviri sosyolojisi ve Pierre Bourdieu'nün temel kavramları ana hatlarıyla ele alınacaktır. İkinci bölümde, tiyatro, tiyatro çevirisi ve feminist tiyatroyla ilgili temel kavramlara yer verilecektir. Üçüncü bölümde ise *Nora-Bir Bebek Evi* oyunu tanıttıldıktan sonra, Karabekir'le ilgili toplanan bilgiler ışığında, bir çeviri eyleycisi olarak sahip olduğu "profesyonel habitusu" üzerinden bir değerlendirme yapılacaktır.

Kuramsal Çerçeve

1. Çeviri Sosyolojisi

Çeviribilim alanında, dilbilimsel ve kaynak odaklı yaklaşımları geride bırakarak erek metni ve çevirmeni odak noktasına alan Betimleyici Çeviri Araştırmalarıyla bir dönüşüm yaşandığı söylenebilir. Gideon Toury'nin öncülüğünü yaptığı bu yaklaşımda, çeviriler erek kültürün bir gerçeği olarak ele alınır (1995, s. 13) ve normlar aracılığıyla çevirmen davranışları incelenerek çevirmenlerin yalnızca basit düzeyde bir kaynak metin aktarıcısı olmadığı vurgulanır (1995, s. 55-59).

Ortaya çıktığı dönemde çeviribilim alanında önemli bir kırılma noktası oluşturan bu kuram, ilerleyen yıllarda başka kuramcılar tarafından farklı boyutlarda tartışılıp ele alınmıştır. Susan Bassnett ve Andre Lefevere (1990) çeviribilimde "kültürel dönüş"ün başlangıcını ele almış; Tejaswini Niranjana (1992) çeviriyi sömürgecilik sonrası bir bakış açısıyla irdelemiş; Lawrence Venuti (1995) çevirmenin "görünmezliğini" tartışmış ve Sherry Simon (1996) gibi feminist çeviribilimciler alana feminist bir bakış açısı kazandırmıştır.

Daniel Simeoni ise “The Pivotal Status of the Translator’s Habitus” (1998) adlı makalesinde Toury’nin yaklaşımını antropolojik ve sosyolojik meseleleri kapsamaması nedeniyle sorgulamış ve Pierre Bourdieu’nun “habitus” kavramından yararlanarak çevirmenlerin bireysel özelliklerinin sosyolojik bir temelde ele alınmasını ön plana çıkarmıştır. Simeoni’nin yanı sıra, Jean-Marc Gouanvic (2005), Moira Inghilleri (2005), Andrew Chesterman (2006), Rakefet Sela-Sheffy (2008), Reine Meylaerts (2008) gibi araştırmacıların öncülük ettiği çalışmalarla çeviri sosyolojisi şekillenmiştir.

Çeviri sosyolojisi alanının gelişmesiyle birlikte, çeviri çalışmaları farklı bir boyuta taşınmıştır. Emine Bogenç Demirel (2014) çeviri sosyolojisini şöyle tanımlar:

Bir çevirinin sosyolojisi, çeviri ürününün nasıl ortaya çıktığını ve arkasında görünmeyen yapıların nasıl işlediğini, eyleycilerin neyi/nasıl eylediklerini araştırır. Böylece, çeviri ürününü biçimlendiren süreci, çeviri sürecini belirleyen dış koşulları, çeviri sürecine katılıp ürünün ortaya çıkmasında rolü olan tüm eyleycileri inceler. Ürünü toplumsal bir olgu olarak ele alıp toplumsal boyuttaki iz düşümlerine bakarak, dış etmenlerin içi nasıl değiştir(me)diğini değerlendirir. (s. 402-403)

Çeviri sosyolojisi alanında yapılan çalışmalar çıkış noktalarını büyük oranda Bourdieu’nün sosyolojisine dayandırmıştır. Bu çalışmalar çeviri sürecinin farklı aşamalarındaki “güç ilişkilerini” ortaya koymanın yanı sıra “metodolojik” açıdan da dikkate değer çıkarımları gündeme getirmiştir (Wolf, 2010, s. 341). Söz konusu araştırmalarda, Bourdieu’nun “habitus, alan, sermaye, strateji, oyun, illusio, praksis, ilişkisellik, özdeşünümsellik, düşünümsellik” gibi kavramlarından yararlanılmıştır (Bogenç Demirel, 2014, s. 410).

2. Bourdieu Sosyolojisi

Bourdieu sosyolojisine ana hatlarıyla değinmek gerekirse, Bourdieu, kökenini Batı felsefesinden alan özne-nesne ikiliğine karşı çıkarak, sadece iç boyutun ya da sadece dış boyutun olmadığı yeni bir sosyolojik bakış açısı geliştirmiştir (krş. Inghilleri, 2005, 2014; Gouanvic, 2005). Çıkış noktasını öznellik-nesnellik tartışmalarının ötesine taşıyan Bourdieu, sosyal yaşamın ne “bireyler üstü yapılarla” ne de bireylerin salt “bilinçli/kasıtlı” aldığı kararlarla açıklanabileceğini kabul eder. Bireylerin günlük yaşamlarında ne yaptıklarına odaklanarak, “sosyal pratikleri” ön plana çıkaran Bourdieu, sosyal hayatı

"insan davranışlarının bir toplamı" olarak görmeyi reddeder (krş. Jenkins, 1992, s. 40-45). "Sosyal 'gerçeklik', hem toplum içerisindeki bireylerin karşılıklı dinamiklerini yansıtan hem de sosyal eyleycilerin nasıl yapılandığını ortaya çıkaran ilişkilerin özeti olarak görülebilir"¹ (Wolf, 2010, s. 338).

Öznellik-nesnellik kutuplarının ötesine geçip, bu ikisi arasında arabuluculuk yapılmasını sağlayan sosyolojik kavramsa "habitus"tur (Jenkins, 1992, s. 45). Habitusu, formatlanmış davranış biçimleri olarak tanımlamak mümkündür². Bireyler, bilinçli olarak tercih etmedikleri koşullarda kendi tarihlerini inşa ederler (krş. Jenkins, 1992, s. 49) (italik vurgu bana ait). Habitus, "kolektif tarihin" sonucunda ortaya çıkar. Burada anlaşılması gereken tarih, günlük yaşam pratiklerindeki "üretim" ve "yeniden üretim" süreçleriyle sürekli olarak ve akışkan bir biçimde ileriye taşınan ve koşulları, nesnel gerçekliklerin bir gerekliliği olarak sorgulanmadan kabul edilen bir tarihtir. Bourdieu'ye göre, mevcut neslin ve önceki nesillerin geçmiş pratikleri, insan gruplarının yer aldığı nesnel dünyayı ve diğer insanlardan ve şeylerden oluşan nesnel çevreyi inşa eder. Bunun sonucunda, bu nesnel koşulları meydana getiren kolektif tarihle, bireylerin habitusu arasında bir "üretim ve uyum süreci" ve "diyalektiğe dayalı bir ilişki" ortaya çıkar (krş. Jenkins, 1992, s. 49). Bu ilişkiselliği ve habitusu daha anlaşılır kılmak için Bourdieu şunu ifade eder:

Bir yatkınlıklar, yani potansiyeller sistemi olan habitus, belirli bir durumla *ilişki içinde* kendini gösterir. [...] Habitus, harekete geçirilmeyi bekleyen bir zemberek olarak düşünülmelidir; aynı habitus, uyarılara ve alanın yapısına göre, farklı, hatta zıt pratikler ortaya çıkarabilir. (Bourdieu, 1995, s. 126)

Bu noktadan hareketle, habitusun, hem ilişki içinde olduğu alanın sınırlarında hem de sınır ötesinde vücut bulduğunu söylemek yanlış olmaz. Bourdieu sosyolojisinde, alan, belli kaynakları ya da çıkarları elde etmek için mücadelelerin yaşandığı "sosyal bir arena" anlamına gelir (Jenkins, 1992, s. 52-53). Alan, bu arenayı işgal eden kurumlarla ve kendine özgü kurallarla "tarihsel" olarak oluşturulur. Alandaki çıkarların varlığı, bireylerin bir araya gelip, birbirleriyle mücadele etmelerini sağlar (Inghilleri, 2005, s. 135). Bu noktadaysa karşımıza sermaye türleri çıkar. Sermaye türlerini ekonomik, sosyal, kültürel ve simgesel olmak üzere dört kategoride incelemek mümkündür. Sosyal sermaye

1 Aksi belirtilmedikçe, İngilizce metinlerden yapılan alıntıların çevirisi tarafımdan yapılmıştır.

2 Bu tanım, Prof. Dr. Emine Bogenç Demirel tarafından önerilmektedir.

diğer kişilerle kurulan ilişkilere, kültürel sermaye temelde sahip olunan bilgi birikimine, simgesel sermayeyse saygınlık ve tanınmışlığa gönderme yapar (krş. Jenkins, 1992, s. 53). “Söz konusu sermaye türlerine sahip olmak, alanda elde edilebilecek özgül faydalara erişimi belirler. Bir sermaye türü, hem mücadele silahı hem de uğruna mücadele edilen şeydir” (Bourdieu & Wacquant, 2014, s. 81-82).

Tiyatro

1. Tiyatro Çevirisi

Tiyatroyu en basit anlamıyla “bir kurgunun, bir sahne düzeni içinde, belirlenmiş oyuncular tarafından ses ve hareketlerle seyirci karşısında canlandırılması” olarak tanımlamak mümkündür (Haleva, 2014, s. 53). Bu tanımdan hareketle, Susan Bassnett’in ifade ettiği gibi, tiyatro metninin hem dilsel boyutu hem de sahnelenmeyi bekleyen bedensel boyutu vardır ve bu iki boyut birbiriyle yakından ilişkilidir (1991, s. 99). Bu diyalektik ilişkinin çok yönlü doğasına dikkat çeken Reba Gostand, bir sanat biçimi olarak tiyatronun her aşamasında çeviri olduğunun altını çizer (1979, s.1). Eserin sahne metnine dönüştürülmesi; sanat yönetmenin, oyuncuların, tasarımcıların, seyircilerin yorumları ve hem görsel hem de işitsel öğeler gibi birçok etmen tiyatro metninin sürekli olarak çevrilmesine neden olur (agy.). Bu çok yönlü ilişkileri beraberinde getiren tiyatro metninin diller ve kültürlerarası çevirisi söz konusu olduğunda ise, Marta Mateo’nun dediği gibi, tiyatro çevirmenini hem dilsel hem de dildışı göstergeleri göz önünde bulundurması gereken zorlu bir görev bekler (1995a, s.21).

Bu zorlu görevin çeviribilim alanındaki konumuna bakıldığında, Ortrun Zuber çeviribilimcilerin yaptıkları çalışmalarda daha çok dilsel ya da tüm çeviri türlerini kapsayacak sorunlara odaklandıklarını ve tiyatro çevirisini göz ardı ettiklerini belirtir (1979, s. xiii). Benzer olarak, Terry Hale ve Carole-Ann Upton da, tiyatro çevirisinin özellikle Rönesans döneminden başlayarak, tiyatro oyunlarının kültürlerarası dolaşımında ve etkileşiminde önemli bir rol oynamış olmasına rağmen, hem tiyatro araştırmalarında hem de çeviribilim çalışmalarında görece olarak ikincil konumda kaldığına dikkat çeker. Buna paralel olarak, tiyatro çevirmenlerinin bu konuda üstlendiği sorumluluğun ve eyleyciliklerinin de göz ardı edildiğini ifade eden Hale ve Upton, tiyatro çevirisinin ve çevirmeninin, çeviribilim alanındaki bu konumunu birbiriyle ilintili iki nedene bağlar: çeviri kuramcılarının tiyatro çevirisinin zenginliğinden ve çeşitliliğinden yeterince haberdar olmaması ve tiyatro çevirmenlerinin yeterli ve gerekli kuramsal bilgiye sahip

olmaması (krş. 2000, s. 1-12). Bu bilgiler temel alındığında, öyleyse şunu söylemek mümkün olabilir: Kuram ve uygulama arasındaki boşluğu kapatacak daha çok çalışmanın yapılması, hem tiyatro çevirisinin ve çevirmeninin çeviribilim alanında yeniden konumlandırılması hem de bu çeviri türünün farklı ve zengin olanaklarının keşfedilmesi açısından önemli bir işlev üstlenecektir.

Tiyatro çevirisinin alanda konumlandırılması ve görünürlüğünün arttırılması yönünde önem arz eden çalışmalara örnek olarak, Sirku Aaltonen'in *Drama Translation in Theatre and Society* adlı kitabı örnek olarak verilebilir. Aaltonen, kuramsal bir tartışma temelinde tiyatro çevirisini ele almakta ve tiyatro çevirisinin özgül koşullarını tartışmaya açmaktadır (2000). Aaltonen kitabında çevirinin çokanlamlılığına dikkat çeker. Farklı kültürlerde, zamanlarda ve uzamlarda üretilen anlamlar, başka bir kültüre aktarıldığında o kültür dizgesinin özelliklerine göre anlamlandırılıp çoğalacaktır. Buradan hareketle, bir tiyatro metni de aktarıldığı kültüre, zamana ve hedef kitesine göre farklı anlamlar kazanacaktır. Özellikle tiyatro metinleri, yönetmen, dramaturg, çevirmen, sahne ve kostüm tasarımcıları gibi birçok eyleyicinin süzgecinden geçtiği için ortaya çıkacak anlamın çoğulluğu kaçınılmazdır (krş. 2000, s. 29-37).

Bu çalışmanın yanı sıra, Carol-Anne Upholton'ın editörlüğünü üstlendiği *Moving Target: Theatre Translation and Cultural Relocation* adlı kitapta da, tiyatro çevirmenlerinin bu alandaki deneyimlerini özdüşünümsel olarak değerlendirip bağlamsallaştırdığı ve böylece tiyatro çevirisini farklı boyutlarıyla ele aldığı makaleler mevcuttur (2000). Örneğin, Eva Espasa, bir çevirmen ve eğitimci olarak, "Performability in Translation. Speakability? Playability? Or just Salebility?" adlı makalesinde daha önce söz edilen kuram ve uygulama arasındaki boşluğu doldurma yönünde bir çalışma yapmıştır. "Sahnelenebilirlik" (performability) kavramına, metinsel bakış açısı, tiyatral bakış açısı ve tiyatro şirketlerinin ideolojisi bağlamında nasıl yaklaşıldığını açıkladıktan sonra, Espasa bu üçü arasında bir köprü oluşturmaya çalışır (2000, s. 49-62).

Bu çalışmalar ve bunlara benzer araştırmalarla, tiyatro çevirisinde hem dil ve hem de dildışı öğeleri kapsayan yeni ufuklar açıldığı söylenebilir. Örneğin, Aaltonen tiyatro çevirisine işlevsel bir yaklaşım getirdiği makalesinde, Victor Papanek'in ürün tasarımı modelinden yararlanır. Bu modelde, belirli bir amaca/ihtiyaca yönelik tasarım yapılırken, toplumsal ve tarihsel koşullar kullanılacak malzemeyi, yöntemi ve planlamayı belirler. Bu görüşten hareketle işlevsellik, "yöntem" (method), "gereksinim" (need), "bağlamaştırma"

(telesis)³, “çağırışım” (association), “estetik” (aesthetics) ve “kullanım” (use) yöntemlerinin karşılıklı ilişkilerinden doğmaktadır. İyi bir tasarım için, bunların hepsinin dengeli bir biçimde kullanılması gerektiğini ortaya koyan model, Aaltonen tarafından tiyatro çevirisine uyarlanmış ve örneklerle açıklanmıştır (1995, s. 89-90).

Bunun yanı sıra, Marta Mateo da tiyatro oyunların alımlanması üzerine dikkate değer bir çalışma sunmuştur. Genel anlamda bir tiyatro oyununun alımlanmasını etkileyen faktörleri ele aldıktan sonra, Mateo tiyatro çevirisinin alımlanmasını etkileyen öğelere odaklanmıştır. Mateo’ya göre hedef kültürün çoğuldizgesi hem çeviri edimini hem de çevirmeni yönlendirir. Bu bağlamda, tiyatro çevirisinin hedef kültüre aktarılacağı “kanal” (basılı metin, sahne, radyo ya da televizyon), performansın gerçekleştirileceği “tiyatro binası” ve “tiyatro sahnesi” gibi faktörler tiyatro çevirisinde dikkate alınması gereken öğelerdir (1995, s. 99-102).

Tiyatro çevirisiyle ilgili yapılan çalışmalarda, üzerinde durulan bir diğer odak noktası da kaynak metne nasıl yaklaşıldığı ve bu doğrultuda ne tür stratejiler kullanıldığı ile ilgilidir. Bu yaklaşımlardan ilkinde, kaynak metin yayımlanmak üzere; ikincisinde ise sahnelenmek amacıyla çevrilir ve benimsen yaklaşıma göre de çeviride kullanılacak stratejiler farklılık gösterir (Pavis, 1990, 145-146’tan aktaran Haleva, 2011, s. 39). Aaltonen de benzer olarak, bazı çevirmenlerin kaynak metni özenle inceleyip bütünüyle çevirdiğini, bazılarının ise ekleme çıkarma yaparak yabancı metnin temelinde ve onu taklit ederek, yeni bir yazım ortaya koyduklarını ifade eder. Bu stratejilere bakıldığında ise, tiyatro çevirisinin aynı zamanda uyarlamaya dayalı olarak üretildiğini söylemek mümkündür (2000, s. 4). Aaltonen, konuyla ilgili olarak ayrıca, her çevirinin sahnelenmek üzere üretilmediğini, kimilerinin edebiyat dizgesinde yer alan basılı metinler olarak yayımlandığını belirtir (agy.).

Kaynak metne yaklaşımlar noktasında ön plana çıkan bu iki farklı odak noktasını Susan Bassnett da çalışmalarında ele almış ve zamanla değişen bir tutum ortaya koymuştur. Bassnett, ilk zamanlarda çevirmenlerin “sahnelenebilirlik ve metnin işlevi”ne odaklanmaları gerektiğini savunurken (1981); ilerleyen yıllarda “sahnelenebilirlik”

3 “Telesis”, ilk defa sosyoloji alanında kullanılmıştır ve “kaynakların belli bir amaç doğrultusunda kullanıldığı planlı ilerleme/gelişim” anlamına gelmektedir. Aaltonen, tiyatro çevirisi kapsamında kullandığı bu kavramı makalesinde şöyle açıklar: çeviri metnin, içinde vücut bulduğu sosyo-kültürel koşullara bağlanması; seyircilerin toplumsal, kültürel, tarihi ve coğrafi koşullarını dikkate alarak, oyunun değişen koşullara göre uyarlanması (1995, s.94). Yazarın yaptığı açıklamadan yola çıkarak, bu çalışmada, tiyatro çevirisi kapsamında “Telesis” kavramına “bağlamlaştırma” karşılığı önerilmiştir.

kavramının içi doldurulamayan belirsiz bir niteliğe sahip olduğunu belirtmiş (1985) ve bu nedenle yazılı tiyatro metninin önemine dikkat çekmiştir (1991). Türkiye'de tiyatro alanının öncü isimlerinden Özdemir Nutku ise, tiyatro çevirisinde konuşma dilinin önemine dikkat çeker. Nutku'ya göre, metnin yazınsal niteliklerini temel alan çeviriler güzel bir dil kullanımına sahip olsa bile, bu türden çeviriler sahnedeki "söz-hareket yapımını" ve "sahne-seyirci etkileşimini" olumsuz yönde etkiler. Bundan dolayı, tiyatro çevirisinde sahne dilini ve konuşulabilirliği ön plana almak önemli bir kriterdir (krş. Nutku, 2020, s. 429-430).

Tiyatro çevirisi bağlamında kısaca ele alınan bu tartışmalar göz önüne alındığında, tiyatro çevirmeninin dilsel, görsel, işitsel, sahnelenebilirlik, oynanabilirlik ve konuşulabilirlik gibi birçok faktörü dikkate alarak çeviri edimini gerçekleştirilmesi gerektiği açıktır. Bunların yanı sıra, çevirmenin hem kaynak kültüre ve yazara hem de erek kültüre hâkim olması, ortaya çıkacak çeviri ürünün niteliği açısından önem taşımaktadır. Ayrıca, tiyatro çevirmeninin tiyatro alanına aşina olması ve çeviride yaratıcılık yeteneğini devreye sokması da bu niteliği etkileyecek önemli unsurlar arasında yer almaktadır (krş. Haleva, 2011, s. 29-30).

2. Feminist Tiyatro

Feminist tiyatronun, feminizm hareketlerine ve kadın özgürlüğü bağlamında sürdürülen mücadelelere paralel olarak ortaya çıktığını söylemek mümkündür. Altmışlı yılların sonu, yetmişli yılların ilk yarısında, kadınların ataerki karşısındaki konumunun sorgulandığı ve kamusal alandaki eşitlik taleplerinin gündeme getirildiği feminist hareketler aracılığıyla, güçlü kampanyalar yürütülmüştür. Kadın özgürlüğü bağlamında sürdürülen bu mücadelelerde, ataerki tarafından bastırılan kadın deneyimleri ön plana çıkarılmış ve Bilinç Yükseltme Grupları'nda bu deneyimlerin paylaşılarak kadın kimliğinin yeniden inşası hedeflenmiştir (krş. Sönmez, 2017, s. 169-172).

İngiltere'de gelişen feminist hareket, sosyalist hareketten esin kaynağını alırken; Amerika'da orta sınıfın şekillendirdiği ve eyleme dayalı radikal bir tutum benimsenmiştir. Fransa'daki feminist hareket ise, daha çok yapısalcılık sonrası bir anlayışı temel alan ve akademik ortamda tartışmalarını yürüten bir çizgide oluşumunu sürdürmüştür. Farklı odak noktaları etrafında ve farklı zeminlerde gelişip temellen bu feminist hareketler ise farklı feminist tiyatrolarının oluşumuna katkı sağlamıştır (Savaşkan Gedik, 1998, s. 50). Feminizm ve tiyatro arasındaki ilişkiyi derinlemesine irdeleyen isimlerden birisi

Sue-Ellen Case olmuştur. Case, kitabında kadının tiyatro alanından dışlanmasını tarihsel olarak farklı yönleriyle ele almış ve klasik tiyatro oyunlarını feminist bir bakış açısıyla yapı sökümü uğratmıştır. Bunun yanı sıra, Case kitabında kadınların tiyatro alanında üretmiş oldukları eserlerine ve çalışmalarına odaklanarak bu alandaki görünürlüklerine katkı sağlamıştır (1998).

Feminist tiyatrodaki farklı oluşumlar söz konusu olsa da hem genelde hem de tiyatro özelinde tarih dışı bırakılan kadın deneyimlerini ve hikâyelerini, kadınların eliyle ve kadınların bakış açısıyla yeniden yazmayı hedeflediği söylenebilir (Sönmez, 2017, s. 172-173; Çakmak, 2013, s. 24). Kadınların tiyatro bağlamında ataerki tarafından bastırılması ise iki düzeyde ele alınabilir. Bunlardan ilki, tiyatro oyunları üretmiş olmalarına rağmen, kadın yazarların adlarının ve eserlerinin kanon dışı bırakılmış olması; ikincisi ise kadınların uzun yıllar boyunca sahneye çıkmaktan alıkonmuş olmasıdır (krş. Sönmez, 2017, s. 173; Çakmak, 2013, s. 24-26).

Bu odak noktalarından çıkışını alan feminist tiyatronun, ana akım tiyatro geleneğiyle hesaplaştığını ve bunu yaparken, bireysel deneyimleri ön plana çıkardığını söylemek mümkündür. Feminist tiyatro savunucularına göre, toplumsal sorunlar bireylerin anlatılarından yola çıkarak tespit edilebilir. Bireyler yaşadıkları deneyimleri anlatırken, bunların arkasında yatan toplumsal nedenleri daha iyi anlar ve bunun sonucunda var olan sorunların ortadan kaldırılması için eylemde bulunabilirler (krş. Sönmez, 2017, s. 170).

Bu amaç etrafında şekillenen feminist tiyatro çalışmalarına ise, avangard tiyatro hareketinden gelen kadınlar öncülük etmiştir (Sönmez, 2017, s. 173). Burjuva toplumunun, sanatı estetik amaçlarla sınırlandırması ve bu yolla sanatın toplumla ilişkisini engellemesini eleştiren avangard hareket, tiyatroya köklü bir değişiklik getirerek, seyirciyi tiyatro sürecinin aktif bir parçası haline getirmeyi hedeflemiştir (Haleva, 2012, s. 16-17). İşte bu hareketten beslenen kadın tiyatrocular da, tiyatroyla ilişkisi olsun ya da olmasın, tiyatro sahnesini her kadına açmıştır. Yapılan etkinliklerde, kadınların sahneye çıkararak kendi hikâyesini anlattığı ve kadın sorunlarının sahnede gündem haline getirildiği deneysel bir tiyatro ortamı yaratılmıştır (Sönmez, 2017, s. 173). Büyük oranda sadece kadınlar tarafından ve kadın izleyicilere yönelik yapılan bu gösterimlerde, böylece farkındalık yaratılmaya çalışılmıştır (Çakmak, 2013, s. 31).

Ana hatlarıyla kısaca ele alınan bu tiyatro türünün özellikleri göz önüne alındığında, feminist tiyatronun “‘kültürel temsil biçimi’ ve politik anlamda bir ‘platform tiyatrosu’

olma niteliğine" sahip olduğunu söylemek gerekir (Savaşkan Gedik, 1998, s. 50). Farkındalık yaratma, sorgula(t)ma ve yeniden yapılandırma üzerine kurulu bu tiyatrodaki iletişimin ve işbirliğinin rolü ön plana çıkarılmakta; farklı sınıfsal ve toplumsal statülere sahip kadınların sorunları gündeme getirilerek hem kültürel hem de politik bir işlev üstlenilmektedir (agy.).

3. Türkiye'de Tiyatro Alanı ve Kadının Konumu

Türk tiyatrosu, Doğu Asya'dan gelen göçlerin ve Akdeniz medeniyetinin izlerini taşıyan bir kültür dizgesi içerisinde şekillenmiştir. Bu etkilerin sonucunda, "şarkı, dans ve söz oyunları ile güldürü öğesinin ağırlıklı olduğu ve köylerde metne dayanmadan doğaçlama oynanan tiyatronun kökeni tarihöncesi bolluk törenlerine ve ilkel inançlara uzanır" (Haleva, 2014, s. 75). Bunun yanı sıra, gölge ve kukla sanatçıları, meddahlar ve zenneler tarafından yürütülen bir halk tiyatrosunun varlığı da söz konusudur (agy.). Türkiye'de batılı anlamda tiyatronun başlangıcı ise, 19. yüzyıla dayanmaktadır. Batılılaşma hareketinin ortaya çıktığı Tanzimat Dönemi'nde, önce yabancı sanatçılara sahneler kurulur; ilerleyen zamanlarda ise, yabancı oyunların Türkçeye uyarlanması ve Türk oyuncuların sahneye çıkmasıyla birlikte, Batılı tarzda tiyatronun temelleri atılmış olur (Şener, 1999, 25-41'den aktaran Canbaz, 2018, s. 264).

Yaşanan siyasal gelişmeler ışığında, Türkiye'de tiyatronun gelişimini üç evrede ele almak mümkündür: Birinci evre, Tanzimat ve İstibdat dönemleri arasında geçen süreyi kapsamaktadır. Bu yıllarda, ilk modern Türk oyunu olan Şinasi'nin *Şair Evlenmesi* sahneye konmuştur. Bunun yanı sıra, Ermelerin ve Levantenlerin işbirliğiyle kurulan ilk Türk tiyatrosu da bu dönemde ortaya çıkmıştır. İkinci evre, II. Meşrutiyet'ten Cumhuriyet'in kuruluşuna kadar geçen süreye denk gelmektedir. Geçiş süreci olarak nitelendirilebilecek bu dönemde, 1914 yılında belediyenin girişimleriyle bir tiyatro ve bir konservatuar kurulmuş ve böylece Dârülbedâyi'nin temelleri atılmıştır. Üçüncü evre ise, Cumhuriyet'in kurulmasıyla birlikte günümüze uzanan süreçtir. Bu dönemin ilk yıllarında belediyelere tiyatro kurma yetkisinin verilmesiyle birlikte, Dârülbedâyi'nin ilk ödenekli tiyatrosu kurulur. Tiyatronun kurumsallaşmaya başladığı bu dönemde, devlet tiyatro oyunculuğunu destekler. Bunların yanı sıra, belediyelerin, devletin ve özel girişimlerin desteklediği çok sayıda sahne kurulur. 1960'lara kadar çoğunlukla Batı tiyatrosunu taklit eden oyunlar, bu yıllardan sonra çağdaş sorunlara yönelmeye başlar ve yeni yazarların sayısında artış görülür (Haleva, 2014, s. 76-77).

Bu koşullar altında ve farklı aşamalardan geçerek gelişen Türk tiyatrosunda kadının konumuna bakılacak olursa, Batı'dakine benzer bir durumdan bahsetmek mümkündür. Tiyatro sahnelerinin kurulmaya başladığı ilk evrede, kadınlar tiyatroya sadece seyirci olarak katılabilmiş, ancak bu durum bile çoğu zaman engellenmeye çalışılmıştır (And, 2015, 71-72'den aktaran Canbaz, 2018, s. 265). Böyle bir ortamda, Müslüman kadınların sahneye çıkması mümkün olmamıştır. Geleneksel oyunlarda, erkekler kadın rollerini canlandırırken, Batılı tiyatro oyunlarında Müslüman olmayan Osmanlı kadınları sahneye çıkmıştır (Kankaytsın, 2018, s. 275-276). Müslüman kadınların sahneye çıkması, Dârülbedâyi döneminde gerçekleşmiştir (And, 2015, 168'den aktaran Kankaytsın, 2018, s. 276). Türk tiyatrosunda sahneye çıkan ilk Müslüman kadın ise Afife Jale olmuştur. Dârülbedâyi'nin 1918 yılında açtığı tiyatro kurslarına katılma hakkı kazanan Jale'nin sahneye ilk çıkışı Hüseyin Suat'ın *Yamalar* oyununda oynadığı Emel rolüyle gerçekleşmiştir (Nutku, 1999, 180'den aktaran Kankaytsın, 2018, s. 279-281).

Tiyatronun ilk iki evresinde kadınların, gerek izleyici gerekse oyuncu olarak tiyatro oyunlarından uzak durması arzu edilmişse de, söz konusu dönemlerde tiyatro eserleri yazan kadınlar da olmuştur; ancak bu eserler günümüze ulaşamamıştır. Şair Nigar Hanım'ın *Girive*, Afife Kemal'in *İrsad-i sebeb*, Nezihe Muhittin'in *Vicdanların Emri*, Ruhsan Nevvare'nin *Jön Türk*, Halide Edip Adıvar'ın *Kenan Çobanları* adlı tiyatro eserleri bunlara örnek olarak verilebilir (And, 2015, 116-140'tan aktaran Canbaz, 2018, s. 266).

Canbaz, Tanzimat'tan Meşrutiyet'e uzanan süreçte kadının tiyatro alanından uzak tutulmasıyla birlikte, "eril zihniyetin temsilinin" güçlendiğini ifade etmektedir. Bunun sonucunda ise, kadın tiyatrodaki kendisi adına söz söylenen ve erkekler tarafından temsil edilen bir "nesne" konumuna indirgenmiştir (krş. 2018, s. 271). Canbaz'ın Türk tiyatrosundaki kadının konumuna işaret ettiği bu durumun, feminist tiyatronun oluşumuyla birlikte büyük oranda değiştiğini ve kadının tiyatrodaki "özne" konumuna almaya başladığını söylemek mümkündür. Türkiye'deki feminist tiyatrolar da Batı'daki gibi feminist hareketlerden temelini almış, ancak feminist hareketlerin Türkiye'de etkili olması seksenli yılları bulmuştur.

Bu yıllarda, feminist söylemde sorunlaştırılan birçok mesele, daha çok sokaklarda yapılan gösterimlerde ele alınmış ve bu yolla kadınlara ulaşılmaya çalışılmıştır. Ancak söz konusu dönemin siyasi etkileri nedeniyle, feminist tiyatroların tam anlamıyla ortaya çıkması doksanlı yıllara denk gelmiştir (Varlı, 2010, s. 92). Doksanlı yıllardan sonra, kadınların "tiyatro kurucusu, tiyatro sahibi, yazar, yönetmen, oyuncu, yapımcı" gibi farklı

rollerle tiyatro alanında girişimlerde bulunduğu tanıklık edilmiştir (Heval Öz & Belkıs, 2017, s. 19). Kadın Tiyatrosu, Tiyatro Öteyüz, Feminist Kadın Çevresi, Kadınlar Sahnesi ve Tiyatro Boyalı Kuş "kadınlara ulaşma" temelinde farklı anlayışları benimseyen feminist tiyatro gruplarına örnek olarak verilebilir (Varlı, 2010, s. 93-117).

Nora-Bir Bebek Evi'nin Türkiye'de Feminist Bir Dramaturjiyle Yorumlanması

1. Kadın Sorunlarını Merkezine Alan Evrensel Bir Oyun: Nora - Bir Bebek Evi

Nora Bir Bebek Evi, 1879 yılında Henrik Ibsen tarafından kaleme alınmış üç perdelik bir oyundur. "Eleştirel gerçekçi edebiyat" anlayışını tiyatro alanına taşımış öncülerden biri olan ve çağdaş tiyatronun kurucularından kabul edilen Ibsen, eseri 51 yaşındayken yazmış ve bu eseriyle toplumsal sorunlar arasında önemli bir yer tuttuğuna inandığı kadın meselesini tartışmaya açmaya çalışmıştır (Ibsen, 2012, s. VI; Ibsen, 1959, s. II-III). Oyunun ana karakteri Nora, bekârken babası, evlendiğindeyse kocası tarafından baskı altında tutulan ve "oyuncak bir bebek gibi" muamele gören kadını temsil etmektedir. Kocası Helmer'in hastalığı için, ondan habersiz bir çözüm arayışına giren Nora, yıllar sonra kocası bunu öğrendiğinde takdir görmek yerine hiç ummadığı bir tavırla karşılaşır ve gelişen olaylarla birlikte kendisine biçilen rolü ve değeri sorgulamaya başlar.

Ibsen'in, *Nora*'yı yazmadan on beş yıl önce kadın sorunlarıyla ilgilenmeye başladığını söylemek mümkündür. Bu yıllarda, dünya feministlerinin öncüsü sayılan Camilla Collet ile irtibatta olduğu ve feminizm hareketini yürekten desteklediği bilinmektedir. Bu temasların ve düşüncelerin sonucunda ise, 1870 yılında *Cemiyetin Destekleri* başlıklı ilk feminist eserini yazmaya başlamıştır (Ibsen, 1959, s. XIX). Ibsen'in kadın sorunlarını ağırlıklı olarak gündemine aldığı bu sürecin bir ürünü sayılabilecek *Nora*, Danimarkalı yazar Laura Petersen'in yaşamöyküsüne dayanmaktadır (Ibsen, 1959, s. VI-X).

Ibsen'in *Nora* için iki final tasarladığı bilinmektedir. Bunlardan ilkinde göre, final sahnesinde evini terk eden Nora, ikinci tasarıda çocuklarına olan bağlılığından dolayı evden ayrılmamaktadır. Bu iki finalden ilkinin tercih eden Ibsen'in oyunu bu haliyle 1879 yılında yayımlanmıştır (Ibsen, 1959, s. XII). Tercih edilen bu final, Nora karakteri nezdinde, kadının ataerkil baskıya karşı çıkması açısından önemli bir yer tutmaktadır. Nora'nın

kapıyı çarpıp gitmesiyle, toplumsal cinsiyet rollerindeki ikili karşıtlığın tersine çevrilebilme olasılığı ortaya konmaktadır. Toplumsal cinsiyet rolleri gereği, ev sınırları içerisinde konumlandırılan kadın, Nora'nın gitmesiyle kamusal alana çıkış yapmış olur; kamusal alanda konumlandırılan erkeği temsil eden kocası Helmer ise evde kalarak final sahnesinde tam tersi bir yönde konumlandırılır (krş. Düzgün, 2018, s. 91-93).

Yayınlandığı yıl iki hafta içinde binlerce adet satan eserin, kısa bir süre içinde yeniden basımları yapılmıştır. Basımının ilk yılında aynı zamanda çok sayıda dile çevirisi yapılan *Nora*, sanat çevrelerinde sıkça konuşulan bir eser haline gelmiştir (Ibsen, 1959 , s. XIII-XIV). Bu ilginin bir sonucu olarak, oyun dünya sahnelerinde de boy göstermeye başlamış; ancak oyunun finali özellikle Almanlar tarafından eleştirilmiştir. Almanya'daki tiyatro yönetmenlerinin oyununa müdahale etmesinden endişe duyan Ibsen, bu ihtimali ortadan kaldırmak için eserine dördüncü bir perde eklemiş ve bu perdede Nora'nın evine dönmesini sağlamıştır. Ancak, oyunun bu perdesi diğer ülkelerde nadiren sahneye konduğu için, bu bölüm zamanla unutulmuştur (Ibsen, 1959 , s. XIV-XV; Ibsen, 2012, s. VII).

Nora'nın Türkiye'deki sahnelenme serüvenine kısaca değinmek gerekirse, ilk defa Muhsin Ertuğrul tarafından sahneye taşındığı görülmektedir. Ertuğrul, 1929-1930 sezonunda Dârülbeyâ'de *Bir Bebek Evi* adıyla oyunun yönetmenliğini üstlenmiştir. Oyunun çevirisi Haldun Zihni tarafından yapılmıştır (Ertuğrul, 1956, 25-28'den aktaran Çubukçu, 2019, s. 60). Oyunun Devlet Tiyatroları'nda sahnelenmesi ise Ertuğrul'un daveti üzerine Türkiye'ye gelen Rolg Reenneke'in rejisörlüğünde 1956 yılında gerçekleşmiştir. Bunun dışında, 1965-1966 ve 2012-2013 sezonlarında tekrar gösterimi yapılmıştır. Şehir Tiyatroları'nda tekrar sahnelenmesi ise 1985-1986 ve 2017-2018 sezonlarında gerçekleşmiştir (Çubukçu, 2019, s. 61). Oyun ayrıca, Jale Karabekir'in kuruculuğunu yaptığı Tiyatro Boyalı Kuş tarafından feminist bir dramaturjiyle sahneye taşınmıştır.

Nora-Bir Bebek Evi'nin Türkçe çevirileri basılı olarak da kitapçılardaki yerini almıştır. Bu çalışma kapsamında yapılan araştırmada, kitapçılarda rastlanan en eski tarihli çeviri, Cevat Memduh Altar'a aittir. İlk basımı 1942 yılında yapılan çeviri, Maarif Vekâleti tarafından yayımlanmıştır. Altar'ın çevirisi dışında, eserin dört çevirisine daha ulaşılmıştır. Bunlardan ilki, Kültür Bakanlığı tarafından 1998 yılında *Nora Bebekevi* adıyla yayımlanmıştır. Çevirmenliğini Armağan Sancar Ersin üstlenmiştir. 2007 yılında, Deniz Kitabevi tarafından, Bilge Rovesti çevirisiyle yayımlanmıştır. 2011 yılında, Mitoş-Boyut Yayınları'nın Yılmaz

Öğüt tarafından yapılan çevirisi dışında, 2012 yılında Agora Kitaplığı'nın yayınladığı Feride Eralp ve Jale Karabekir çevirisi mevcuttur.

Oyunun gerek sahnelenme gerekse yayınlanma tarihçesine bakıldığında, Türk kültür dizgesine giriş yaptığı 1929 yılından bu yana farklı eyleyicilerin süzgecinden geçerek sahneye taşındığı ve çevrildiği açıktır. Devlet Tiyatroları – Refik Ahmet Sevengil Tiyatro Kütüphanesi – Dijital Oyun Bilgi Sistemi⁴ aracılığıyla yapılan taramada, oyunun Devlet Tiyatroları'ndaki 1955-1956 ve 1965-1966 sezonları için yapılan gösterimlerinde Maarif Vekâleti'nin yayınladığı Cevat Memduh Altar çevirisinin temel alındığı görülmektedir. Yine Devlet Tiyatroları bünyesinde 47 yıl sonra 2012-2013 sezonunda yapılan gösterim içinse Yılmaz Öğüt'ün çevirisi kullanılmıştır.

Oyunun Şehir Tiyatroları bünyesindeki ilk gösterimi için, yukarıda da belirtildiği üzere, çeviri işini Haldun Zihni üstlenmiştir; ancak bu çalışma kapsamında yapılan taramada söz konusu çevirinin yazılı olarak yayınlanmış bir nüshasına ulaşılamamıştır. İBB Şehir Tiyatroları Kütüphanesi'nde⁵ yapılan taramada ise, 1985-1986 sezonu için eser çevirisinin, aynı zamanda oyunun yönetmenliğini üstlenen Tunç Yalman tarafından yapıldığı görülmektedir ve bu çeviri de yayınlanmamıştır. 2017-2018 sezonunda ise, Feride Eralp ve Jale Karabekir'in çevirisi kullanılmıştır.

Tüm bu bilgilerden yola çıkıldığında, *Nora - Bir Bebek Evi'nin* Türkiye'de toplamda yedi defa çevrildiği; bunlardan Şehir Tiyatroları'nın 1929-1930 ve 1985-1986 sezonları için yapılan Haldun Zihni ve Tunç Yalman çevirilerinin sadece sahnede kullanıldığı anlaşılmaktadır. Cevat Memduh Altar, Yılmaz Öğüt ve Feride Eralp ve Jale Karabekir çevirilerinin ise hem sahnelendiği hem de yayımlandığı görülmektedir. Kültür Bakanlığı'nın 1998'de, Deniz Kitabevi'nin 2007'de yayınladığı çeviriler yalnızca yayınlanmış, ancak herhangi bir sahnelemeye kaynaklık etmemiştir.

Nora - Bir Bebek Evi özelinde yaşanan bu çeviri hareketliliğinin yeniden çeviri (retranslation) kavramı etrafında araştırılıp irdelenmesi başka çalışmalara kaynaklık edecek nitelikte olsa da, konuyla ilgili bazı çıkarımlarda bulunmak mümkün olabilir. Muhsin Ertuğrul'un 1916-1917 yıllarında Henrik Ibsen'e karşı başlayan kişisel ilgisinin sonucunda hem yazarın hem de eserlerinin Türk kültür dizgesine giriş yaptığını söylemek mümkündür. Ertuğrul'un bu kişisel ilgisi Mustafa Kemal Atatürk'ten destek alınca,

4 <http://31.145.174.244:8088/userPandtgm/user_home.php> Web. 16.09.2020.

5 <<https://ibstkutuphane.ibb.gov.tr/yordambt/yordam.php>> Web. 16.09.2020.

Cumhuriyet'in ilk yıllarında *Nora*'yı Darülbedâyi'de sahneye taşır (krş. Çubukçu, 2019, s. 60-61). Tanzimat ve Meşrutiyet dönemleriyle birlikte Türkiye'ye giriş yapan ve Darülbedâyi'nin kurulmasıyla birlikte kurumsallaşma adımları atılan tiyatronun, Cumhuriyet'in ilk yıllarında halka doğrudan ulaşmanın ve devlet ideolojisini yaymanın bir aracı olarak görüldüğü için (krş. Erkazancı Durmuş, 2020, 80-84, 107-108), bu dönemde yapılan çevirilerin okunmaktan öte tiyatronun sahneye taşınmasına aracılık etmek için üretildiği düşünülebilir. Öte yandan, eserin 1942 yılında Maarif Vekâleti tarafından yayınlanan ve Devlet Tiyatroları'ndaki gösterimlerine (1955-1956 ve 1965-1966) iki sezon kaynaklık eden Cevdet Memduh Altar çevirisinin daha sistematik bir çalışmanın ürünü olduğu söylenebilir. Çeviri, 1940 yılında Maarif Vekâletine bağlı olarak kurulan Tercüme Bürosu'nun "Dünya Edebiyatından Tercüme" dizisinde yayınlanmıştır. Bu dönemde, "hümanizma" anlayışı etrafında, "Batı medeniyetine ait temel eserlerin planlı ve sistemli bir şekilde çevrilmesi ön görül[mekte]" ve devlet eliyle yürütülen çeviri çalışmalarında, çeviri, ulus devlet inşası ve kültür planlaması açısından önemli bir rol üstlenmekteydi (krş. Tahir Gürçağlar, 2018, s. 69-77). Altar'ın kitap girişinde Henrik Ibsen'i ve eserini detaylı bir biçimde ele aldığı on dokuz sayfalık "Henrik Ibsen, *Nora*'yı Nasıl Yazdı?" başlıklı ön sözünde de (Ibsen, 1959, s. I-XIX) bu sistematik kültür planlamasının bir ürünü olarak düşünmek mümkündür. Nitekim çevirmen Altar'ın, gerek çeviri faaliyetlerinde gerekse Devlet Konservatuvarı düzeyinde etken bir eyleyici olduğu bilinmektedir⁶.

Oyunun 1985-1986 sezonunda Şehir Tiyatroları tarafından gerçekleştirilen gösterimi için, eseri Tunç Yalman yeniden çevirmiştir. Türk tiyatrosunda önemli bir eyleyici olan Yalman'ın⁷ bu kararını birbiriyle ilintili iki nedene bağlamak mümkün olabilir: Öncelikle eserin Maarif Vekâleti tarafından yayınlanan çevirisi üzerinden kırk üç yıl geçtiği için, dilini güncellemek istemiş olabilir. İkinci olarak da, oyunun aynı zamanda yönetmenliğini üstlendiği için kendisine istediği sahneleme olanaklarını sağlayacak bir metin oluşturmak istemiş olması mümkündür.

Eserin 1998 yılında yayınlanan bir diğer yeniden çevirisine, yine bir devlet kurumunun öncülük ettiği görülmektedir. Kültür Bakanlığı tarafından, Sanat - Tiyatro Dizisi kapsamında yayınlanan çeviride, dönemin Kültür Bakanı İstemihan Talay'ın kısa bir ön sözü bulunmaktadır:

6 <<http://cevadmemduhaltar.com/index.html>> Web. 17.09.2020.

7 <<https://www.biyografya.com/biyografi/5381>> Web. 17.09.2020.

Norveç Edebiyatı'nın en büyüklerinden biri olarak kabul edilen Henrik Ibsen'in tiyatro eserleri arasında ülkemizde en çok tanınan eserlerinden biri *Nora Bebekevi*'dir. Nora'nın kimliği içerisinde Ibsen, Norveç'in yaşamından derin bir kesit sunmaktadır. [...] Ancak *Nora Bebekevi* yalnızca Norveç yaşamının karakteristik özelliklerini sunmakla kalmayıp, aynı zamanda bu kesitin evrensel boyutlarını da gözler önüne seren bir tiyatro eseridir. (Ibsen, 1998, s. V)

Talay'ın sözleri dikkate alındığında, Ibsen'in ve eserinin yine bir *Batı klasiği* olarak evrensel boyutuna vurgu yapıldığını söylemek mümkündür. Bakanlığın eseri yeni bir çeviriyle yayınlaması, Maarif Vekâleti tarafından yayınlanan çevirinin dilinin eskimiş olmasına bağlanabilir; ancak bu iki farklı dönem arasında kültür ve dil politikalarını da kapsayacak şekilde karşılaştırma yapılması, konuyla ilgili olarak farklı verilerin elde edilmesini sağlayabilir.

Kültür Bakanlığı'nın çevirisi gibi sahneye taşınmayan, ancak 2007 yılında Deniz Kitabevi tarafından yeni bir çeviriyle piyasaya sürülen eser, Ibsen'in *Hedda Gabler* ve *Rosmersholm* oyunları ile birlikte yayınlanmış; kitabın tanıtım yazısında ise bu üç oyunun ortak noktası olan kadın karakterler (Nora, Hedda ve Rebecca) üzerinde yoğunlaşmıştır. Tanıtımda, kadın karakterlere yapılan vurgunun yanı sıra, yayınlanan yeni çevirilerin Ibsen tiyatrosunun teknik özelliklerinin anlaşılmasına katkı sağlayacağına dikkat çekilmiştir⁸. Ibsen'in yüzüncü ölüm yıldönümüne ithafen yapılan yeniden çevirilerle, daha çok bir Batı klasiği ve evrensellik temelinde ele alınmış olan yazarın ve eserlerinin farklı boyutlarına dikkat çekmek istenmiş olabilir.

Yılmaz Öğüt'ün çevirisi, daha önce de belirtildiği üzere İzmir Devlet Tiyatrosu'nun 2012-2013 sezonundaki *Nora-Bir Bebek Evi* gösterimine kaynaklık etmiştir. Buradan yola çıkıldığında, Öğüt'ün söz konusu çeviriyi sahnelenebilirlik özelliklerini dikkate alarak yaptığı; ayrıca bunu sahibi olduğu ve tiyatro alanında uzmanlanmış bir yayınevi olan Mitoş-Boyut'ta yayınlarak eserin güncel bir versiyonunu tiyatro alanına kazandırmak istediği düşünülebilir. Ayrıca, burada dikkat edilmesi gereken bir diğer nokta, Devlet Tiyatroları'nda kırk yedi yıl sonra sahnelenen oyunun, bir Batı klasiği olmasından öte, söz konusu sezon için belirlenen "kadın" teması kapsamında gösterime sunulduğudur⁹.

8 <<https://www.garantikitap.com/kitap/ibsen-oyunlari-2-nora-bir-bebek-evi-hedda-gabler-rosmersholm-henrik-ibsen-9789750106026>> Web. 15.09.2020.

9 <<http://www.mimesis-dergi.org/2012/09/nora-bir-bebek-evi/>> Web. 18.04.2020.

Jale Karabekir ve Feride Eralp tarafından yapılan son çevirinin ise, ilerleyen bölümlerde değinileceği üzere, uluslararası bir proje için sahneleme özellikleri temel alınarak yapılmıştır ve daha sonra Agora Kitaplığı tarafından da ayrıca yayınlanmıştır. Söz konusu çeviri her ne kadar Jale Karabekir'in kuruculuğunu yaptığı Tiyatro Boyalı Kuş'un yer aldığı özel bir proje için üretilmiş olsa da, İstanbul Şehir Tiyatrosu'nun 2017-2018 sezonunda da kullanılmıştır. Yine de burada dikkat edilmesi gereken konu, aynı çevirinin farklı eyleyiciler tarafından farklı bakış açılarıyla sahneye taşınmış olmasıdır. Şehir Tiyatroları'nda oyunun yönetmenliğini üstlenen Ali Gökmen Altuğ, "metnin klasik yapısına bağlı kalarak" eseri sahneye taşıırken¹⁰, Karabekir oyuna "çağdaş-feminist" bir bakış açısıyla yaklaşmıştır.

Sonuç olarak, bu çalışmanın kapsamı dışında kalsa da, eserin yeniden çevirileri, içinde yapıldıkları dönem, alanda rol oynayan eyleyiciler ve alanın dinamikleri temelinde detaylı bir sorgulamayla irdelendiğinde farklı çalışmalara ve ilginç sonuçlara kapı aralayabilir. Yine, yayınlanmış olan çevirilerin metin düzeyinde karşılaştırılması, gerek çevirmenlerin aldıkları kararlar ve uyguladıkları stratejiler gerekse çeviriye kaynaklık eden yabancı metinlerin erek metne etkilerini sorgulamak açısından araştırmacılara yeni veriler sunabilir; çünkü yayınlanan çeviriler tek bir kaynak metinden değil Almanca, Fransızca ve İngilizce gibi farklı kaynaklardan yararlanılarak gerçekleştirilmiştir. Eserin Türkiye'deki sahnelenme ve yayınlanma serüvenine bakıldığında, daha net olarak söylenebilecek bir şey varsa, o da *Nora-Bir Bebek Evi'nin* Türkiye'ye bir Batı klasiği örneği olarak girdiği, ancak gelinen noktada "kadını ve kadın sorunlarını" ele alan niteliğiyle ön plana çıkarıldığı ve sonraki başlıklarda ele alınacağı üzere, alternatif tiyatro grubu Tiyatro Boyalı Kuş tarafından feminist bir bakış açısıyla politik olarak alanda yeniden konumlandırıldığıdır.

2. *Nora-Bir Bebek Evi* ve Tiyatro Boyalı Kuş – Jale Karabekir Kimdir?

Işık Üniversitesi İnsan ve Toplum Bilimleri Bölümü'nde yarı zamanlı öğretim görevlisi olarak görev yapan tiyatrocusu Jale Karabekir, lisans eğitimini İstanbul Üniversitesi Dramaturji ve Tiyatro Eleştirmenliği bölümünde tamamlamıştır. Daha sonra, Boğaziçi Üniversitesi Sosyoloji Bölümü'nde yüksek lisans eğitimi alan Karabekir, 1996 yılından beri aktif olarak tiyatro çalışmalarını sürdürmektedir. Karabekir'in ayrıca yüksek lisans tezinden ve yaptığı çalışmalardan ürettiği *Türkiye'de Kadınlarla*

10 <<https://www.haberler.com/ibb-sehir-tiyatrolari-nin-yeni-oyunu-nora-bir-10486382-haberi/>>
Web. 15.09.2020.

Ezilenlerin Tiyatrosu: Feminist Bir Metodolojiye Doğru (2015) adlı bir kitabı bulunmaktadır¹¹.

Tiyatro çalışmalarına, daha üniversite eğitimine başlamadan giriş yapan Karabekir, "Ezilenlerin Tiyatrosu Merkezi/Türkiye"nin kurucu üyesidir; aynı zamanda uluslararası "Ezilenlerin Tiyatrosu Araştırma Enstitüsü"nün yönetim kurulunda yer almaktadır. Karabekir, ayrıca 2000 yılında kurduğu Tiyatro Boyalı Kuş'un sanat yönetmenliğini sürdürmektedir. Tiyatro Boyalı Kuş, "Magdalena Project-Çağdaş Tiyatroda Kadın Ağrı ve Uluslararası Ezilenlerin Tiyatrosu Organizasyonu"nun bir üyesidir (agy.).

Karabekir, Tiyatro Dergisi'nde yer alan söyleşisinde, Tiyatro Boyalı Kuş'un üç kategoride çalışmalarını sürdürdüğünü ifade etmektedir. Bunlardan ilki, alternatif oyunlar; ikincisi, Feminist Dramaturjiyle Okuma Tiyatrosu; üçüncüsüyse, Augusto Boal'in Ezilenlerin Tiyatrosudur¹². Zeytin Dalı programına konuk olduğu söyleşideyse, kuruculuğunu yaptığı tiyatronun, feminist bir duruşu benimsediğini ve gerek anlayışı, gerek bakış açısı, gerek metin seçimi, gerekse oyunculuk biçimiyle ana akım tiyatrodan ayrıldığını belirtmektedir¹³.

Karabekir, tiyatro çalışmalarının ilk yıllarında, tiyatro gruplarıyla kadın sorunlarını tartışarak bunları sahneye aktarmaya çalıştıklarını anlatmakta, ancak tüm bunların çözüm açısından yeterince etkili olmadığını fark ettiğinde tiyatrodaki farklı açılımları araştırmaya başladığını dile getirmektedir. Bu dönemde, Augusto Boal'i keşfettiğini ifade eden Karabekir, Boal'in geliştirdiği Ezilenlerin Tiyatrosu'nu Türkiye'de uygulamaya başlamıştır ("Zeytin Dalı").

Siyasal tiyatro türünde konumlandırılan Ezilenlerin Tiyatrosu, sokak tiyatrosunu ve eylem tiyatrosunu bir araya getirerek, "[...] ezilenlerin ezenle başa çıkabilmeleri için ne yapmaları gerektiğini keşfetmelerine yardımcı olacak tiyatro yöntemini" kullanır (Haleva, 2012, s. 27). Boal'e göre, tiyatro politik bir eylemdir ve insanların özgürleşmesine katkı sağlayan önemli bir araçtır. Boal, tiyatronun sadece profesyonellerin tekelinde olamayacağını vurgular ve tiyatro eylemini halka yaymaya çalışır (Boal (çev. Hasgül),

11 <<https://tiyatrolar.com.tr/jale-karabekir>> Web. 10.04.2020.

<<http://edergi.atasehir.bel.tr/10.2017/mobile/index.html#p=36>> Web. 10.04.2020.

<<http://jalekarabekir.blogspot.com/2018/08/jale-karabekir.html>> Web. 10.04.2020.

12 <<http://www.tiyatrodergisi.com.tr/jale-karabekir-ile-okuma-tiyatrosu-uzerine-soylesi.html>> Web.05.04.2020.

13 <<https://www.youtube.com/watch?v=BF5HDXNHASU>> Web.05.04.2020.

2011). Bu görüşleriyle geleneksel tiyatroya karşı bir duruş sergileyen Boal, aynı zamanda seyircilerin ilk defa tiyatro oyununa katılımcı olarak dâhil olmasını mümkün hale getirmiştir (Haleva, 2012, s. 27). Karabekir, Boal'in klasik tiyatro oyunlarını diyaloga çevirme ve halkın da içinde olduğu kolektif bir üretim gerçekleştirme amacını vurgular ("Zeytin Dalı"). Bu açıdan bakıldığında, Karabekir'in çözüm için çıktığı arayışta, Ezilenlerin Tiyatrosu kendisine istediği yeni tiyatro biçimini sunmuştur.

Ulusal ve uluslararası düzeyde -farklı mahallelerde, mekânlarda ve kurumlarda gerçekleştirdiği Ezilenlerin Tiyatrosu atölyelerinde, kadınlar, öğrenciler, aktivistler ve farklı meslek gruplarıyla çalışmayı sürdüren ("tiyatrolar.com"; "Zeytin Dalı") Karabekir'in, Okuma Tiyatrosunda da benzer izleri görmek mümkündür. Karabekir, 2000 yılında kurduğu tiyatro bünyesinde Feminist Dramaturjiyle okuma metinleri oluşturduklarını, ancak 2008 yılında seyircilerle birlikte bir üretim gerçekleştirmediklerini fark ettiklerinde, gönüllüler ağı kurarak yeni bir yapılanmaya gittiklerini anlatmaktadır ("tiyatrodergisi.com").

Okuma Tiyatrosu kapsamında, Cumhuriyet öncesi tiyatro metinleriyle ilgilendiklerini belirten Karabekir, metinlere ekleme yapmadıklarını; sadece bu metinlerin çeviriyazısının yapıldığını söylemektedir. Karabekir, metne ekleme yapmak istediklerinde, bunu, performans sırasında "küçük jest, mimik, mizansen, nidalar ve küçük tepkilerle" metni yapıbozuma uğratarak gerçekleştirdiklerini ifade etmektedir ("tiyatrodergisi.com").

3. Jale Karabekir ve Tiyatro Çevirisi

Jale Karabekir'le ilgili yapılan araştırma ve kendisine sorulan sorulara elektronik posta yoluyla ilettiği yanıtlar sonucunda, Karabekir'in tiyatro alanında yaptığı ve yapılmasına öncülük ettiği çevirileri iki kategoride ele almak mümkündür: Birincisi, özellikle Okuma Tiyatrosu kapsamında sahneye taşıdığı Cumhuriyet öncesi Osmanlıca metinlerin diliçi çevirisi; ikincisiyse yabancı dillerde yazılmış eserlerin dillerarası çevirisidir.

Diliçi çeviri yoluyla, Latin harflerine çeviriyazısı yapılan metinler; *Çıkmaz Sokak* (Şahabettin Süleyman, 1911), *Gençlere Nasihatlar* (Afife Kemal) ve *Hasbıhal* (Mesadet Bedirhan) adlı eserlerdir. Yabancı dilden çevirisi yapılan metinlerse *Nora-Bir Bebek Evi* (Henrik İbsen, 1879) ve *Matmazel Julie* (August Strindberg, 1888) eserleridir. *Nora Bir Bebek Evi*'nin Türkçe Çevirisi Jale Karabekir ve Feride Eralp tarafından yapılmış ve 2012'de yayınlanmıştır; Kürtçe çevirisiyse -sadece sahnelenmek üzere- Aydın Orak tarafından yapılmıştır. *Matmezel Julie'nin* çevirisini ise Rüstem Ertuğ Altunay üstlenmiştir.

Cumhuriyet öncesi yazılmış metinlerin seçiminde toplumsal cinsiyet açısından önem arz eden oyunları tercih ettiklerini belirten Karabekir, eserlerin çeviriyazı sürecinde gönüllülerden yardım aldıklarını, ancak yakın zamanda kendisinin de bunu yapabilmesi için Osmanlıca öğrenmeye başladığını ifade etmiştir. Karabekir ayrıca, çevirisi yapılan eserlerin yayınlanma süreciyle ilgili olarak ekonomik kısıtları dile getirmiştir. Karabekir, çalışmaların yayınlanmasında herhangi bir maddi beklentilerinin olmadığını, ancak buna rağmen tiyatro eserlerinin Türkiye'de yeterince ilgi görmemesinden ve artan kâğıt fiyatları vb. nedenlerden dolayı yayınevlerinin bu konuda farklı politikalar izlediğini vurgulamıştır.

4. Tiyatro Boyalı Kuş'un Nora-Bir Bebek Evi Çevirileri ve Oyunun Sahnelenmesi

Karabekir, kendisiyle yapılan söyleşide¹⁴, Tiyatro Boyalı Kuş'un 2009 yılında Ibsen Ödülleri Bursu'nu kazandığını ve projelerinin bu oyunu Kürtçe sahlenemek olduğunu ifade etmiştir. Bu amaç doğrultusunda, Türkçede var olan çevirileri değerlendirdiklerinde, bu çalışmaların dilsel ve dramatik açıdan bazı sorunlar içerdiğini ve bu nedenle Kürtçeye aktarılacak "sahne metnini" oluşturmak için ilk olarak kaynak metni Türkçeye yeniden çevirme kararı aldıklarını belirtmiştir. Oyunu yeniden çevirdiklerinde, farklı dönemlerde İngilizceye çevrilmiş metinleri karşılaştırdıklarını ve Türkçe çeviride "günümüz diline, oyun karakterlerine, karakterler arasındaki çatışmaya ve gerilime uygun" bir dil oluşturmaya özen gösterdiklerinin altını çizmiştir.

Karabekir, oyunun sahneye uygun olarak kısaltılıp Türkçeleştirildikten sonra Aydın Orak tarafından Kürtçeye çevrildiğini ifade etmiştir. Karabekir'in bu noktada, Orak'tan yardım alması stratejik bir karar olarak düşünülebilir. Orak'ın bir eyleyici olarak konumuna bakıldığında, tiyatro ve sinema alanlarında oyunculuk ve yönetmenlik yaptığı görülmektedir¹⁵. 2003 yılında kurduğu Tiyatro Avesta'da Kürtçe oyunlar sergilenmektedir ve grup, Gogol'un *Bir Delinin Güncesi* oyununu dört yıl boyunca hem yurtiçinde hem de yurtdışında Orak'ın Kürtçe çevirisiyle sahneye taşımıştır¹⁶. Orak'ın ayrıca Kürt tiyatrosu üzerine bir kitap yazmış olduğu düşünüldüğünde,¹⁷ Karabekir'in gerçekleştirmek istediği projede, alandaki konumu ve eyleyciliğiyle Orak'la ortak bir noktada buluştuğunu söylemek mümkündür. *Nora'yı* 2010 yılında

14 bkz. Ek 1.

15 <<http://www.kameraarkasi.org/yonetmenler/aydinorak.html>> Web. 17.09.2020.

16 <<https://tiyatrolar.com.tr/tiyatroavesta/?s=hakkinda>> Web. 17.09.2020.

17 <https://www.kitapyurdu.com/kitap/kurt-tiyatrosu-amp-mezopotamyada-tiyatronun-dogusundan-modern-kurt-tiyatrosuna/392945.html&manufacturer_id=33839> Web. 17.09.2020.

Kürtçe olarak sahneledikten sonra, yapmış oldukları Türkçe çevirinin basımına yöneldiklerini dile getiren Karabekir, erek metnin üzerinden tekrar geçerek bunu 2012 yılında Agora Kitaplığı'nda yayınladıklarını söylemiştir. Aydın Orak'la yapılan işbirliği ve yayinevi seçimi açısından yapılan tercihin, Karabekir'in ifadesiyle, "politik tiyatro kitapları" yayınlayan bir alternatiften yana kullanılması, alandaki konum almaların dinamiklerini yansıtmaması açısından da önemlidir.

Karabekir metni Türkçeye çevirirken benimsedikleri stratejilerle ilgili olarak şunları vurgulamıştır:

Birebir çeviri ile bizim yaptığımız arasında çok fark var. Biz zaten metni biliyoruz. Kişileri ve aralarındaki ilişkiyi biliyoruz, Ibsen'i tanıyoruz. Bunu sahnede en iyi ifade edecek kelimeleri ya da cümle yapılarını tercih ediyoruz. Sonuçta bu bir oyun metni; edebi bir metin olmaktan önce oynamak için yazılmış; oyuncunun söyleyebileceği sözlerin olması çok önemli. [...] Yani biz çevirmen gibi çalışmıyoruz, tiyatrocunun olduğu için farklı bir çalışma dizgemi oluyor. Zaten bildiğimiz yazar, dünya tarihindeki yerini, tiyatroya nasıl katkıları yaptığını biliyoruz, onun bu oyunda nasıl ortaya çıktığını görebiliyoruz, karakterleri nasıl yarattığını, neleri temsil ettiğini vs. Bizim amacımız bunu en iyi nasıl verebiliriz, oyuncuya nasıl iyi bir metin/ çeviri sunabiliriz. Bizim amacımız edebileştirmek değil, sahne dilini en iyi yakalamak. (kişisel iletişim, 17.11.2019)

Nure başlığıyla Kürtçeye çevrilen versiyonuyla ilgili olarak ise, çeviride bir uyarılma yoluna gidilmediğini belirtmiştir. Kürtçede iyi bilinen "Saliho ile Nure" hikâyesi üzerinden seyirciye hatırlatma yapmak istediklerini; bunu da oyunun bekleme süresinde bu *dengbeji* çalarak gerçekleştirmeye çalıştıklarını ifade etmiştir. İki hikâye arasındaki benzerliğe bakıldığında, Nora'nın kamusal alandaki işlere karışmasını istemeyen kocası Helmer gibi, Saliho da erkeklerin işine karıştığı için Nure'yi cezalandırmaktadır.

Karabekir, gazetelere verdiği söyleşilerde de, söz konusu benzerliğe dikkat çekmiştir. *Nora'nın* yıllar önce yazılmış olmasına rağmen, günümüzde hâlâ geçerliliğini koruyan toplumsal cinsiyet rollerini işlediğini söyleyen Karabekir, oyunun hangi dilde ve hangi ülkede olursa olsun, kadınlığın ortak hikâyesini anlattığını vurgulamıştır. Bir feminist tiyatro topluluğu olarak, aynı zamanda, Türkçe bilmeyen kadınlara da ulaşmayı amaçladıklarını söyleyen Karabekir, oyuna "çağdaş feminist bir yorum" getirdiklerinin

altını çizmektedir. Bunun yanı sıra, "ışık" anlamına gelen Nora adı gibi, Arapça kökenli Nure adının da aynı anlama geldiğini ifade eden Karabekir, her dilde ve coğrafyada yaşayan kadınlara ışık tutmak istediklerini söylemiştir¹⁸.

Oyun 2010 yılında, Norveç'te "Ibsen'i Okumak ve Sahnelemek" adlı konferansta Ibsen Ödülleri kapsamında sahneye taşınmıştır. Aynı yıl Türkiye'deki doğu illerinde de sahnelenen oyun, ayrıca Ankara Sanat Tiyatrosu'nda ve 17. Uluslararası Tiyatro Festivali kapsamında Kadıköy Haldun Taner Sahnesi'nde Türkçe üstyazıyla seyircilerle buluşmuştur ("cumhuriyet"; "radikal").

Oyun, Karabekir'in rejisiyle sahnelenmiş; Eralp ve Orak da projede yardımcı reji olarak sorumluluk üstlenmiştir. Bu bilgilerden yola çıkıldığında, oyunun Türkçe ve Kürtçe çevirilerini yapan eyleycilerin aynı zamanda sahnelemede etken bir rol üstlendikleri görülmektedir. 17. Uluslararası Tiyatro Festivali'nde yapılan gösterime bakıldığında¹⁹, kullanılan dekorun oldukça sade ve soyut bir düzlemde tasarlandığı görülmektedir. Oyuncuların spot ışıklarıyla odak noktasına alındığı karanlık sahnede, ön plana çıkan bir diğer öğe Nora karakterinin taktığı maskelerdir. Çeşitli maskelerle oyunu canlandıran Nora karakteri, son sahnede tüm maskelerini bırakarak evi terketmekte ve böylece kendisine yüklenen toplumsal rollerden kendini kurtarmaktadır.

5. Jale Karabekir'in Çeviri Eyleyciliğini Habitus Aracılığıyla Okumak

Sosyal failer alanın dinamiği tarafından edilgen bir biçimde savrulan parçacıklar (eğintiler) değildirler. [...] Failer, benim habitus olarak adlandırdığım edinilmiş yatkınlıklara sahiptirler; [...] yani kişileri yeri geldiğinde alanın güçlerine karşı çıkmaya veya direnmeye sevk eden, sürekli kalıcı olma-var olma biçimleri. (Bourdieu, 2015, s. 69)

Karabekir ile ilgili ele alınan tüm bilgiler değerlendirildiğinde, her şeyden önce profesyonel tiyatro alanında aktif bir eyleyici olarak rol aldığı görülmektedir. Denilebilir ki, bu aktif eyleycilikte "kişiselleşmiş toplumsal ve kültürel tarihinin bir sonucu olan" (Simeoni, 1998, s. 33) habitusunun etkisi büyüktür.

18 <<https://www.cumhuriyet.com.tr/haber/norvecli-nora-ile-kurt-nure-146624>> Web. 02.04.2020.

<<http://www.radikal.com.tr/kultur/sadece-kurtce-bilen-kadinlar-icin-997434/>> Web. 02.04.2020.

19 <<https://www.youtube.com/watch?v=wam-A3vzVcw>> Web. 01.04.2020.

Karabekir'in akademik eğitiminden önce tiyatro çalışmalarına başlamış olduğu düşünüldüğünde, "edindiği yatkınlıklarla""yapılanmaya" başlamış "kişisel" bir tiyatro habitusuna sahip olduğu ve bu habitusla birlikte profesyonel tiyatro alanına giriş yaptığı söylenebilir.

Tiyatro alanındaki "kalıcı var olma" mücadelesinde, Karabekir'in edindiği kültürel sermayenin, diğer sermaye birikimlerine ve bir eyleyici olarak alandaki sürekliliğine katkıda bulunduğu iddia edilebilir. Dramaturji ve Tiyatro Eleştirmenliği bölümünde kültürel sermayesini biriktirmeye başlayan Karabekir, yüksek lisans düzeyinde aldığı Sosyoloji eğitimiyle bu sermayeyi arttırmış ve yurt dışında Ezilenlerin Tiyatrosu atölyelerine katılıp tiyatronun bu alt alanında eğitimler alarak zamanla kültürel sermayesini genişletmiştir.

Biriktirdiği kültürel sermayeyle doğru orantılı olarak, Karabekir'in aynı zamanda sosyal sermayesini arttırdığını söylemek mümkündür. Aldığı eğitimler yoluyla, alanda daha aktif bir rol oynamaya başlayan Karabekir, yurt dışı eğitimleri sayesinde de bağlantılarını güçlendirip sosyal sermayesini kurmuş ve bunun sonucunda hem Türkiye'deki Ezilenlerin Tiyatrosu kurucu üyeliğini üstlenmiş hem de uluslararası düzeyde bu tiyatro türünün yönetim kurulunda yerini almıştır. Tüm bunların yanı sıra, Karabekir kurduğu gönüllüler ağıyla ve farklı alt yapılardan gelen profesyonellerle (çevirmen, yönetmen, yayınevi sahibi vb.) sosyal sermayesini arttırmıştır. Edindiği bu kültürel ve sosyal sermaye türlerine ek olarak, Tiyatro Boyalı Kuş'un 2009 yılında kazandığı Uluslararası Ibsen Ödülü ve 2014'te Karabekir'e verilen Direklerarası Özel Jüri Ödülü, alanda kendisine ayrıca simgesel sermaye kazandırmıştır. Tüm bu sermaye türlerinin yanı sıra, gerek yarı zamanlı olarak yürüttüğü akademisyenlik gerekse alanda profesyonel olarak yürüttüğü çalışmalar yoluyla belli oranda ekonomik sermayeye sahip olduğunu söylemek mümkündür.

Karabekir'in tiyatro alanındaki konumuna bakıldığında, çok yönlü ilişkiselliklere ve özdüşünümselliğe tanık olmak mümkündür. Karabekir her şeyden önce aldığı eğitimlerle alanda yapılmış, ancak bu yapılanma alanda yürüttüğü tiyatro çalışmalarıyla da devam etmiştir. Örneğin, Karabekir'in Zeytin Dalı programında dile getirdiği şu sözler, alanın pratikler yoluyla inşa edilen karşılıklı ilişkiselliğine gönderme yapmaktadır: "Ben ne zaman feminist oldum hatırlamıyorum. Alan çok karşılıklı bir şey. Çok güzel şeyler deneyimledim. Kendim de çok şey gördüm. Kadın çalışmalarına başladığımda feminist miydim yoksa çalışma esnasında mı oldum ...?" ("Zeytin Dalı").

Bunların yanı sıra, Karabekir, tiyatro alanında kendi ifadesiyle “ana akım tiyatroya karşı” bir konum aldığını belirtmektedir. “Daha önceki dönemlerde başarı kazanmış biçim ve içerikler doğrultusunda üretilen ve geniş kitlelere hitap etme amacı taşıyan oyunlar olarak adlandırılabilen] ana akım tiyatro[nun]” Türkiye’de çok partili döneme kadar hâkim olduğu görülmektedir; ancak özellikle 1960’lardan itibaren kurulan özel tiyatrolar aracılığıyla alana politik, deneysel ve avangard türde oyunlar dahil edilerek, hem seyircilere ana akımdan farklı tiyatro biçimleriyle ulaşmanın hem de alanda farklı konum almaları dinamik bir mücadelenin kapısı aralanmıştır (krş. Erkazancı Durmuş, 2020, s. 90; 80-110). Karabekir de bu konumlanmada feminist/alternatif tiyatro türünü benimsemiştir. Bu noktadan hareket edildiğinde, Bourdieu’nün ifade ettiği gibi, Karabekir’in habitusu onu “alanın güçlerine karşı çıkmaya sevk etmiştir.” denilebilir (Bourdieu, 2015, s. 69). Toplumsal cinsiyet meselelerini ve kadın sorunlarını farklı biçimlerde ve farklı yollarla sahneye taşıma arayışında, Ezilenlerin Tiyatrosunu keşfeden ve bu konuda eğitimler alan Karabekir, Türkiye’deki tiyatro alanına bu türü taşımış; tiyatroyu profesyonellerin özel alanı olmaktan çıkarıp halka yayma görüşünü benimseyerek mevcut tiyatro alanının farklı biçimlerde yapılmasına katkı sağlamıştır.

Tüm bunlar göz önünde bulundurulduğunda, habitusuyla ve alanda aldığı konumla Karabekir, tiyatro çevirisine de farklı boyutlarda katkıda bulunmuştur. Öncelikle, toplumsal cinsiyet açısından önem arz eden Osmanlıca metinlerin arşiv taramasını yaparak hem bu metinlerin gün ışığına çıkmasını hem de günümüz Türkçesine kazandırılmasını sağlamıştır. Ayrıca, yabancı dilde yazılmış oyunları, sahne dilinine uygun olarak çevirerek ve/ya bunların çevrilmesine aracılık ederek tiyatro eserlerinin farklı dillerde ve kültürlerde hayat bulmasına aracılık etmiştir. Ayrıca, Cumhuriyet öncesi metinlerin çeviriyazısını yapabilmek için Osmanlıca öğrenmeye başlamış olması, Karabekir’in Türkiye’deki feminist tiyatro metinlerinin yeniden hayat bulmasına katkı sağlama yönündeki çabalarını göstermektedir.

İkincisi, söz konusu tiyatro metinlerinin çeviri aracılığıyla farklı uzamlarda dolaşıma girip farklı kitlelere ulaşması sağlanmıştır. Diliçi ya da dillerarası çevirisi yapılan metinler, Okuma Tiyatrosunda profesyonel olmayan gönüllü katılımcılarla pratiğe dökülmüş ya da tiyatro eserlerine/oyunlarına kısıtlı erişimi olan yerlerde bu oyunlar sahnelenmiştir. Bu açıdan ele alındığında, yazılı olarak sadece sınırlı bir kitle tarafından erişilebilecek bu tiyatro çevirilerinin sahneleme yoluyla kadınlara ulaştırılması feminist tiyatro açısından da önemli bir edimdir. Karabekir’in, ekonomik kısıtlar ve bu kısıtların yayinevi politikalarına etkisi sonucunda, çevirisini yaptıkları ya da kendi ürettikleri eserleri yayınlama konusunda

sıkıntı yaşadıkları yönünde verdiği bilgi göz önüne alındığında, bu durum daha da önem arz etmektedir.

Karabekir'in *Nora-Bir Bebek Evi* özelinde verdiği söyleşiler ve paylaştığı bilgilerden yola çıkıldığında, tiyatro alanında yapılan habitusunun tiyatro çevirisine doğrudan etkilerini görmek mümkündür. Oyun metnini çevirirken, "edebileştirmek" yerine "sahne dilini" yakalamayı ve "oyuncunun söyleyebileceği sözler" oluşturmayı hedeflediklerini anlatan Karabekir'in bu ifadeleri, tiyatro çevirisinde "sahnelenebilirlik" ve "söylenebilirlik" kavramlarını temel aldığını göstermektedir. Haleva'nın da belirttiği üzere, "[...] tiyatro çevirmeni yalnızca bir kod çözücüsü değil, bir metni potansiyel bir sahnelemeye yönelik olarak gösterim için yeniden yaratan kişidir. Bu da tiyatro alanını iyi tanımayı, onu öteki alanlardan farklı kılan dilsel ve dildışı özelliklerini ayrıntılı olarak bilmeyi zorunlu kılar." (2011, s. 30). Bir tiyatro çevirmenin sahip olması gereken bu özellikler temel alındığında, Karabekir'in gerek çeviride benimsediği stratejilerinde gerekse oyunun sahnelenmesinde kullandığı dekor ve tiyatral malzemelerde bu niteliklerin izlerini sürmek mümkündür.

Bunların yanı sıra, Karabekir'in feminist tiyatro anlayışıyla şekillenmiş habitusu sonucunda, çevirisini yaptığı ya da yapılmasını sağladığı oyunlarla daha çok kadına ulaşmayı hedeflediği görülmektedir. Feminist tiyatronun çıkış noktasının kadınların hem farklı hem de ortak deneyimlerini sahneye taşımak olduğu hatırlandığında, Karabekir'in bu anlamda önemli bir rol üstlendiği söylenebilir. *Nora-Bir Bebek Evi*'ne "çağdaş feminist bir yorum" getirildiği, ancak uyarlama yoluna gidilmediği düşünüldüğünde, Karabekir'in tiyatro alanına hâkim bir eyleyici olarak tiyatronun olanaklarından profesyonelce yararlandığı gözlemlenmektedir. *Nora-Bir Bebek Evi* daha önce Devlet Tiyatrosu'nda ve İstanbul Şehir Tiyatroları'nda sahnelenmiş olsa da, Karabekir'in, bu çağdaş feminist yorumla, oyuna yeni bir bakış açısı getirmiş olduğu ve bir anlamda *Nora*'ya gerçek bir feminist kimlik kazandırdığı iddia edilebilir.

Sonuç Yerine

Chesterman çeviri sosyolojisi kapsamında çevirmenlerin sosyolojisine de yer verilmesi gerektiğini vurgular (2006, s. 12). Bu çalışmada da, Jale Karabekir örneği üzerinden, kadın merkezli tiyatro oyunlarının kültürlerarası dolaşımında çeviri eyleyicilerinin etkisine odaklanılmıştır. Söz konusu tiyatro çevirisi olduğunda, Zurbach'ın vurguladığı üzere, "özellikle tiyatronun sanatsal pratiğinde yer alan katılımcı ve tiyatro uzmanı olarak çevirmenin konumu üzerine daha fazla çalışmaya ihtiyaç vardır" (2009, s. 280). Zira, bir

“çevirinin değeri yalnızca dillerin konumuna değil aynı zamanda hem çevrilen yazarların hem de çevirmenlerin konumuna bağlıdır.” (Heilbron ve Sapiro’dan Casanova, 2007, s. 103).

Bu görüşlerden hareketle, bir çevirmenin eyleyciliğini ve alandaki konumunu anlamamızı sağlayan etkili araçlardan birisinin habitus olduğunu söylemek mümkündür. Karabekir’in gerek tiyatro alanındaki gerekse tiyatro çevirisi alanındaki aktif eyleyciliğinin, “profesyonel habitusunun” bir sonucu olduğu söylenebilir. Simeoni’nin ifade ettiği gibi, herkesin toplumsal bir habitusu vardır; ancak özerk bir alanın inşasını sağlayacak “profesyonel habitusa” sahip kişilerin sayısı azdır (1998, s. 18).

Bourdieu, habitusu “yapılanmış bir dünyanın ya da bu dünyanın tikel bir parçasının, bir alanının içkin yapılarını içine katıştırmış ve bu dünyanın algısını da, oradaki eylemi de yapılandıran bir bütün” olarak tanımlar (Bourdieu, 2015, s. 153). Bu tanımdan yola çıkıldığında, Karabekir’in gerek “profesyonel habitusuyla” gerekse alanda kurduğu ilişkiler ağı ve aldığı konumla hem yapılanmış hem de alanı yapılandırmış olduğunu söylemek mümkündür. Çalışma kapsamında, Karabekir’le ilgili yapılan tarama ve kendisine iletilen sorulara verdiği yanıtlar göz önünde bulundurulduğunda, benimsemiş olduğu feminist duruşun sonucunda, bir çeviri eyleycisi olarak kadın merkezli oyunlara, geleneksel tiyatro anlayışından farklı olarak, yeni bir yorum getirdiği ve bu yolla söz konusu oyunlara yeni bir feminist kimlik kazandırdığı söylenebilir.

Bunların yanı sıra, gerek farklı mekânlarda yürüttüğü Ezilenlerin Tiyatrosu atölyeleri gerekse *Nora-Bir Bebek Evi* örneğinde olduğu gibi oyunu Türkiye’nin çeşitli illerinde sahneye taşınması, Karabekir’in feminist tiyatro temelinde kadınlara ulaşmasını sağlamaktadır. Feminist tiyatronun bireyi ve kadın deneyimlerini ön plana çıkaran ve bu yolla kişiyi sorgulamaya yönlendiren özellikleri hatırlanacak olursa, Karabekir’in belki de tiyatroyla hiç tanışmamış ya da tiyatro deneyimi olsa bile ana akımın sınırlarında kalmış kadınlara feminist bir bakış açısı kazandırmaya çalıştığı açıktır. Yine *Nora-Bir Bebek Evi* örneğinden yola çıkıldığında, 1929 yılından beri gerek Devlet Tiyatroları gerekse Şehir Tiyatroları’nda ana akım tiyatro geleneği içinde sahnelenen bir oyunun “çağdaş feminist” yorumunu, uluslararası tiyatro festivali kapsamında Haldun Taner sahnesine taşımış olması, Karabekir’in tiyatro seyircilerinin oyuna farklı bir bakış açısıyla bakmasını sağlamıştır. Tüm bunlardan yola çıkıldığında, Bourdieu’nun “yatkinlikler sistemi” ya da “edinilmiş yatkinlikler” olarak tanımladığı habitus, tiyatro seyircisi düzeyinde ele alındığında, Karabekir’in hem hitap ettiği seyircilerin feminist tiyatro alanında

yatkınlıklar edinmesine hem de feminist tiyatro girişimlerinin sayıca az olduğu Türkiye'deki tiyatro alanında bu feminist yatkınlıklar sisteminin yaygın hale getirilmesine katkı sağladığı iddia edilebilir.

Teşekkür: "Kendisine elektronik posta yoluyla iletilen sorulara içtenlikle yanıt veren ve desteğini esirgemeyen Jale Karabekir'e sonsuz teşekkürler."

Hakem Değerlendirmesi: Dış bağımsız.

Çıkar Çatışması: Yazar çıkar çatışması bildirmemiştir.

Finansal Destek: Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

Peer-review: Externally peer-reviewed.

Conflict of Interest: The author has no conflict of interest to declare.

Grant Support: The author declared that this study has received no financial support.

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Ek 1

Elektronik Posta Yoluyla Yapılan Yazışma ve Alınan Yanıtlar (17.11.2019)

1) Henrik İbsen'in bu eseri daha önce çevrilmiş. Sizin özellikle bu eseri yeniden çevirmenizin ve farklı İngilizce versiyonları üzerinden gitmenizin özel bir nedeni var mıydı?

Biz 2009 yılında Ibsen Awards Scholarship'i kazandık ve projemizde Ibsen'in bu eserinin Kürtçe sahnelenmesini ele alıyorduk. Bu nedenle ilk olarak metni Türkçe'ye çevirmek ve daha sonra oynanacak sahne metnini Kürtçe'ye çevirmek için yola koyulduk. MEB çevirisini oynamak imkânsızdı dil açısından. Sahne dili olarak oldukça ağır, sahne diliyle çevrilmemiş ya da belki de döneminin Türkçesi'ne hitap eden bir çeviriydi. Bir de başka bir çeviri vardı güncel, o da dramatik sorunlar içeriyordu. O nedenle ilk olarak metnin genel Türkçe çevirisini yapmaya koyulduk.

Farklı dönemlerde İngilizceye çevrilmiş metinleri karşılaştırarak, günümüz diline uygun, karakterlere uygun, karakterler arasındaki çatışma ve gerilime uygun olarak Türkçeleştirmeyi amaçladık. Çünkü birebir çeviri ile bizim yaptığımız arasında çok fark var. Biz zaten metni biliyoruz. Kişileri ve aralarındaki ilişkiyi biliyoruz, İbsen'i tanıyoruz. Bunu sahnede en iyi ifade edecek kelimeleri ya da cümle yapılarını tercih ediyoruz. Sonuçta bu bir oyun metni, edebi bir metin olmaktan önce, oynanmak için yazılmış, oyuncunun söyleyebileceği sözlerin olması çok önemli.

Türkçe'ye çevirdikten sonra çok detay çalışmadık üzerinde. 2009 Ağustos'ta bitirdik. Metni kısalttık, sahne metni haline getirdik ve Kürtçe çeviriye gönderdik. Daha sonra da bu Kürtçe çeviri üzerinden provalara başladık. 2010 Martta da oyunu sergilemeye başladık. Projemizde çevirileri yayımlamak da vardı. Ancak bu biraz daha zaman aldı. Çünkü kendimiz için çevirdiğimiz için, daha sonra yayımlamak için daha özenli davrandık, tekrar metne geri döndük, Ertuğ Altınay arkadaşımız redaksiyonu üstlendi ve ancak Agora kitaplığından Ocak 2012'de yayımlandı.

Çeviriyi, Feride ile birlikte yaptık. Zaten oynanacağı için dramaturji araştırması önceden yapılmıştı. Yani biz çevirmen gibi çalışmıyoruz, tiyatrocu olduğumuz için farklı bir çalışma dizgemi oluşuyor. Zaten bildiğimiz yazar, dünya tarihindeki yerini, tiyatroya nasıl katkılar yaptığını biliyoruz, onun bu oyunda nasıl ortaya çıktığını görebiliyoruz,

karakterleri nasıl yarattığını, neleri temsil ettiğini vs. Bizim amacımız bunu en iyi nasıl verebiliriz, oyuncuya nasıl iyi bir metin/çeviri sunabiliriz. Bizim amacımız edebileştirmek değil, sahne dilini en iyi yakalamak.

2) Eserin aynı zamanda Kürtçe olarak sahneye taşımışsınız. Çeviriyi Aydın Orak yapmış ve “Saliho ve Nure” hikâyesi temel alınmış. Hem eseri hem de hikâyeyi harmanlayan bir yol mu tercih edildi?

Oyun metninde sadece kısaltmaya gidildi. Zaten oyunun oynandığı bölgelerde Saliho ile Nure hikâyesini seyirci biliyordu. O nedenle sadece hatırlatma yaptık onlara. Onu da, oyunun bekleme süresinde o dengbeş şarkısını çalarak verdik. Oyunda bir gönderme yapmamayı tercih ettik ne metin ne de rejî tarafında. Zaten bilinen bir hikâye idi o seyirci kitlesi için.

3) Okuma Tiyatrosu’nda Cumhuriyet öncesi metinleri sahneleyip, feminist bir bakış açısıyla ifşa etmek istiyorsunuz. Örneğin, Şahabeddin Süleyman’ın “Çıkmaz Sokak” eserini Latin harflerine çevirip basmışsınız. “Gençlere Nasihatlar” ve “Hasbıhal” ya da çeviriyazısını yaptığınız eserleri yayınlamaya devam edecek misiniz? Bu konuda izlediğiniz belli bir politika var mı?

Biz çevirmen değiliz. Ama kendi işimiz için yapıyoruz. Ya da yaptırıyoruz. Tiyatro için. Ama daha sonra başkaları da faydalansın diye basmaya çalışıyoruz. Matmazel Julie’nin çevirmeni Rüstem Ertuğ Altınay profesyonel çevirmen sadece.

Çıkmaz Sokak gerçekten çok önemli bir oyundu, o nedenle onu ortaya çıkarmak çok önemliydi toplumsal cinsiyet çalışmaları açısından, o nedenle onu yayımlattık. Ancak bu tamamen yayınevi politikasıyla ilgili. O alan bizim tanıdığımız bir alan değil. Agora kitaplığı o dönemler özellikle politik tiyatro kitapları basıyordu, biz de Osman Akınhay’ı tanıdığımız için projelerimizi ona götürdük. Zaten maddi bir karşılık beklemedik, sözleşmelerimiz de o şekilde, çünkü tiyatro kitaplarından gelir elde edilmiyor. Ama en az satılanın Çıkmaz Sokak olduğunu biliyoruz. Osman Akınhay da İngiltere’ye yerleşti, şu an yayınevi ne durumda bilmiyorum. Kitaplar hala piyasada var. Zaten 1000 adet gibi bir rakam basılmıştı, düşünün kaç yılda tükenmemişler bile. İkinci baskı yapılmamıştır çünkü sözleşmemize göre onun bilgisinin bize geçilmesi lazım. Tiyatro kitaplarının ve hatta oyun kitaplarının bu tür bir durumu var Türkiye’de. O nedenle tam net bilemiyorum. Geçen sene dolar/döviz nedeniyle kağıt fiyatları arttı, yayınevleri farklı politikalar izliyorlar

sanırım. Örneğin benim yazdığım/uyarladığım 5 oyun var, bir kitap olarak basmak istiyorum, ama hangi yayınevinden nasıl basacağımı araştırıyorum. Çok kolay değil.

Gençlere Nasihatlar ve Hasbıhal metinleri çok kısa metinlerdi. O nedenle biz etrafımızdaki bazı arkadaşlarımızın arkadaşlarına transkripsiyon yaptık. Fakat aramızdan bir arkadaşımızı kaybettik, sanırım onun ilişkileriydi o kişiler. Ve şu an kim olduklarını tam bilemiyoruz ve o nedenle onların da emeği olduğu için basamıyoruz. Ama zaten sanırım belki Kadın Eserleri Kütüphanesi vs. gibi yerler basabilir. Şu an onlarla organik bağlarımız var ama onların da mali sıkıntıları var. Ben bu geçen süre içinde Osmanlı Türkçesi öğrendim. Çünkü demin de söylediğim gibi başka kişilerden rica etmek zorunda kalıyorduk. Şu anda okuyabiliyorum ama transkripsiyon yapmak için biraz daha çalışmam şart.



Réflexivité herméneutique de la créativité en traduction

Hermeneutic Reflexivity of Creativity in Translation

Jacob Cléophas DEFO NZIKOU¹ 



RÉSUMÉ

Les études en traduction au sujet du dilemme qu'elle suscite sont devenues encore plus pertinentes à une époque où le terme "créativité" y a été introduit pour exprimer une meilleure compréhension de ce qui fut d'antan perçu comme de la "trahison". La recrudescence du débat, ces dernières années, au tour de l'alternative fidélité versus créativité, montre que nous n'avons pas pour autant été dissuadé du fait de rompre avec le vœu absolu de fidélité qui maintenait la traduction dans un statut dilemmatique. Nous situant du point de vue d'une expertise herméneutique de la traduction, cet article tente de soutenir que la créativité n'est pas une simple alternative, mais une nécessité qui s'impose en situation. Pour étayer ce point, l'analyse de la réflexivité herméneutique de la créativité en traduction repose sur le caractère interprétatif du traduire qui met en jeu le phénomène de la compréhension. Partant de la mise en exergue de la fécondité de l'acte, nous démontrons qu'elle justifie amplement le fait qu'une traduction soit équivalente. Il s'agit au fond, de démontrer que la traduction est construction d'équivalence de sens et de valeur. L'article conclut que, de manière cohérente avec le fait que la créativité n'est pas une alternative, le vœu de fidélité participe de la dialectique de l'émergence du sens et conforte l'idée selon laquelle la traduction est un projet créatif.

Mots-clés: Réflexivité, créativité, fidélité, traduction, herméneutique

ABSTRACT

Translation studies on this dilemma have become even more relevant at a time when the term "creativity" has been introduced to express a better understanding of what was once perceived as "betrayal". The resurgence in recent years of the debate on faithfulness versus the creativity alternative, shows that we have not been dissuaded from breaking with the absolute vow of faithfulness which has kept translation in a dilemmatic status. From the point of view of hermeneutic expertise, this article attempts to argue that creativity is not a simple alternative, but a necessity which is essential when translating. To support this point, the analysis of the hermeneutic reflexivity of creativity in translation is based on the interpretative character of translating which brings into play the phenomenon of understanding. Starting from highlighting the fertility of the act, we demonstrate that it amply justifies the fact that a translation is equivalent. It is basically a question of demonstrating that translation is the construction of an equivalence of meaning and value. The article concludes that, in a manner consistent with the fact that creativity is not an alternative, the vow of faithfulness participates in the dialectic of the emergence of meaning and supports the idea that translation is a creative project.

Keywords: Reflexivity, creativity, faithfulness, translation, hermeneutics

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Submitted: 18.02.2020

Revision Requested: 31.05.2020

Last Revision Received: 01.06.2020

Accepted: 01.07.2020

Citation: Defo Nzikou, J. C. (2020).

Réflexivité herméneutique de la créativité en traduction. *Litera*, 30(2), 753-777.

<https://doi.org/10.26650/LITERA2020-0043>



EXTENDED ABSTRACT

Translation studies on this dilemma have become even more relevant at a time when the term «creativity» has been introduced to express a better understanding of what was once perceived as «betrayal». The resurgence in recent years of the debate on faithfulness versus the creativity alternative, shows that we have not been dissuaded from breaking with the absolute vow of faithfulness which has kept translation in a dilemmatic status. Generally speaking, academic perspectives on the question revolve around several notions that result from this dilemmatic status. The most recurrent are the concepts of equivalence and adequacy. These notions most often indicate divergent views which find their resonance at the level of practice. We therefore have the impression that there is a theoretical instability in translation if we refer to these two trends. The first considers textual faithfulness as an absolute wish, which aims to «instil in the translated work the spirit of a language which is foreign to it» (Schleiermacher, 1999). The second trend focuses on the power of action of the translator who, in the process of interpretative negotiation, engages in a creative project. Looking closely, through the prism of hermeneutics, we think that the concept of creativity somehow comes to assert a theoretical stability in this process.

In this theoretical landscape, the appearance of the concept of creativity seems to us to represent a turning point, because it characterizes the very essence of translation. We demonstrate this by referring to the hermeneutic breeding ground which allows us to see creativity no longer as an alternative, but a necessity which is essential when translating and which constitutes the very being of translation. By relying on the interpretative character of translating, we account for an intrinsic fruitfulness which materializes by the fact that we can always say it a different way. This is explained firstly by the fact that having a closure between the idioms means that translating consists of a production rather than a reproduction. Secondly, because the translator-interpreter only redeploys what makes sense according to his own understanding of the language. This implies a possibility of saying more in the face of the ineffable, thus exceeding what has been proposed. «Translation, like all interpretation, is a highlighting. A translator must understand that highlighting is part of his task» (Gadamer, 1996, p. 408). Thus, the restitution is creative, which side-lines any vow of textual faithfulness. What matters is coming to a proper understanding about the subject matter. As soon as there is an understanding, each sign is interpreted from its potential: meaningfulness. This reflects an ability to mean more. At the end of the day, the creative gesture which supposes it,

consists of the search for equivalences of meaning. Creativity in translation relates to the idea that «a good translation can only aim for an alleged equivalence that is unfounded in an identity of demonstrable meaning» (Ricoeur, 2004, p. 40).

However, we cannot ignore the question of limits or the infinity of interpretation. We cannot deny that the interpretation for more meaning could contribute to an abuse of meaningfulness. The creativity that prevails here can be seen as the effect of a refusal to impregnate the culture of the source language. Also, some authors, like Eco, think that «we must resist the temptation to help the text too much, by almost replacing the author» (Eco, 2006, p. 126). According to this author, for example, «a translation that can» say more «may be an excellent work in itself, but not a good translation» (Eco, 2006, p. 139). In any case, we believe that the value of a good translation is judged by the effectiveness of the meaning rendered - which a creative translation can do easily.

The article concludes that the vow of faithfulness participates in the dialectic of the emergence of meaning and supports the idea that translation is a creative project. This project seems to have mobilized elements attributable both to the «reception aesthetic» and to «language hospitality» for its effectiveness. Consistent with the fact that creativity is not an alternative, we can say that any translation aims for an equivalence of meaning and value between the two statements following an interpretative negotiation between the translator and the text.

Introduction

Ce qui est propre doit être aussi bien appris que ce qui est étranger. Mais alors, pourquoi ce désir de traduire doit-il être payé du prix d'un dilemme, le dilemme fidélité/trahison ? (Ricœur, 2004, p. 39)

En mettant en exergue cette citation, nous nous sommes posé la question suivante : Serait-il superflu de nous demander quelle serait aujourd'hui la nécessité d'une réflexion sur le dilemme du traduire ? Il ne nous semble pas sans intérêt, car la question est partagée par des décennies de recherches fructueuses sur la traduction. Selon Ricœur les raisons d'une telle productivité au tour de ce dilemme consistent, par exemple, dans le fait qu'il n'existe pas de critère absolu de bonne traduction (Ricœur 2004, p. 39). Quoiqu'il puisse être, on note tout de même une progression en terme d'acquis sur la question. Ceci se reflète dans la façon dont on aborde le sujet aujourd'hui. De fait, on peut remarquer que les formulations thématiques se passent de plus en plus d'une tournure qui vise à stigmatiser l'acte de traduire, à l'instar de la formulation : fidélité *versus* trahison. Mais il reste que l'on demeure dans l'idée d'une alternative : fidélité *versus* créativité. Quoique cette nouvelle alternative qui substitue l'ancienne, témoigne d'une réalité indéniable au sein de la pratique de cet acte. Elle tire la sonnette d'alarme sur le fait qu'une créativité ou qu'un manque de fidélité textuelle est en lui-même un thème extrêmement riche qui se situe à la croisée de l'*esthétique de la réception* (Jauss, 1978) et de l'*hospitalité langagière* (Ricœur, 2004) dont la réflexivité herméneutique pourrait ici nous aider à mieux saisir le sens. En outre, il nous semble s'agir d'un phénomène croissant dans les sciences humaines où la traduction sert toujours de jonction ou d'instrument pour la réception et la promotion de connaissances.

Cependant, malgré de nombreuses recherches prolifiques au tour de la traduction qui explicite la nécessité ou non d'une créativité par des théories multiformes, l'on semble ignorer le vivier herméneutique qui serait le plus à même de décliner le phénomène qui se produit au cour de cet acte et donc la méconnaissance contribuerait à considérer la créativité inhérente comme une simple alternative. La référence à ce vivier se justifie par le fait que la traduction suppose au préalable une «traduction à l'intérieur de la même communauté langagière» (Ricœur, 2004, p. 43) que l'on qualifie de traduction intralinguistique – au sens ou «comprendre, c'est traduire» (Steiner, 1998)

– qui, à la vérité, est un acte herméneutique. Premièrement parce que *hermeneuein/ herméneuô* signifie aussi «traduire» et deuxièmement parce que la traduction est en soi un «cas extrême» de l'acte herméneutique, si l'on considère que tout traducteur est interprète (Gadamer, 1996, pp. 407-409). Sur ces entrefaites, cet article essaye de montrer, au moins très succinctement, le sens de cette nouvelle expression qu'est la créativité à l'effet de proposer un encadrement aux stratégies du traducteur.

En général, ces perspectives peuvent permettre de faire le point sur deux approches : la traduction adéquate et la traduction équivalente. La première, la traduction adéquate «est celle qui actualise en langue cible les relations textuelles d'un texte original sans pour autant enfreindre son système linguistique» (Toury, 2004, p. 98). Par contre, la seconde, la traduction équivalente est liée au résultat de l'action traductionnelle, c'est-à-dire au rapport de valeur communicationnelle égal entre deux textes. Il est donc question d'éclairer, à partir de la perspective herméneutique, sur le fait que la notion de créativité ne nous plonge pas dans un nouveau dilemme, mais qu'elle est en elle-même l'essence de la traduction. L'indétermination apparente ici serait due à la dialectique de l'identité et de la différence, du désir de fidélité et du désir de satisfaction du lecteur. Étant donné qu'il faut consentir à la perte de quelque chose (Ricœur, 2004, p. 8) nous pensons que, tant que la fidélité au sens n'est pas menacée, la traduction est essentiellement créative parce qu'intrinsèquement féconde. Or, cette noble conviction peut être remise en question par la thèse selon laquelle la tâche du traducteur consisterait en une reproduction fidèle de l'œuvre originale et non en la création d'une œuvre nouvelle. D'où le problème de la valeur d'une traduction. Qu'est-ce qui fait la valeur d'une traduction ? Est-ce la conformité langagière ? Ou la capacité de rendre le sens ?

Ce que nous souhaitons faire dans le cours de cet article, c'est montrer comment la créativité que nous jugeons intrinsèque au traduire est tributaire du noble désir de traduire. Nous proposons de mener notre analyse en trois étapes. Dans un premier temps nous voulons rendre compte de la fécondité intrinsèque de la traduction qui justifierait le fait consensuel d'une créativité. Ceci nous amènera à montrer comment d'un point de vue pratique elle est une équivalence de sens et de valeur entre les deux textes. Cela nous conduira finalement à statuer sur l'élément consensuel en traduction au regard du caractère toujours problématique d'une détermination d'une théorie de la traduction.

1. Fécondité intrinsèque au traduire : à l'épreuve de la créativité

L'initiative de traduire qui consiste dans un double acte d'interprétation et de transposition de sens, se fait dans une intention de fidélité. Sauf que, cette pratique est toujours stigmatisée comme étant toujours déjà un acte de trahison : *traduttore, traditore*. Toutefois, nous nous rendons compte que l'apparente trahison serait tributaire, non seulement du fait que le texte d'arrivée n'est pas l'original, mais aussi du fait que l'acte même de traduire qui se caractérise par un phénomène de changement de sphère linguistique, suppose un changement d'idiome. Ceci étant, la créativité se présente comme étant le concept caractérise ce qui était perçu comme de la trahison. À la vérité, ce qu'il faudrait comprendre c'est que la traduction est intrinsèquement féconde. C'est pourquoi, bien qu'il y ait une recrudescence d'une réclamation de la fidélité textuelle dès qu'il s'agit de traduire, la plupart des essayistes reconnaissent qu'il s'agit d'un idéal dont l'exigence de l'atteindre se trouve aussitôt vacillée dès qu'on se livre à l'acte. De fait, on ne peut plus ignorer les risques d'un vœu absolu de fidélité textuelle, car la traduction littérale que cela suppose expose à une possibilité de perte de sens.

En effet, les premières théories qui se focalisaient sur la traduction littérale se sont concentrées sur l'aspect idiomatique des langues pour conclure qu'elles étaient intraduisibles du fait de leurs hétérogénéités radicales. La question de la possibilité de traduire qui se posa ici demeura spéculative et sera qualifiée d'«alternative ruineuse» (Ricœur, 2005, p. 25), car au regard des preuves empiriques de traductions, on ne put nier le fait qu'on puisse tout de même traduire. Le fait est qu'«en dépit de l'hétérogénéité des idiomes, il y a des bilingues, des polyglottes, des interprètes et des traducteurs» (Ricœur, 2004, p. 33) qui témoignent de la réalité de la traduction. Toutefois, étant donné que celle-ci n'était pas toujours littérale et donc fidèle, il fut facile de stigmatiser l'acte par le concept de trahison.

Nonobstant, il s'est avéré que l'apparente trahison est l'effet d'une fécondité intrinsèque à tout acte de traduire qui fait d'une certaine fidélité radicale un leurre. Puisque,

Par la traduction, le travail de la pensée se trouve transposé dans l'esprit d'une autre langue, et subit ainsi une transformation inévitable. Mais cette transformation peut devenir féconde, car elle fait apparaître en une lumière nouvelle la position fondamentale de la question ; elle fournit

ainsi l'occasion de devenir soi-même plus clairvoyant et d'en discerner plus nettement les limites. (Heidegger, 1937, p. 11)

Traduire consisterait à extraire la pensée de cette gangue idiomatique propre à la langue source pour l'insérer dans celle de la langue cible. Ce qui laisse une part de choix et de liberté au traducteur dans son appropriation de l'idiome de la langue cible. Il est question d'opérer une «migration linguistique» (Ladmiral, 1994, p. 15). Cependant, il est à noter que ce qui migre n'est pas la langue, mais le discours. En outre, ce qui migre ne saurait être la façon dont le discours est tissé dans la langue source. Donc, l'acte de traduire consiste à redire ceux dont il est question dans le texte, dans l'autre langue, comme cela a été fait dans la langue source, mais pas forcément comme dans la langue source.

Il ne s'agit pas au fond d'imitation ou de reproduction, mais plus de production. C'est le fait de devoir produire qui fait dire qu'il y a créativité. Nous l'aurions compris, cette «infidélité textuelle» n'est pas un acte malsain. Parce que, la manière par laquelle le traducteur essaye de signifier, dans la langue hôte, dépend des propriétés linguistiques de cette langue qui ne sont pas toujours conformes à la langue de départ. Toute l'entreprise consiste ici à éviter une traduction littérale qui concourrait à la perte de sens. Ainsi, on peut relativiser le sens de la fidélité, car le traducteur ne devrait s'engager qu'à une loyauté vis-à-vis du texte, et non de la langue. La fidélité textuelle, supposant le mot à mot ou le mot pour mot, pourrait créer un contre sens ou un non-sens. C'est pourquoi, ce que devrait faire, à la vérité le traducteur, c'est extraire le sens des mots pour le recouvrir des mots, savamment choisis, de l'autre langue. Puisque,

Si l'on cherche consciencieusement une équivalence entre des mots, quand les hispanophones disent *mesita de luz* (petite table de «lumière»), on trouve que les Français et les Anglais disent *table de nuit* ou *night-table*. Tandis qu'un Anglais prend des photos, l'Espagnol les tire et le Guarani les enlève. Les Français et les Espagnols présentent leurs amis mais les Anglais les introduisent (*to introduce*). Les choses arrivent en français, (*happen*) en anglais et passent (*pasan*) en espagnol. [...] En espagnol quand on rencontre quelqu'un, on lui dit «*cómo te va ?*» («comment te va ?»), en français on lui demande comment vas-tu ? et en anglais *how are you ?* (comment es-tu ?) ou *how do you do ?* (comment fais-tu ? ou comment le fais-tu?). (Díez, 2014, pp. 89-90)

Cette illustration de Díez permet de nous rendre compte que la correspondance n'est pas donnée de façon littérale, mais construite. Cette construction se fait au niveau du « sens ». Donc, la créativité lors de la traduction est tout à fait commode lorsqu'il s'agit d'une réexpression d'une existence de la réalité dans une autre langue.

D'un point de vue herméneutique, tout ceci n'est pas dénué de sens, car l'acte de traduire est un acte interprétatif. De plus, le caractère langagier de la scène nous convie à mieux saisir le phénomène de la traduction de par sa réflexivité herméneutique. En vérité, qui dit langage, dit événement de sens et non instrument de désignation et de communication de ce qui a déjà été pensé. Aussi, l'interprète usant d'un langage, ne peut que redéployer ce qui fait sens. Ce qui implique une possibilité de dire davantage face à l'ineffable, excédant ainsi la parole proposée. Cette interprétation est créative, puisqu'en tant qu'acte herméneutique, elle s'intéresse au sens de la chose du texte qu'elle redéploye autrement.

Le geste herméneutique qui opérera la rencontre de l'interprète et de la chose sera logiquement pensé à l'aide de schémas spatiaux, ayant tous une connotation commune de propriété, de territorialité, de demeure, d'«habiter». [...] Interpréter revient à ouvrir le texte ou la pratique, à ravir, à l'un et à l'autre, leur secret, pour les insérer dans la dimension symbolique occupée par le lecteur. [...] L'interprétation exprime l'événement même d'ouverture du *logos* qui [...] est déploiement, dépliage, expansion et extension symboliques. (Resweber, 1988, pp. 24-25)

L'ouverture du *logos* par extension symbolique implique un surcroît d'être qui est tributaire d'un retour à la chose du texte lors de l'interprétation. C'est ce surcroît qui se présente comme l'autrement et qui témoigne du fait d'avoir pensé de nouveau cette chose dans l'autre langue par un processus de restitution créative.

Ainsi, traduire c'est interpréter, «car tout traducteur est interprète» (Gadamer, 1996, p. 409). Aussi Resweber pense que l'interprète en tant qu'observateur et auditeur du sens, va de la lecture à la relecture, car le sens, une fois lu, découvert et recueilli, doit être relu, rassemblé ou réintégré, pour faire corps (Resweber, 1988, pp. 26-31). Ce qui l'amène à conclure que «le traducteur, en entendant une langue dans une autre langue, transcrit cette écoute dans des jeux de langage qui ne manquent pas de déplacer les significations propres à chaque langue» (Resweber, 1988, p. 123). La traduction dans cette condition

interprétative ne peut s'envisager comme une opération devant souscrire absolument à la fidélité textuelle. Elle tient compte du fait que le texte de la langue originaire est un discours ; «chaque traduction engage [...] une interprétation du discours en question» (Michon, 2000, p. 47). Aussi, l'interprétation consistera en l'acquisition du sens.

Si nous présumons que ce que l'on comprend au cours d'une interprétation n'est autre que le sens, nous admettrions que le passage d'une langue à l'autre dans le processus de la traduction consiste en la transposition du sens issu de l'interprétation.

Le traducteur a pour tâche de transposer le sens à comprendre dans le contexte où vit l'interlocuteur. Bien entendu, cela ne veut pas dire que le traducteur soit autorisé à trahir le sens que l'autre a en vue. Ce sens doit être, au contraire, conservé ; mais, comme il doit être compris dans le monde d'une autre langue, il est *nécessairement mis en vigueur d'une autre manière*. C'est pourquoi toute traduction est déjà interprétation (*Auslegung*) ; on peut même dire qu'elle est toujours l'accomplissement de l'interprétation que le traducteur a donnée de la parole qui lui a été proposée. (Gadamer, 1996, p. 406)

Gadamer fait état ici, d'une nécessité qui s'impose, au cours du transfert du sens. C'est celle de devoir l'exprimer d'une *autre manière*, c'est-à-dire en y mettant du sien par un acte créatif sans toutefois trahir le sens. Cependant, on peut se demander comment est-il tout de même possible de faire vivre le sens d'une «autre manière» dans l'autre langue sans que l'acte créatrice ne soit préjudiciable.

À la vérité, la compréhension du sens est inséparable de la conception de son origine ou de sa source (Marc de Launay, 2006, p. 73 sq). En outre, la traduction consiste en une reprise guidée par la compréhension de ce qui est dit (Gadamer, 1996, p. 407). Conscient de ceci, le traducteur ayant su ce qui est dit, a pour tâche de le rendre dans l'autre langue. Toutefois, le langage étant le milieu dans lequel se réalise l'entente entre l'auteur et le lecteur-traducteur, l'accord sur la chose même du texte serait une raison suffisante pour le traducteur de le redéployer à son aise. Il est question pour le traducteur qui se réfère à l'élément langagier de s'approprier le sens sans se priver de tous ensemble signifiant que lui propose son interprétation et de le repenser dans l'autre langue. Gadamer est tout à fait fondé d'y voir un problème herméneutique axé sur la qualité de l'entente sur la chose du texte. Il écrit :

Le problème herméneutique est donc celui que pose, non pas la véritable maîtrise de la langue, mais la qualité de l'entente sur quelque chose, à laquelle on parvient dans ce milieu qu'est la langue. Toute langue peut être apprise au point qu'en la possédant à la perfection on ne traduise plus de ou dans la langue maternelle, mais que l'on pense dans la langue étrangère. (Gadamer, 1996, p. 407)

C'est le fait de penser dans l'autre langue qui est malheureusement perçu comme un acte d'infidélité textuelle. Il faut noter que, la conscience d'une différence des idiomes d'une langue à l'autre dès le vouloir traduire n'enlève en rien le désir d'une fidélité textuelle au relent de la littéralité chez le traducteur. Cet inconfort psychologique amène à se rendre compte que : «la question est double : 1/ Dois-je être littéral ? 2/ Peut-on être littéral ?» (Ladmiral, 2013, p. 22). Si on est littéral, la traduction risque d'être une translittération qui consiste à transcrire ou à co-opérer. Or, la tâche consiste à instituer ce qui est dit dans la langue étrangère, ce qui ne saurait être une réécriture. Étant donné la synergie conceptuelle spécifique de chaque langue, le traducteur est contraint de tenir compte de la globalité de chacune d'elle pour produire son discours, et ce en fonction de son génie propre et de sa vision de la langue. Schleiermacher (1999) note d'ailleurs que

toute langue comporte, en dépit des diverses opinions simultanées ou successives, un système de concepts qui, précisément parce qu'ils sont en contact, se lient et se complètent dans la même langue, constituent un tout dont les composantes singulières ne correspondent à aucune de celles du système des autres langues, et c'est à peine si font exception Dieu et l'Être, le substantif et le verbe originaires. Car même ce qui est purement et simplement universel, et bien qu'il se situe hors du champ de la particularité, reçoit de la langue son éclairage et sa couleur. (Cité par Marc de Launay, 2006, pp. 102-103)

Il s'avère ici que l'éclairage tout comme la coloration particulière participent de la traduction et donc de sa dimension créative. L'essentiel étant le sens, la phase interprétative qui permet son acquisition est suivie par la phase d'institutionnalisation dans l'autre langue. Ce qui corrobore au paradoxe de la traduction tel qu'élucidé par Schleiermacher : «Amener le lecteur à l'auteur», «amener l'auteur au lecteur» (Ricœur, 2004, p. 9, p. 16, p. 41). L'effectuation de ceci ne saurait être autrement que sous fond

créatif, car la transmission ici suppose une explicitation rendant possible la saisie du dit dans la langue du lecteur, même par un éclairage nouveau. D'ailleurs,

C'est sous un éclairage nouveau, provenant de l'autre langue, que, pour celui qui le lit dans cette langue, le texte est placé. L'exigence de la fidélité imposée à la traduction ne peut supprimer la différence fondamentale des langues. Aussi fidèles que nous voulions être, nous sommes placés en face de décisions délicates. Quand dans notre traduction, nous voulons souligner un trait du texte original qui nous semble particulièrement important, nous ne pouvons le faire qu'aux dépens d'autres traits ou au prix de leur élimination. [...] Comme toute interprétation la traduction apporte un excès de clarté (*Überhellung*), ce dont tout traducteur doit prendre la responsabilité. (Gadamer, 1996, pp. 407-408)

Ainsi, toute traduction est une occasion de rendre clair ce qui était flou dans le texte de départ. Voilà pourquoi, Gadamer souligne que «toute traduction qui prend sa tâche au sérieux est aussi plus claire et plus plate que l'originale» (Gadamer, 1996, p. 408). Et si traduire, c'est rendre claire, elle suppose inéluctablement une part de créativité dans l'opération de translation. La liberté du traducteur à opérer un choix stylistique entraîne, en effet, des pertes qu'il convient d'assumer dans l'entreprise de toute traduction. En traduction «il est procédé à un certain sauvetage et à un certain consentement à la perte» (Ricœur, 2004, p. 8); ce qui est sauvé c'est le message au détriment de l'idiome de la langue de départ. N'est pas dire qu'au bout du compte, on parvient à une équivalence sans adéquation ?

2. Créativité et traduction équivalente : une cohérence

Notre examen précédent nous a permis de reconnaître le caractère inhérent de la créativité en traduction. Celle-ci s'avère être l'effet d'une autonomie de la langue, car le texte littéraire est un «type particulier de production de messages qui se définit par son autonomie et sa clôture» (Hénault, 1979, p. 185). Mais ceci ne voudrait pas dire que le message diffère d'un texte à l'autre. Il doit y avoir une correspondance entre les textes. Ce qui présume une certaine objectivité de la créativité. En effet, si nous reconnaissons que la traduction est «l'interprétation des signes d'une langue au moyen des signes d'une autre langue» (Mounin, 1986, p. 7), nous comprendrions qu'il n'est pas question d'escompter une adéquation ou une identité à l'issue de celle-ci.

La créativité n'est pas ici un pis-aller, à défaut d'être littéral. Elle traduit un souci de perfection qui habite l'homme à chaque fois qu'il veut signifier quelque chose de façon langagière. Pour le comprendre, nous pouvons nous référer à Humboldt qui fait remarquer que «les langues sont le produit de la *force de l'esprit* humain. Partout où il y a langue, la force langagière originelle de l'esprit humain est à l'œuvre, et chaque langue a la capacité d'atteindre le but général que vise cette force naturelle de l'homme» (Gadamer, 1996, p. 463). Cette force se matérialise, en tout maniement de la langue, par une aspiration à la perfection langagière d'une existence dans la réalité. Ainsi, tout comme l'auteur du texte de départ exprime la chose du texte en aspirant à une perfection langagière, le traducteur y aspire aussi. Il ne se comporte pas comme un scribe qui reproduit, il produit.

Le lecteur-traducteur lit d'abord le texte publié dans la langue de départ. Avant de le traduire, il essaie de construire un monde imaginaire, parfois différent de celui de l'auteur propre de ce texte. À la fin de sa construction, il essaie de traduire, de transformer son monde imaginaire dans une autre culture. Par conséquent, il est d'abord un consommateur (du texte produit par l'auteur dans la langue de départ), puis producteur du monde imaginé par l'auteur et ensuite un créateur (traducteur) de ce monde imaginé dans une autre langue et une autre culture. (Günay, 2001, p. 12)

Il s'agit là, de penser désormais dans la langue cible. Cependant, il faudrait savoir que la possibilité de ceci est due à la familiarité avec la chose du texte. Il s'agit d'une condition *sine qua non* pour traduire efficacement et objectivement. La possibilité d'objectivation que suppose ce lien à la chose permet de comprendre que l'acte créatif ne consiste pas à faire fi du sens. Puisqu'il dépend de la capacité à reconnaître et à retourner à la chose du texte. En ceci que «le retour à la chose, appelé par l'entreprise de restitution, ne pourrait s'effectuer, s'il n'incluait l'aveu d'une proximité, d'une complicité ou d'une familiarité de cette chose avec l'interprète. L'interprète, en restituant le sens de la chose, explicite en fait le sens qu'il prête à celle-ci. Mais ce sens prêté est un sens dû : c'est le sens de la chose» (Resweber, 1988, p. 26).

La langue étant le fait d'une influence environnementale, le texte que présente le traducteur reflète son nouvel environnement. Or, étant donné que «l'aspiration à doter l'idée de perfection langagière d'une existence dans la réalité est commune à toutes les langues [...]» (Gadamer, 1996, p. 463), son effectuation fait office de créativité. La

raison de ce phénomène inhérent à la traduction pourrait être le fait que «l'autre monde, que l'on apprend ainsi à connaître, n'est justement pas un simple objet d'étude, de compétence et d'information. [Car, le traducteur] qui laisse venir à lui la tradition littéraire d'une langue étrangère de façon qu'elle se mette à lui parler n'entretient pas un rapport d'objectivité avec la langue comme telle [...]» (Gadamer, 1996, p. 466), mais avec la chose du texte – d'où le fait que ce qui importe en traduction soit «la qualité de l'entente sur quelque chose».

En outre, une créativité qui se veut objective implique un perfectionnement du dit. Ceci s'explique du point de vue herméneutique par le phénomène d'application, au sens gadamérien, qui préside dans cette acte. Le fait est que le traducteur traduit en fonction d'une double vision du monde : la sienne et celle de sa langue. Car, la compréhension qui l'autorise à traduire se fait sous fond d'application à soi de ce qui est compris. Selon Gadamer : «exercer ce comprendre, c'est déjà être requis par ce qui est dit, ce qui ne peut avoir lieu sans que l'on mette également en jeu sa propre vision du monde et même sa propre vision de la langue'» (Gadamer, 1996, p. 466). Être créatif, c'est donc être capable de trouver effectivement ce qui pourrait perfectionner le sens à rendre. Sauf que cette acte créatif ne doit être en aucun cas le fait d'une extravagance ; il doit être fondé.

Remarquons que la créativité, tel que nous le cernons prémunit d'un atout pratique qui est d'ordre psychologique. Il se décline en deux prédispositions : la première est le fait de devoir assoupir le désir de traduire en se sentant déculpabilisé de l'idée de devoir trahir en rendant le sens autrement. La seconde est le fait de jouir de la liberté d'accomplir aisément sa tâche en fonction de la vision du monde de la langue d'arrivée et de sa propre vision de cette langue. En outre, d'un point de vue téléologique, le lecteur attend du traducteur qu'il soit le meilleur interprète du texte original. Finalité qu'on ne saurait atteindre sans être créatif. La cohérence herméneutique s'exprime ici dans l'idée du «mieux comprendre l'auteur qu'il ne s'est compris lui-même» – fait qui témoigne d'une compréhension parfaite (Schleiermacher, 1987, p. 108) – ou de la possibilité de «comprendre autrement» – fait qui témoigne d'une productibilité de la compréhension (Gadamer, 1996, p. 318). Ainsi, le fait d'être créatif est un gain pour la réceptivité de l'auteur et un avantage pour la fluidité du texte final auprès du lecteur. Cela étant, on peut comprendre pourquoi l'acte de traduire, tel que retenu par *Le Robert*, se conçoit comme la possibilité de «faire que ce qui était énoncé dans une langue le soit dans une autre, en tendant à l'équivalence de sens et de valeur des deux énoncés» (Robert, 1990).

De fait, ce qui s'offre à la découverte lorsqu'on se livre à un engagement créatif, c'est l'universel que l'auteur exprime. Pour mieux saisir ceci, remarquons préalablement que tout traducteur qui prend sa tâche au sérieux est conscient du fait qu'«il n'existe pas de correspondances formelles, verbales ou structurelles, ni de correspondances sémantiques entre les langues» (Resweber, 1988, p. 124). Ce qui revient à dire que dès le vouloir traduire, il sait qu'il se voue, non pas à la traduction de la langue, mais de la valeur, de l'universel qui s'y trouve. Le fait est qu'il y a des expressions littéraires ou poétiques spécifiques aux différentes langues qui, du fait de leur spécificité culturelle, ne sont pas toujours adéquates à celle des langues cibles. La réplique métaphorique dans le cas de ces textes s'avère le plus souvent difficile. Nous observons, dans le cadre de la poésie par exemple, une union inséparable du sens et de la sonorité et/ou du signifié et du signifiant. En outre, il s'est avéré, dans le cadre des œuvres philosophiques, par exemple, qu'on fasse face à une difficulté d'un autre ordre qui

surgit au plan même du découpage des champs sémantiques qui s'avèrent non exactement superposables d'une langue à l'autre. Non seulement, précise Ricœur, les champs sémantiques ne se superposent pas, les syntaxes ne sont pas équivalentes, les tournures de phrases ne véhiculent pas les mêmes héritages culturels ; et que dire des connotations à demi muettes qui surchargent les dénnotations les mieux cernées du vocabulaire d'origine et qui flottent en quelque sorte entre les lignes, les phrases, les séquences courtes ou longues. (Ricœur, 2004, pp. 12-13)

À cet effet, Resweber fait remarqué que

C'est ce que veut sans doute signifier le constat, maintes fois répété, qu'une langue est intraduisible. Mais la résistance linguistique à la traduction se double d'une résistance culturelle qui devient dominante, lorsqu'il s'agit des textes littéraires ou poétiques. La langue fait résonner une culture, car elle renvoie à un système symbolique de valeurs qui en déterminent les connotations. C'est néanmoins cette seconde résistance qui rend possible la traduction, dans la mesure où elle comporte des universaux culturels, exprimant les articulations du corps ou de la parole, du désir et du sexe, de l'amour et de la mort. Ce sont ces universaux qui, par delà les correspondances des codes linguistiques, fournissent au traducteur les pôles herméneutiques autour desquels s'organisent les unités de traduction. (Resweber, 1988, p. 124)

Alors que l'alternative de la fidélité textuelle se présente comme un chemin truffé de difficulté, celle de la créativité ouvre à la découverte des possibilités de commutation. Celle-ci est, selon *Le Robert* une «opération par laquelle on substitue les uns aux autres certains éléments phoniques ou sémantiques, permettant ainsi de constituer des paradigmes et de dégager les distinctions linguistiques pertinentes» (Robert, 1990). C'est de là qu'on réalise la possibilité de sortir du drame pour réaliser le défi de la bonne traduction (Ricoeur, 2004, p. 11) par l'entremette de valeurs universelles qui se dégagent dans la langue de départ. Ce *désir* même de traduire, de porter et de partager cet universel à l'autre, tel que le montre Antoine Berman dans *L'épreuve de l'étranger* (Berman, 1984), s'accompagne du souci d'être reçu dans l'autre langue que seule la créativité permet. C'est pourquoi la bonne traduction est celle qui se contente d'une écriture adéquate à la langue cible à telle enseigne que l'on pourrait confondre le traducteur à l'auteur du texte ou encore le texte d'arrivée à un texte originaire. Une écriture adéquate à la langue cible revient à dire que le traducteur est un auteur. Tout simplement, «parce qu'il invente lui-même les unités de traductions, représentant des segments variables qui se correspondent par commutation» (Resweber, 1988, p. 124). En outre, le caractère fonctionnel de la traduction et donc la spécificité des idiomes, fait que la fidélité ne se pose plus comme un souci. Michon écrit :

Si l'on prend le texte traduit comme un point de départ et non comme un point d'arrivée, la question de la fidélité de la traduction se transforme radicalement. Le problème n'est plus de faire en sorte que le texte soit le plus fidèle possible aux signifiés de celui que l'on veut traduire, mais plutôt d'écrire un texte qui arrive à faire dans sa langue-culture ce que le texte traduit fait dans la sienne. (Michon, 2000, p. 49)

On comprend que le souci d'une traduction ne devrait pas être de dire la même chose, pour prétendre à une bonne traduction, mais de trouver des équivalences de sens. Ce qui soulagerait du désir d'une traduction parfaite qui serait utopique d'après Ricoeur. Il estime d'ailleurs que l'acte de traduire consiste à faire le deuil de la traduction absolue et par ailleurs le bonheur de la traduction. De ce drame heureux, il note :

Et c'est ce deuil de la traduction absolue qui fait le bonheur de traduire. Le bonheur de traduire est un gain lorsque, attaché à la perte de l'absolu langagier, il accepte l'écart entre l'adéquation et l'équivalence, l'équivalence sans adéquation. Là est son bonheur. En avouant et en assumant

l'irréductibilité de la paire du propre et de l'étranger, le traducteur trouve sa récompense dans la reconnaissance du statut indépassable de dialogicité de l'acte de traduire comme l'horizon raisonnable du désir de traduire. (Ricœur, 2004, p. 19)

L'équivalence sans adéquation reconnue comme étant le propre de toute traduction réussite est la résultante de l'opérativité de la créativité. Le tout se jouant dans la commutation des équivalences sémantiques et stylistiques pour réexprimer l'universel, nous pouvons dire sans ambages que la traduction consiste à re-crée un énoncé dans une autre langue, ou de trouver les équivalents de cet énoncé dans la langue d'arrivée. Il est à noter que le rapport de conformité dont il est ici question, est strictement lié à la valeur. Ce qui suppose que le système linguistique de la langue de départ ne saurait être identique à celle de la langue d'arrivée. De plus, étant donné que le phénomène de traduction met en jeu une lecture critique spécifique, la tâche du traducteur dans son engagement créatif est de parvenir à une équivalence qui se pose comme garant d'une traduction réussite. Puisque l'adéquation ou l'identité s'avère difficile à atteindre, nous devons retenir qu'«une bonne traduction ne peut viser qu'à une *équivalence* présumée, non fondée dans une *identité* de sens démontrable. Une équivalence sans identité. Cette équivalence ne peut être que travaillée, présumée» (Ricœur, 2004, p. 40). La preuve de cette présomption est le fait qu'en toute re-traduction, extralinguistique ou intralinguistique telle qu'on observe pour les grandes œuvres, on se rend compte davantage de l'impossibilité d'une traduction parfaite. Tout ce qui est finalement avoué, c'est la différence indépassable entre le propre et l'étranger.

La créativité permet finalement que tout ce qui est étranger dans l'autre langue ne soit pas étrange pour le lecteur du texte dans la langue d'arrivée. En tant qu'elle est aussi heuristiquement fondée, cette créativité consiste essentiellement à la découverte des équivalences qui pourront satisfaire le désir d'appropriation du lecteur. En définitive, on peut dire avec Günay que «l'opération de traduire est un acte d'écrire un autre texte dans la langue d'arrivée à partir du texte de la langue de départ, par le traducteur ayant le souci de trouver les équivalents, dans la langue d'arrivée, des unités linguistiques du texte dans la langue de départ. En conclusion, la traduction consiste à passer d'un code à un autre, dans le processus de communication» (Günay, 2001, p. 19). Il s'avère qu'au détriment d'une fidélité textuelle, la créativité convie à une équivalence sans adéquation, entre le texte de départ et celui d'arrivée, au terme du processus de traduction. Cependant, il s'agit d'une posture tout à fait mitigée en traductologie.

3. La créativité, perte de spécificité ou abri du sens

Il nous semble, d'après l'analyse qui suit, que la fidélité textuelle soit renvoyée aux calendes grecques. Mais en réalité, nous ne devons pas oublier qu'elle est participante d'une dialectique pratique qui trouve son exigence qu'en situation. «[L]a situation est ici celle d'une entente particulièrement laborieuse, au cours de laquelle on reconnaît que la distance qui sépare ce que veut dire l'autre de ce qu'on veut dire soi-même ne peut en définitive être abolie» (Gadamer, 1996, p. 408). Cette impuissance en situation a donné lieu de réduire la traduction, si l'on s'en tient à la déclaration de Joseph Conrad à Davray, à un exercice de perfectionnement d'un texte d'une langue à l'autre : «Je suis persuadé que vous donnerez à mon œuvre (qui me semble, quand je la regarde, rien que cendres et poussières) non seulement un corps nouveau, mais aussi le souffle qui la rendra vivante» (West, 1996, p. 45). Il s'agit là d'une volonté de concevoir la créativité inhérente en traduction comme quelque chose visant à donner, délibérément, un autre souffle au texte d'arrivée que celui de l'auteur source. C'est dire qu'ici, l'acte créatif devrait sa nécessité du soupçon. Or, il ne s'agit pas de cela, car, notions-nous, tout l'effort dès le vouloir traduire est d'être fidèle. Ce n'est qu'en situation, animer du «désir de traduire» (Ricœur, 2004, pp. 38-39), que ce vœu de fidélité, au sens où il engage plus de littéralité, se trouve relativisée. Mais ici, le fait de donner à la traduction une vocation prédéfinie exaspère le «consentement à la perte». Ce qui donne lieu à revoir le statut de la fidélité textuelle.

À y réfléchir, on pourra se rendre compte qu'il s'agit d'une reconsidération à défaut d'une créativité excessive. Aussi, peut-on observer chez des auteurs une résistance quant au phénomène d'«interprétation infinie» qui s'oppose à tout littéralisme. De Bori (1987) à Eco (1992) on arrive à penser aux «limites de l'interprétation». Il n'est plus question d'interpréter pour signifier davantage, car ce serait abuser de la signifiante en désavouant toute propension à la fidélité textuelle. La créativité qui s'y oppose est perçue comme l'effet d'un refus d'imprégnation de la culture source en tant que possibilité que promeut la traduction adéquate. Pour Eco, cette imprégnation déterminerait la compréhension du texte et sa traduction. «Pour comprendre un texte – a fortiori pour le traduire – il faut faire une hypothèse sur le monde possible qu'il représente [...] s'appuyer sur des conjonctures [...] c'est seulement après avoir élaboré une conjoncture plausible que le traducteur peut commencer à faire passer le texte d'une langue à l'autre» (Eco, 2006, p. 51). Mais, la négation de la productibilité est inopérante face aux limites d'ordre linguistique entre idiome. Eco en est conscient :

«Traduire signifie parfois se rebeller contre sa propre langue quand elle introduit des effets de sens qui n'étaient pas entendus dans la langue originale» (Eco, 2006, p. 139). Aussi eut-il envisagé de restreindre la possibilité d'aider le texte : «Il faut toutefois résister à la tentation de trop aider le texte, en se substituant presque à l'auteur» (Eco, 2006, p. 126). Mais on pourra observer dans la progression de ses idées qu'il en arrive à établir la fidélité textuelle comme gage d'une bonne traduction. Il écrit : «certaines traductions enrichissent à merveille la langue de destination et réussissent parfois de manière très heureuse, à en dire plus (car plus riches en suggestions) que les originaux. [...] Une traduction qui arrive à 'en dire plus' pourra être une excellente œuvre en soi, mais pas une bonne traduction» (Eco, 2006, p. 139). Toutefois, il est impossible d'établir le critère absolu de bonne traduction, car «pour qu'un tel critère soit disponible, il faudrait qu'on puisse comparer le texte de départ et le texte d'arrivée à un troisième texte qui serait porteur du sens identique supposé circuler du premier au second. La même chose dite de part et d'autre» (Ricœur, 2004, p. 39).

Il s'avère qu'en toute traduction, le désir de traduire l'emporte sur le dilemme. Il s'agit déjà d'une tâche pas tout à fait aisée. On devrait se rendre compte que, le fait de devoir considérer la créativité comme simple alternative à la fidélité n'est que le reflet d'une réalité de «l'entre-deux» (Wecksteen, 2011) ou du fait d'être un «agent double» (Mariaule et Wecksteen, 2011) qui ne devrait pas impacter sur le but du traducteur. S'il faut concevoir la tâche comme un projet créatif, ce qui convient au traducteur, c'est une «esthétique de l'écoute et de la réceptivité» (Ladmiral, 1994, p. 110) qui lui permettrait de s'approprier le sens à rendre et d'assumer la condition de restitution qui se détermine par une productibilité particulière. La principale raison, la plus évidente d'ailleurs, est qu'entre deux cultures, il y a des imperfections qui oblige le traducteur à opérer un choix. Dans la plupart des cas le souci de vraiment transmettre l'orienté vers une volonté de parfaire. Michon relève ici l'ambiguïté de cette impasse :

Étant donné l'imperfection inévitable de toute entreprise de translation d'une langue à une autre, le traducteur n'aurait d'autre choix qu'entre deux insuffisances : soit privilégier la langue d'arrivée en facilitant la lecture mais en donnant une impression trompeuse de transparence, soit privilégier la langue de départ par une traduction littérale qui tente de restituer l'original mais qui viole la langue d'arrivée en produisant des obscurités. (Michon, 2000, p. 48)

Mais on ne s'aurait demeurer dans cette impasse, puis qu'il faudrait prendre en compte un paramètre crucial, celui de l'historicité de la compréhension propre à la subjectivité du traducteur. On a généralement deux cas de figure qui contraignent le traducteur à devoir faire fi de l'alternative de la fidélité textuelle pour celle de la créativité, malgré toute la ferme volonté de s'abstenir de dire plus. La première se comprend à partir de la célèbre formule herméneutique du «mieux comprendre l'auteur qu'il ne s'est compris lui-même». La seconde se comprend à partir de la potentialité de chaque signe : la signifiante. Celle-ci traduit une capacité à signifier davantage qui invite à l'interprétation, et donc à une ouverture à des éventualités. Cependant, on observe des traces d'intraduisibilité dans des textes qui témoignent, tout de même, d'une volonté de respect à l'endroit du texte original. De là, on pourrait noter une restriction de la traduction volontaire et un refus de traduction par souci de pudeur.

Tout compte fait, nous pensons que la liberté du traducteur s'arrête là où la fidélité au sens du texte original est menacée. Le fait de vouloir à tout prix insuffler dans l'œuvre traduite l'esprit d'une langue qui lui est étrangère ou de vouloir à tout prix métamorphoser la langue source pourrait rimer à autre chose qu'une volonté de transmission de sens. Au-delà d'une possibilité d'enrichissement de l'une des langues ou des deux, une fidélité textuelle peut se traduire en une volonté hégémonique et une créativité en une volonté de préservation d'une spécificité ; tout ceci au détriment d'une ferme volonté de rendre un sens. Une expérience de la traduction qui se veut soucieuse du sens à rendre ne saurait clivée radicalement vers l'un des pôles, fidélité textuelle et créativité, ou oscillée entre les deux. Ricoeur rappelle ceci :

Les traducteurs le savent bien : ce sont des textes, non des phrases, non des mots, que veulent traduire nos textes. Et les textes à leur tour font partie d'ensembles culturels à travers lesquels s'expriment des visions du monde différentes, qui d'ailleurs peuvent s'affronter à l'intérieur du même système élémentaire de découpage phonologique, lexical, syntaxique, au point de faire de ce qu'on appelle la culture nationale au communautaire un réseau de visions du monde en compétition occulte ou ouverte [...]. (Ricoeur, 2004, p. 55)

C'est dire que ce qui finalement doit prévaloir, c'est le sens rendu. Puisque ce qui rendra valide la traduction auprès de l'original, c'est la qualité de l'entente sur la chose. Cependant, ce qui fait cette qualité de l'entente sur la chose, c'est le fait qu'on puisse

comprendre l'original du point de vue de la traduction. Qu'en lisant le texte traduit dans l'autre langue qu'on comprenne comme si on n'était dans la langue de l'original de tel sorte que l'on ne se rende pas compte qu'on a changé de langue. Le lecteur devrait tout simplement comprendre son texte et dialoguer avec lui. Tel devrait être le souci de toute traduction : faire que l'auteur puisse parler au lecteur et qu'ils se comprennent comme s'il partageait la même langue ; car « quand on se comprend, on ne traduit pas, on parle » (Gadamer, 1996, p. 406).

Nous pensons que l'idée de fidélité dans cette tâche de traduction devrait être une exigence liée au sens et que toute créativité devrait être une initiative inventive visant à rendre ce sens. Si vraiment, par le souhait de fidélité textuelle l'on voudrait goûter, autant que possible, aux mêmes sensations que l'auteur, c'est-à-dire, se comporter comme si nous étions dans sa peau, ce qui pourrait le permettre serait la méthode divinatoire¹. Sauf que celle-ci est inopérante en traduction. Schleiermacher (1999) l'un des promoteurs de cette méthode le reconnaît fort bien lorsqu'il note : « qu'il est difficile d'atteindre le but véritable de toute traduction, goûter si possible sans le moindre travestissement les œuvres étrangères si l'on obéit à une méthode qui veut absolument insuffler dans l'œuvre traduite l'esprit d'une langue qui lui est étrangère » (Marc de Launay, 2006, p. 105).

Il n'y a, en vérité, rien qui puisse permettre au traducteur de pouvoir concrétiser ce souhait de la fidélité textuelle qui, positivement, l'habite en tant qu'émanation d'un désir de traduction parfaite. Même la contemporanéité, la familiarité que le traducteur pourrait avoir avec la vie et les sentiments de l'auteur ne concourrait pas à la réalisation de ce souhait. Dans la même veine, Gadamer argue :

Il est indubitable que, quelle que soit la familiarité du traducteur avec la vie et les sentiments de son auteur, la traduction d'un texte n'est pas la simple résurrection du processus psychologique originel de sa rédaction, mais une reprise (*Nachbildung*), guidée par la compréhension de ce qui est dit. Personne ne peut douter qu'il s'agit ici d'une interprétation et non d'une simple co-opération (*Mitvollzug*). (Gadamer, 1996, p. 407)

Le caractère interprétatif de la traduction déterminerait absolument sa mise en marge, du point de vue pratique, de la fidélité textuelle pour un attrait à l'équivalence du sens.

1 « La méthode divinatoire est celle dans laquelle, en se transformant pour ainsi dire soi-même en l'autre, on cherche à saisir immédiatement l'individuel » (Schleiermacher, 1987, p. 150).

En dernière analyse, il faudrait reconnaître que le substrat de toute traduction est le sens. La traduction ne consistant en une reproductibilité mais une productibilité, le traducteur à la tâche de faire naître le sens dans la langue hôte. Ainsi, au-delà de l'entre-deux de la fidélité textuelle et de la créativité, le critère absolu d'une bonne traduction «serait *le même sens*, écrit quelque part, au-dessus et entre le texte d'origine et le texte d'arrivée» (Ricœur, 2004, p. 60) et non celui d'une fidélité textuelle utopique ou d'une créativité ayant un contenu relatif. Bien que la sémiotique contemporaine attire l'attention sur l'unité du sens et du son, du signifier et du signifiant, il serait risqué de sortir de l'abri confortable de l'équivalence du sens.

Toute traduction doit être au service du sens. Ce service est jugé honorable quand le traducteur et le lecteur font preuve de satisfecit. Si l'on parvient réellement au bout du compte à une fidélité textuelle tout en rendant le sens ce serait l'idéal. Le malaise de l'entre-deux auquel se confronte la traduction a toujours eu à donner raison à la perspective créative depuis l'antiquité. Cicéron quand il s'y confronta, prôna la restitution des idées (du sens) plutôt que de recourir au littéralisme : «en conservant toutes les beautés qu'ils offrent, c'est-à-dire, les pensées, les figures, l'ordre des choses, et en ne m'attachant aux expressions qu'autant qu'elles peuvent s'accommoder aux usages de notre langue. Si toutes ne se trouvent pas traduites, je me suis efforcé, du moins, d'en rendre l'esprit» (Cicéron cité par Jérôme, 1837, p. 150). Il n'est point question d'avoir une posture déterminée en face de ce phénomène tout à fait naturel de l'entre-deux – sous peine de s'enrayer –, mais de laisser s'opérer la dialectique de l'identité et de la différence, du propre et de l'étranger le regard fixé sur ce qui fait sens. Puisqu'au final, «tant que l'on ne sent pas l'étrangeté, mais l'étranger, la traduction a rempli son but suprême ; mais là où l'étrangeté apparaît en elle-même et obscurcit peut-être même l'étranger, alors le traducteur trahit qu'il n'est pas à la hauteur de son original» (Von Humboldt, 2000, p. 39).

Quoiqu'il en soit, cet entre-deux de la fidélité textuelle et de la créativité dans lequel la traduction se situe convie à faire prévaloir la capacité d'intégration du sens comme relevant d'une prédisposition de la part du traducteur et de sa possibilité d'établir des équivalents au sien de la langue hôte. Ce qui nous ramène à deux choses qui devraient être pris en compte en traductologie : une «esthétique de la réception» (Jauss, 1978) et une «hospitalité langagière» (Ricœur, 2004, p. 43). En effet, il est question qu'en toute traduction, qu'on puisse être capable de transcender et même de relativiser la tension de l'entre-deux pour l'essentiel (le sens). La spirale de la retraduction que reconnaît

Ricœur, par exemple, tient sa validité qu'il y a cet essentiel qui l'autorise. Chaque traduction possible trouverait sa validité épistémologique suivant les prérogatives d'une herméneutique littéraire. Souvenons-nous que l'herméneutique littéraire rend «compte du caractère proprement esthétique des œuvres» (Jauss, 1988). Ce faisant, on pourrait, à partir de ses prérogatives, établir en quoi, eu égard à l'enclin de devoir «dire la même chose autrement» (Ricœur, 2004, p. 45; Eco, 2006), l'autrement dit est un dit légitime, uniquement distinct par une esthéticité propre. Mais celle-ci est tributaire d'une esthétique de la réception. Le fait est qu'en accordant un «primat herméneutique» au traducteur, on présume qu'il fasse une juste lecture matérialisée par la pertinence des éléments qu'il choisit délibérément comme pouvant porter le sens du texte de départ. À la vérité, «il faut lui accorder un primat d'accès méthodologique, parce qu'il est plus facilement objectivable» (Jauss cité par Kalinowski, 1997, p. 158). Ceci dans la mesure où on pourrait trouver une explication de ses choix, car «traduire nous contraint non pas seulement à trouver un mot mais à reconstruire le sens authentique du texte dans un horizon linguistique tout à fait nouveau ; une traduction véritable implique toujours une compréhension qu'on peut expliquer» (Gadamer, 1982, p. 45). Ces propos de Gadamer permettent de comprendre qu'en tout «autrement dit» il y a une raison qui y préside. Toutefois, si l'on prend en compte le caractère transitoire de chaque traduction, nous verrons que la diversité des raisons qui pourraient être présentées se subsume dans ce que Ricœur nomme «hospitalité langagière».

De fait, le paradoxe de la différence nous oblige à consentir à l'accueil de l'autre langue. Ceci ne se fait que suivant une «dialectique pratique» qui commande une démarche hospitalière où il est question de braver l'impossibilité d'une adéquation par la possibilité d'une équivalence. C'est donc cette «juste distance dans le travail de construction d'éléments comparables qui prend la forme d'une 'hospitalité langagière'» (Díez, 2014, p. 94). Celle-ci se présente comme la «forme d'accueil d'un texte dans une langue et dans une culture qui ne sont pas celles d'origine» (Díez, 2014, p. 95). Le traducteur a conscience de son travail d'accueil et d'intégration du sens dans sa langue. En tant qu'hôte sa vocation première est l'intégration : «Intégrer est soumettre l'autre à ma loi, exiger sa métamorphose, sa transformation, c'est-à-dire, exercer d'une certaine manière une violence» (Díez, 2014, p. 96). Ainsi, toute traduction est avant tout respect de l'idiome de la langue d'accueil, acceptation de la distance entre l'esprit de ce qui a été dit et celui de son interprétation et assomption de la responsabilité du surcroît de clarté apporter au texte original.

L'hospitalité langagière présumée qui justifie l'acte même de traduire n'est envisagée que sur fond d'un engagement créatif et non d'une fidélité textuelle. La créativité aujourd'hui reconnue comme processus au cœur de la traduction n'est pas une alternative. Le traducteur ne peut qu'être que créatif, car l'essence même de la traduction est d'être créative.

Conclusion

À partir de la question «qu'est-ce qui fait la valeur d'une traduction ?», cet article a tenté d'analyser par le biais de l'herméneutique le concept de créativité qui y a cours pour étayer le fait que la traduction est essentiellement un projet créatif. Récusant par ces états le fait que la créativité soit perçue comme une simple alternative en face de celle de la fidélité textuelle, nous montrions dans un premier temps qu'elle est intrinsèquement féconde. En ceci que le traducteur qui se soumet à une «esthétique de la réception» parvient à s'entendre sur la chose en question. La qualité de cette entente se traduit dans sa capacité de rendre le sens selon un choix délibéré de sa vision de la langue hôte qui contribue pour autant à l'effet de porter le sens à son plus haut et intelligible expression. Nous y voyons une expression de la créativité comme inhérente au traduire. Fonder sur le fait d'une «hospitalité langagière» on peut se rendre compte que la traduction trouve son accomplissement dans une équivalence de sens et de valeur des deux énoncés que dans une adéquation ou identité qui correspondrait à une fidélité textuelle. Bien que le manque de fidélité textuelle peut être perçu comme une entrave à la spécificité esthétique de l'auteur, ceci n'étant par le fait d'une volonté propre du traducteur, mais de l'effet de la différence idiomatique, nous pensons que l'acte créatif qui permet de satisfaire le noble désir de traduire devrait pas être perçu comme une trahison ou comme une simple alternative, mais comme l'essence même de la traduction. Aussi, l'appropriation du même sens que celui du texte original par des lecteurs, indépendamment de leur rapport distinct à la langue propre ou étrangère, témoigne du fait que la condition linguistique de la pensée ne représente pas seulement une condition limitative, mais toujours déjà la condition positive de son déploiement. Tel est ce que nous retenons de ce concept de traduction à partir d'une réflexivité herméneutique, ce qui ne traduit pas pour autant une approche exhaustive de la question.

Évaluation : Évaluation anonyme par des pairs extérieurs.

Conflit d'intérêts : L'auteur n'a aucun conflit d'intérêts à déclarer.

Subvention : L'auteur n'a reçu aucun soutien financier pour ce travail.

Peer-review: Externally peer-reviewed.

Conflict of Interest: The author has no conflict of interest to declare.

Grant Support: The author declared that this study has received no financial support.

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Expression visuelle de la structure des phrases en langue des signes française

Visual Expressions Used to Represent Sentence Structures in French Sign Language

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Submitted: 21.07.2020

Revision Requested: 24.07.2020

Last Revision Received: 30.09.2020

Accepted: 23.11.2020

Citation: Kuscu, E. (2020). Expression visuelle de la structure des phrases en langue des signes française. *Litera*, 30(2), 779-801.
<https://doi.org/10.26650/LITERA2020-0103>

RÉSUMÉ

L'homme qui utilise les compétences de communication de la manière la plus compétente sur terre le fait en se référant soit au langage oral, soit à l'écrit ou au soit corporel. Cette dernière permet de transmettre l'information, l'émotion ou la pensée de la manière la plus correcte et efficace quand les mots sont insuffisants pendant la communication à chaque instant de la vie quotidienne. D'un côté, certaines réalités telles que la surdité et la perte auditive ont été les situations que les hommes rencontrent tout au long de l'histoire, donc, la langue des signes appelée parfois, la langue des sourds ou des sourds-muets, est utilisée par les sourds et les malentendants. D'autre côté, ces personnes isolées de la société jusqu'au XVIIIe siècle en Europe, n'ont pas pu enrichir leurs langues et leurs vocabulaires, mais de nos jours, elles ont leur propre langue. Dans ce travail, tout d'abord, nous avons tenté de viser à expliquer la langue des signes française, ses périodes historiques et sa structure tout en recherchant théoriquement et en nous appuyant sur les ressources les plus récentes. Puis, sa structure syntaxique diffère du français oral, a été essayé d'expliquer par les dialogues courts accompagnés par les images dessinées. Ensuite, nous avons souligné la différence entre la structure de la langue des signes française (ordre libre ou OVS) et celle du français oral (SVO). Enfin, nous avons remarqué que les langues des signes, bien qu'elles soient des langues visio-gestuelles, assurent toutes les fonctions remplies par les langues orales.

Mots-clés: Communication, langage corporel, langue des signes française, signe, signeur

ABSTRACT

An individual who proficiently uses communication skills does so by referring to either oral, written or bodily language, with the latter allowing information, emotions or thoughts to be conveyed in the most correct and effective way when words are insufficient. In general, individuals throughout history have faced deafness and hearing loss, resulting in the use of sign language to communicate with the outside world. This was apparent in Europe prior to the 18th century, when such individuals were isolated and forced to create their own sign languages. Thus, the purpose of this study is three-fold: 1) to explain French sign language, its historical periods and structure, while theoretically researching and drawing on



the latest resources; 2) to explain its syntactical and structural differences from oral French by examining short dialogs and drawn images; and 3) to highlight the differences between sentence structures in French sign language [e.g., free order or object-verb-subject (OVS)] and that of oral French (subject-verb-object (SVO)). Based on the findings, although French sign language is visio-gestural, it can be effectively used to perform all functions in oral French.

Keywords: Communication, body language, French sign language, visio-gestural, signer

EXTENDED ABSTRACT

According to their origins, languages can be divided into two categories: natural languages (both spoken and sign languages) such as Turkish and French; and artificial languages such as Esperanto. In general, individuals who do not suffer from hearing loss generally use both spoken and body languages. However, for those who have a hearing loss, a visual form of communication also known as “sign language” or “deaf-mute language” is indispensable. In this regard, the current number of individuals with hearing loss is significant. Although a vast majority of them faced difficulties adapting to social life due to their lack of education, recent developments in the field of education have enabled them to acquire better education and improve their everyday lives. Additionally, with the formulation of various undergraduate and graduate programs, many sign languages studies have been published over the past few decades. In fact, there are 2,460 scientific publications (from 1990 to 2013) on sign languages in the Web of Science database (TID, 2005, p. 48).

In Europe until the 18th century, individuals suffering from hearing loss were isolated from society, thus forcing them to create their own form of communication. In France, C. Michel de l'Épée was the first to work on French sign language (LSF or Langue des Signes Française), after discovering its existence. According to the widely known story, he witnessed twin deaf girls on a street in Paris communicating with one another by making a series of signs. Subsequently, he established a school for the deaf and developed a system of “methodical signs” to teach students how to read and write. After the French Revolution, this school became the National Institute of the Young Deaf.

Overall, the main elements of effective and correct communication in LSF are signs, just as words are for an oral language. These signs consist of five separate parameters: configuration, orientation, movement, location, and facial expressions. According to the context, they must be correctly performed to accurately signify the word; however,

if the parameter changes, then another sign is used. Ultimately, facial expressions are included, just as intonations are used for those who can hear. Such expressions that accompany signs also provide information on the form of the sentence (i.e., interrogative, affirmative or question). Moreover, configurations, such as the shape or disposition of the hand, are equally important. In this regard, there are approximately 47 different configurations in LSF, such as the index, thumb, middle finger, etc. For example, in order to say "hello" in LSF, the hand leaves the mouth, while smiling.

As in all languages, LSF includes its own syntax and grammar. However, its syntax differs from that of oral French. In this regard, while French includes a subject-verb-object (SVO) structure, LSF responds in the following order: When? Where? Who? What? For example, in French we say, "The baby sleeps in his cradle," whereas in LSF, we sign "cradle, baby, sleep." In literature, this order resembles a theatrical scene in which the "curtain rises" and reveals the statement, after which the audience sees the setting, the characters, and the action. Additionally, in LSF, the sign for "where do you live?" includes two signs: "where," in which a lateral movement and an interrogative air is used; and "live," in which we open and close both hands simultaneously. Moreover, to say "I live in Paris," we make the sign "P" in the center of the hand to symbolize Paris. There are also no conjugations. Thus, to indicate the tense of a verb, we simply bring our hands closer or farther away. As for the past, we place the hands behind the body, whereas for the present and future, we bring the hands in front of the body. Finally, many verbs in LSF can become either multi or unidirectional, while the same sign can be used to indicate two meanings. For example, "campagne: campaign" and "province: province" are shown with the same sign. To summarize, LSF is a natural language that includes the same linguistic features as oral French.

Introduction

La communication, dérivée du latin *communicare*, qui est l'un des besoins les plus fondamentaux et naturels des êtres humains, de façon générale, est définie comme un moyen d'exprimer des émotions et des pensées, de se comprendre, de transmettre des connaissances, etc. Dans ce contexte, la communication, berceau de nombreuses et différentes études, est une action primordiale permettant aux individus de pouvoir maintenir facilement leur vie. Entre autres, Paul Watzlawick précise « qu'il est impossible de ne pas communiquer » (Poirot, 2013, p. 32) à aucun moment de la vie ; tout est communication.

Bien que la communication verbale est l'une de la plus utilisée du partage d'émotions, de pensées et de connaissances, le langage corporel en tant que les mouvements du visage, des mimiques est autant efficace que les mots et les phrases dans un processus de communication. A cet égard, Burgoon précise que « les comportements non verbaux, représentent environ 60 à 65% de la communication interpersonnelle et dans certains cas, peuvent constituer 100% » (1994, p. 229-285).

Comme on le sait, « un bébé, avant d'apprendre à parler, utilise son langage corporel » (Baltaş, 2005, p. 11). Il communique avec sa mère en l'utilisant et dans sa prochaine vie, il continue à utiliser tantôt son langage corporel, tantôt son langage verbal. En effet, l'utilisation du langage corporel peut être plus pratique et plus efficace dans des actions comme « agiter les bras pour interpeller quelqu'un » (Marchal et Tessier, 2019, p. 4), hausser les épaules « en signe de doute, d'ignorance ou d'indifférence »¹, lever la main pour demander la parole ou parler et lever le pouce pour dire que tout va bien, etc. Mais tous « ces gestes et mimiques qu'on fait ne constitue pas une langue pour autant » (Marchal et Tessier, 2019, p. 4). Parce qu'une langue comme le français et le turc nous permet une communication complète, efficace, claire et riche avec un système d'unités bien organisées de manière précise.

Parfois, dans un processus de la communication, on utilise le corps et les mains plus que des mots. Car, les gestes, les mimiques, les silences, la posture, les expressions de visage, les signes et les manières de parler et d'établir un contact visuel et gestuel sont autant de moyens de communication non verbaux influençant les paroles et les messages

1 <https://www.languefrancaise.net/Bob/42013>, consulté le 05 mars 2020.

que l'on diffuse verbalement. Comme on l'a souligné ci-dessous plus haut que tout est communication. Mais d'une part, il ne faut pas oublier que tous ces gestes que l'on fait ne forment pas seule une langue pour autant. Mais d'autre part, quand la perte d'audition et la surdité empêchent la communication, il est inévitable d'utiliser le langage corporel et aussi la langue des signes.

La langue des signes française et la surdité

Il existe de nombreuses définitions sur la langue des signes dans ce domaine. En général, la langue des signes (comme les mouvements des mains, du visage et du corps) que les sourds ont développée pour communiquer, remplit toutes les fonctions des langues orales. D'après Marchal et Tessier, lorsque des mots dans les langues comme le turc, le français, etc., sont produits oralement, dans les langues des signes, « ils sont réalisés à l'aide des gestes et des mouvements des mains. Ces derniers qui sont la base de la langue des signes sont ce que l'on appelle en général des signes » (2019, p. 4). D'après le dictionnaire Larousse, la langue des signes est « système structuré de gestes et d'expressions du visage conventionnels permettant aux sourds et aux malentendants d'exprimer et de communiquer leur pensée »². Sur la base des définitions, chaque langue des signes est une langue visio-gestuelle qui s'exprime avec des expressions du visage et des mouvements du corps.

La langue des signes française (désormais LSF), « appelée parfois, à tort, comme le langage des sourds-muets a été longtemps utilisée par une partie des sourds en France et aussi on l'appelle comme le langage de sourds-muets et des signes dans de nombreux ouvrages » (Marchal et Tessier, 2017, p. 3). Dans le domaine de la langue des signes, il est admis qu'elle est « née d'une série de signes créée par les moines du monastère pour faciliter les expressions et les rites religieux » (Caradec, 2005, p. 33). Mais ces personnes sourdes-muettes n'ont pas pu enrichir leur langue et leur vocabulaire car elles ont longtemps été isolées de la société.

D'après les estimations de L'OMS pour 2018, le nombre de personne ayant une déficience auditive augmente de plus en plus. Dans ce cadre, « il y a 466 millions de personnes dans le monde avec une déficience auditive (6,1% de la population mondiale), 432 millions (93%) d'entre eux sont des adultes (dont 242 millions d'hommes et dont

2 <https://www.larousse.fr/dictionnaires/francais/signe/72700/locution?q=la+langue+des+signes#11039520>, consulté le 06 mars 2020.

190 millions de femmes), 34 millions (7%) d'entre eux sont des enfants. De plus, environ un tiers des personnes de plus de 65 ans souffrent d'une déficience auditive. D'autre part, à moins que certaines mesures ne soient pas prises, il est probable que le nombre de personnes ayant une déficience auditive augmentera au cours des prochaines années. Même, ce nombre pourrait atteindre 630 millions d'ici 2030 et dépasser 900 millions en 2050 »³. En plus, il y a environ « 3 506 800 personnes vivant en France qui souffrent actuellement de surdité »⁴.

Aujourd'hui, la LSF est utilisée par « environ 150 000 sourds et autant d'entendants en France. Mais ce nombre n'y représente qu'une petite partie de la communauté sourde » (Marchal et Tessier, 2017, p. 3). D'après les données datant de 2019 de la Fédération Nationale des Sourds de France, « un bébé sur 1000 est né comme sourd et dans la population, on estime à 300 000 sourds, dont 1/3 pratique couramment la langue des signes. Dont 34 % est inactif du fait à la restriction d'accès à l'emploi, aux loisirs et à l'isolement »⁵.

En 1998, selon une enquête faite sur les Handicaps-Incapacités-Dépendances (HID) par L'Union Nationale pour l'Insertion Sociale des Déficiants Auditifs (UNISDA), « les difficultés d'audition concernaient plus de 5 millions de personnes en France, dont 300 000 souffraient d'une déficience auditive profonde ou totale et d'autres sont malentendants » (Laurence Haeusler, De Laval et Millot, 2014).

Comme Millet souligne que « la surdité n'est pas un choix, c'est un être, un mode de perception si l'on veut, qui fait tout de même que les sourds sont physiquement étrangers à la langue qui les environne. » (1988, p. 7) ainsi pour des raisons d'ordre physiologique, « il leur est plus difficile que pour toute autre communauté linguistique d'apprendre la langue dominante » (De Pietro et Rispaill, 2004, p. 146). Dans ce contexte, il faut que le son doive être perçu par le récepteur pour qu'une communication verbale puisse avoir lieu et aussi que ce son perçu par l'oreille humaine soit mesuré en décibels (dB) qui est l'unité de l'intensité sonore.

En France, comme indiqué ci-dessus, 5 millions de personnes souffrent d'un déficit auditif ou de la surdité qui sont liées à la perception des fréquences et des sons. D'après

3 <https://www.who.int/deafness/estimates/en/>, consulté le 07 mars 2020.

4 <https://www.ethnologue.com/country/FR>, consulté le 10 mars 2020.

5 <https://www.fnsf.org/>, consulté le 15 mars 2020.

les chiffres fournis par l'Union Nationale pour l'Insertion Sociale de Déficiants Auditifs (UNISDA), il existe « 4 degrés de surdit  qui sont d limit s par des seuils de perte auditive globale » (Marchal et Tessier, 2017, p. 3).

Perte auditive l g re : C'est la perte de 21   40 dB. « La parole est per ue   voix normale, difficilement per ue   voix basse ou lointaine. La plupart des bruits familiers sont per us »⁶. Cette d ficiency auditive l g re concerne   peu pr s 2 200 000 personnes en France.

Perte auditive moyenne : c'est la perte se situe entre 41 et 70 dB. La personne comprend mieux si elle regarde son interlocuteur ou les mouvements labiaux du locuteur. Ce degr  concerne presque 1 320 000 personnes en France.

Perte auditive s v re : la perte se situe entre 71 et 90 dB. La parole est pue percevoir quand on parle fortement pr s de l'oreille. Seuls les bruits forts sont per us. Il s'agit de 360 000 personnes atteintes de ce seuil en France.

Perte auditive profonde : C'est la perte est sup rieure   90 dB. Il est impossible de percevoir la parole   ce seuil, on entend seulement les bruits tr s forts. C'est- -dire la communication est impossible sans aide auditive. S'il s'agit d'une perte de 120 dB et plus, aucun bruit n'est per u et la surdit  est totale.

Histoire de la langue des signes fran aise

L'histoire de la langue des signes est probablement aussi vieille que celle de l'Humanit . Comme expliquent Marchal et Tessier que « pour certains historiens et linguistes fran ais, avant l'utilisation du langage oral, la premi re trace de la communication entre les hommes pr historiques, se serait faite de mani re visuelle et gestuelle » (2017, p. 4). Parce qu'il existait des  critures anciennes rest es de grandes civilisations antiques comme « la M sopotamie, l' gypte, la Gr ce, et inscrites sur des tablettes d'argile et des poteries t moignant de langues sign es »⁷. Tandis que Platon, l'un des philosophes les plus connus de l'Antiquit , pensait que les sourdes avaient leurs propres langages, son disciple Aristote disait aussi que la seule chose diff renciant l'Homme de l'animal  tait le langage. D'apr s lui, s'ils ne pouvaient pas parler, s'ils ne

6 http://www.wombatoak.com/?page_id=78, consult  le 18 mars 2020.

7 http://laboiteasaussure.fr/lsf_histoire.htm, consult  le 20 mars 2020

pouvaient pas entendre, ils pouvaient être limités dans leur intelligence. Donc, cette conception négative a longtemps duré dans l'esprit des gens.

Au Moyen Age, cette conception négative pour les sourds n'a pas beaucoup changé. Néanmoins, ils ont obtenu certains droits aussi dans cette période. Par exemple, lors de Concile d'Orange en 529, « ils ont eu le droit de demander le baptême par signes. Un an après, les sourds qui étaient privés de tous leurs droits civils avaient toutefois le droit de travailler notamment dans le champ » (Marchal & Tessier, 2017, p. 4). Par contre, comme l'a dit Gök (1958), « les sourds qui semblent menacés, privés de compassion, ont été renvoyés loin de chez eux ou ont été tués par leurs familles » (citant Kaya, 2016, p. 166).

Dans les années 1000, grâce aux moines cisterciens, une langue des signes et un petit dictionnaire de gestes ont été créés afin qu'ils puissent faire leurs prières facilement. Cet effort était l'un des premiers pas les plus importants dans l'élaboration d'une langue signée commune. Puis Clairvaux, leur chef, a préparé « un dictionnaire dans lequel 227 signes se trouvent concernant à la vie monastique montrant les objets le plus utilisés comme les boissons, les ustensiles et les membres de la communauté, etc. » (Marchal & Tessier, 2017, p.4).

Pendant l'Europe médiévale, il existait de nombreuses langues de signes utilisés dans les églises, et les deux d'entre-elles ont été formées au XI siècle. « L'une était la langue Uldaric qui avait le moins de signe avec 52 signes, l'autre était la langue de signes formées par Guillaume d'Hirsan qui avait le plus de 365 signes » (Caradec, 2005, p. 32). Au XII siècle, le pape III a décidé qu'un(e) sourde(e) et un(e) entendant(e) « se marieraient à condition qu'un(e) puisse dire « oui » par le signe. Mais d'autre part, il était encore interdit du mariage entre sourds » (Marchal & Tessier, 2017, p. 4).

Dès la Renaissance, les sourds commencent peu à peu à profiter des activités scolaires. Au XVIème siècle, le moine Pedro Ponce de León, commençant à s'intéresser « aux enfants sourds, issus de la noblesse espagnole et à leur éducation ouvre une classe spécialisée dans son monastère » (Marchal & Tessier, 2017, p. 4). Pour eux, De León créant un alphabet qui permet d'épeler un mot essaie de leur apprendre comment s'exprimer par des gestes très simples. Donc, c'est la naissance de l'alphabet de la dactylogogie. Par ordre, « En 1620, Juan Pablo de Bonnet publie le premier ouvrage consacré à l'éducation des enfants Sourds. Un siècle plus tard, le précepteur Jacob

Rodrigues Pereire est le premier à éduquer des enfants sourds issus de la noblesse française »⁸.

En 1760, l'abbé Charles Michel de l'Épée qui « considère comme l'une des figures les plus importantes pour les sourds en France est le premier s'intéressant à la communication gestuelle des sourds » (Marchal et Tessier, 2017, p. 4). Selon la légende la plus répandue, alors que L'abbé de l'Épée se promène dans les rues de Paris, il observe à travers une fenêtre embuée un couple de jumelles sourdes communiquant d'entre elles par leurs gestes. Etant fasciné par leur manière de communiquer, « il décide de s'appuyer sur cette langue pour instruire les enfants sourds en adaptant et en ajoutant des notions grammaticales propres au français (par exemple, la conjugaison). C'est ce qu'il appelle les signes méthodistes »⁹. Après cet événement, d'abord, L'abbé de l'Épée ouvre la première école gratuite pour les sourds et les malentendants, et puis écrit son propre dictionnaire en langue de signes en utilisant un signe pour chaque mot. Plus tard, un jour « il y invite le roi Louis XVI afin de montrer comment les jeunes sourds sont capables d'écrire leur nom en épelant grâce à la dactylogogie » (Marchal et Tessier, 2019, p. 4).

Après la Révolution Française, l'éducation des sourds est considérée comme une affaire nationale et l'école précédemment fondée par l'abbé de l'Épée, devient l'Institut National des jeunes Sourds (INJS). Après sa mort, alors que les sourds sont plus adoptés et plus embrassés par la société qu'auparavant, eux aussi pour mieux communiquer, commencent à utiliser leur mimique et les signes méthodiques. Comme Marchal et Tessier citent qu'en 1817, Thomas Hopkins Gallaudet et Laurent Clerc « fondent une autre école pour les enfants sourds. Clerc adapte la LSF à la langue anglaise. Grâce aux efforts de Gallaudet, l'ensemble des cours dans cette école est donnée en langue des signes » (2017, p. 6). En plus, Ferdinand Berthier est également connu comme le premier sourd obtenant le titre du professeur en 1829.

Mais, cet âge d'or de la LSF qui dure depuis des centaines d'années, se termine par une décision prise au congrès de Milan en 1880. A la fin du congrès, « une méthode orale qui porte sur la labiolecture et la production de mots pour éduquer les sourds est choisie » (Marchal et Tessier, 2017, p. 6). Par conséquent, il était proposé d'attacher leurs mains dans le dos pour qu'ils empêchent de communiquer en utilisant la LSF.

8 http://laboiteasaussure.fr/lsf_histoire.htm, consulté le 23 mars 2020.

9 https://fr.wikipedia.org/wiki/Langue_des_signes_française, consulté le 23 mars 2020.

Cette pratique a duré plus de cent ans. Mais malgré cette interdiction, les sourds français continuent à pratiquer leur langue.

De nos jours, on se voit que les personnes sourdes et malentendantes qui pratiquent la langue de signes semblent réussir dans de nombreux domaines comme les entendants. Par exemple, bien que « Hellen Keller ne puisse pas parler, entendre et voir, elle est également connue pour ses succès dans le domaine de la pédagogie et comme la reine des aveugles, des sourds et des muets ; on sait que Beethoven interprète la 9^e symphonie pendant sa période de surdité » (Kaya, 2006, p. 166).

Selon une loi publiée en 1975, les enfants sourds en France sont fixés recevoir une éducation obligatoire, un an après, Jean Grémion et Alfredo Corrado décident de créer un théâtre à Paris pour les sourds. Juste après, « une association d'interprètes en langue des signes française est créé. En 1991, grâce à la loi Fabius, la famille des enfants sourds permet de choisir entre la méthode oraliste et la LSF dans l'éducation de leurs enfants » (Marchal & Tessier, 2017, p. 5 ; Marchal & Tessier, 2019, p. 7).

Les langues des signes sur lesquelles il existe de nombreuses études expérimentales sont également utilisées dans de nombreux pays du monde. L'une d'elles a été faite sur les enfants sourds dans une école spécialisée à Mangua, la capitale du Nicaragua, au début des années 1980. D'après cela ;

La première génération de jeunes sourds scolarisés dans l'établissement ne maîtrisait pas la langue des signes : leurs familles ne « signaient » pas et le personnel de l'école non plus, car leur objectif était de les préparer à l'oralisation et à lire sur les lèvres. Au fil des mois, les élèves ont spontanément mis au point un code gestuel pour communiquer entre eux. Mais ce n'était pas un vrai langage, plutôt une sorte de pidgin, de sabir suffisant pour se dire « toi jouer avec moi dans la cour » mais inapte à remplir toutes les fonctions du langage, à accéder à l'abstraction, à émanciper totalement la communication de l'instant, du seul présent des sensations. La surprise est venue avec la deuxième génération d'enfants entrée à l'école : tout « naturellement », ces jeunes sourds ont transformé cette communication gestuelle en langage des signes doté d'une grammaire, d'une syntaxe...etc. Bref, en véritable langue capable d'exprimer toute la richesse et la complexité de la pensée humaine (Lestienne, 2008, p. 8).

Dans l'analyse des ressources, il est clair que la langue des signes a été enseignée non seulement aux sourds mais aussi aux animaux au XVIIIe siècle. Par exemple, Lord Mondobbo au Royaume-Uni prétend qu'on pourrait apprendre à parler à un singe pourvu qu'on le prenne assez jeune. Dans les années 1970, Allen et Beatrix Gardner a élevé « une petite femelle chimpanzé, Washoe, comme un garçon sourd et ont essayé de lui apprendre la langue des signes américaine. Mais tous ces efforts sur les animaux ont échoué » (Lestienne, 2008, p. 8).

Le linguiste américain Steven Pinker précise que « la langue est un instinct génétiquement programmé et à l'exception de quelques graves pathologies, tout le monde peut parler, y compris les sourds parlant en langue des signes » (Lestienne, 2008, p. 4). Comme on l'a expliqué, il existe de nombreuses façons de communiquer. L'une d'elles est la langue des signes qui est une langue visuelle et gestuelle s'exprimant uniquement avec des expressions du visage et du corps, utilisée par les sourds, les personnes malentendantes et leurs familles n'est que l'une d'entre elles.

Les caractéristiques de la langue des signes française

Pour pouvoir communiquer, le principal élément de toutes les langues des signes est le signe, comme les mots pour une langue orale. D'après Marchal et Tessier, « ces signes se composant de divers paramètres, peuvent être expliqués et imités » (2017, p. 8 ; 2019, p. 5). Chaque signe peut être décrit en cinq paramètres *corporels*. Si un paramètre change, on obtient un autre signe. Ces paramètres sont, par ordre, la forme de la main ou la configuration, l'orientation, l'emplacement, le mouvement et l'expression du visage. Par exemple pour les sourds américains, ces expressions du visage pour les sourds faisant partie intégrante de la langue des signes sont comme l'intonation d'entendants.

La configuration, autrement dit la forme de la main ou les dispositions de la main. En langue des signes française, il existe « environ 47 configurations différentes à savoir comme l'index, le pouce, le majeur, l'auriculaire, la main ouverte, la main plate, la main creuse, le poing etc. » (Companys et Tourmez, 2015, p. 5). Pour dire « bonjour » dans la LSF (Tableau 1), la main part de la bouche en souriant.



Tableau 1. « Bonjour » en langue des signes française (Companys et Tourmez, 2015, p. 14).

Le mouvement, accompagne le signe. En langue des signes française, il n’y a pas de signe sans mouvement et tous les signes nécessitent de bouger les bras. Il est difficile de « transcrire ces mouvements sur les pages du dictionnaire et à interpréter, car les mouvements sont en trois dimensions mais les dessins ne sont pas en relief » (Companys et Tourmez, 2015, p. 10). Par exemple, l’affichage des mots « clé, ça, venir, vélo » en langue des signes française sont comme le suivant (Tableau 2).



Tableau 3. Les signes « clé, ça, venir, vélo » en langue des signes française (Dabin, Verhulst, 2009, p. 40)

Le mouvement se fait généralement vers soi, vers l’avant, de gauche à droite, en spirale, du haut vers le bas, dans le sens circulaire, d’ouverture, de fermeture et de contact. Ils sont simples, complexes ou répétés.

L'orientation qui est la position de la paume de la main par rapport au signeur se réalise vers le haut, le bas, l'extérieure, la gauche, la droite, l'arrière, vers soi. La paume peut être orientée comme la suivante (Tableau 4).

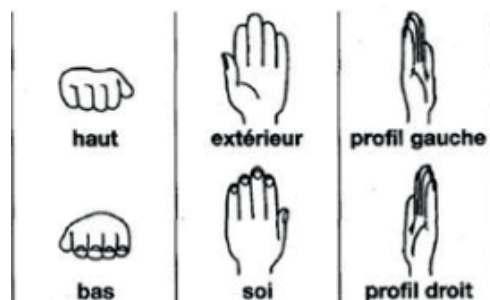


Tableau 4. La paume orientée (Companys et Tourmez, 2015, p. 9).

Pour signer le mot « ordinateur » (Tableau 5) en langue des signes française, sa configuration, son emplacement, son orientation sont comme ci-dessus.



ORDINATEUR

Configuration : « 3 »

Emplacement : « DEVANT POITRINE »

Orientation : « PAUME VERS EXTÉRIEUR »

Tableau 5. « Ordinateur » en langue des signes française.

L'emplacement d'un signe concernant la personne qui signe. C'est-à-dire, « la place du signe par rapport au signeur » (Companys et Tourmez, 2015, p. 8) peut apporter une information sur le sens. Dans l'espace, on distingue quelques endroits principaux. Si un signe est au-dessus de la tête, c'est l'imaginaire ; s'il est au niveau du front, c'est la réflexion ; « s'il est au niveau de la poitrine, c'est les sentiments ; s'il est au niveau de l'estomac, c'est l'alimentation » (Marchal & Tessier, 2019, p. 5). Il existe plus de 30 zones totales sur notre corps où se font les signes LSF. Parfois, un emplacement qui n'a pas de contact physique direct (Tableau 6) en ne touchant pas le signeur ; parfois un emplacement précis du signeur plus un contact réel (Tableau 7) en touchant le signeur.



Tableau 6. Des signes devant la poitrine, le visage, sur le côté de la tête (Companyns et Tourmez, 2015, p. 8).



Tableau 7. Quelques points précis délimités en langue des signes française (Companyns et Tourmez, 2015, p. 8).

L'expression du visage ou corporelle qui « donne des informations temporelles, qualitatives et quantitatives » (Marchal et Tessier, 2019, p. 5). Tous les entendants, les malentendants et les sourds utilisent les expressions du visage tous les jours. Car cela fait partie de la façon de communiquer. En plus, ces éléments grammaticaux en langues des signes française se retrouvent sur le visage. Dans ce contexte, ces expressions du visage sont aux sourds ce que l'intonation est aux entendants. Comme Marchal et Tessier précise qu'« on ne peut pas avoir un visage impassible » (2015, p. 11). Quand on voit un sourd, ses yeux, ses sourcils, sa bouche et son visage etc. sont foncièrement parlantes.

La structure des phrases en LSF

De même que dans toutes les langues parlées et les langues des signes du monde, la LSF possède son propre ordre des mots, sa propre grammaire etc. Mais son ordre des mots est donc différent de celui du français parlé. C'est-à-dire, tandis que ce dernier s'appuie sur la structure « sujet + verbe + complément », en tant que le langage visuel et gestuel, une phrase en LSF répond à un ordre bien précis comme « quand ? où ? qui ? quoi ? ». Par exemple, on dira ainsi en français parlé, « le bébé dort dans son berceau ». Mais on signera en LSF dans cet ordre « berceau, bébé, dort ». Pour un sourd, cette langue peut être très facile, mais pour un entendant, un peu compliquée parce qu'il faut lui signer à l'envers du français parlé. Cet ordre des mots est comme une scène de théâtre, on voit d'abord le décor, puis les acteurs entrant en scène, enfin l'action commence.

En français oral, il est obligatoire de conjuguer le verbe en genre et en nombre. Pourtant la LSF ne possède pas de conjugaison et on modifie « le temps des verbes en éloignant ou rapprochant les mains de soi » (Picq & autres, 2008, p. 6).

Pour poser une question en LSF, les mots interrogatifs tels que « que, quoi, où, comment etc. » sont signées en fin de phrase. Par exemple, on dira ainsi, en français, « Vous mangez au restaurant ? » on signera en LSF dans cet ordre « restaurant, vous, manger ? ».

Il est difficile de communiquer pour tous ceux qui ne connaissent pas l'ordre des mots en LSF. Par exemple, quand on dit en français « Je regarde ces oiseaux » ; cela se range syntaxiquement « oiseaux ces regarder » en LSF. De plus, il est possible d'exprimer simultanément beaucoup d'idées en tant que celles du français oral. Par exemple, lorsqu'on dit : « Aujourd'hui, j'ai visité la tour Eiffel », on signe d'abord « aujourd'hui », ensuite « la tour Eiffel » et enfin « visiter » en profitant des expressions du visage et des gestes. Pour un sourd, la grammaire de la LSF est plus facile que celle du français mais, pour entendant, c'est l'opposé. D'autre part, afin de comprendre ce qu'on dit et de parler facilement la LSF, il convient de rappeler qu'il est nécessaire de recourir aux expressions du visage et d'autres paramètres mentionnés ci-dessus.

En LSF, il existe deux types de verbes tels que les verbes pluri-directionnels et uni-directionnels. Si un verbe prend deux pronoms, il est appelé le verbe pluri-directionnel.

Par exemple, le locuteur, pour signer « Je vous téléphone », fait d'abord le signe « téléphone » de lui vers son interlocuteur. Et puis, son interlocuteur, pour lui répondre, « Vous me téléphonez », se fait d'abord en signant « téléphone » de lui vers son locuteur. S'il s'agit d'un verbe qui prend un pronom, cela s'appelle un verbe uni-directionnel, de cette manière, le signeur utilise un seul pronom comme « je mange », « il va » et « tu travailles » etc.

Il existe de différentes opinions sur l'ordre des mots en LSF qui fait toujours l'objet des nombreuses études. Tandis que « certains la considèrent comme une langue d'ordre libre, d'autres l'acceptent l'ordre syntaxique OVS (objet, sujet, verbe). En conclusion, l'ordre des mots en LSF est comme le suivant : d'abord le lieu, puis le temps, ensuite le sujet et enfin l'action. Cet ordre est plus concrètement comme une mise en scène : le décor est tout d'abord planté, les acteurs entrent ensuite en scène et l'action peut enfin débiter »¹⁰.

Lorsque l'on fait connaissance, il peut être important de se renseigner pour savoir si on est sourd ou entendant. Donc, en langue des signes française comment est-ce qu'on peut le demander ? En français, pour demander à quelqu'un(e) s'il est sourd ou entendant ;

Mireille : Est-ce que tu es sourd ? (Sourd, toi), (Tableau 8).

Pierre : Non, je suis entendant. (Non, entendant), (Tableau 9).



Tableau 8. Sourd, toi ?

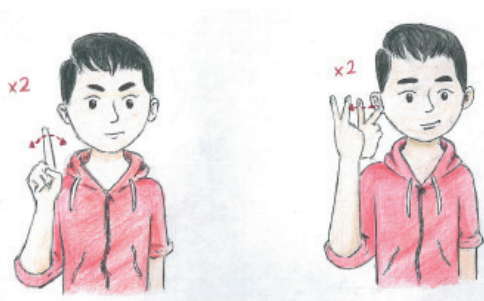


Tableau 9. Non, entendant.

Pour commencer, Mireille signe de l'oreille à la bouche pour le signe « sourd » puis, en pointant avec son doigt vers Pierre à qui elle parle. Après cela, pour signer « toi »

10 <https://sites.google.com/site/languesignes/grammaire>, consulté le 23 mars 2020.

elle pointe l'index devant soi avec une mimique faciale jouant un grand rôle lorsqu'une question est posée. Ensuite, Pierre fait le signe « non » en agitant son index à gauche et à droite. Enfin, pour signer « entendant » il fait un mouvement sur l'oreille, deux fois, vers l'arrière. Pendant leur conversation LSF, tous les deux utilisent certains paramètres indispensables pour la formation des signes comme la configuration, l'orientation, l'emplacement, le mouvement et les expressions du visage.

Dans le tableau 8, l'ordre des mots qui n'est pas celui de la langue française est parfois considéré comme une langue d'ordre libre. Dans le tableau 8, l'adjectif « sourd » vient avant tout, puis le pronom « toi » vient. Dans le tableau 9, l'adverbe « non » et puis l'adjectif « entendant » viennent par ordre. Cela montre qu'il n'existe pas un ordre comme le sujet, le verbe et le complément en LSF. A la fois, en LSF les noms n'ont pas de genre comme féminin ou masculin. Dans la revue de littérature, on voit que l'ordre des mots en LSF est un sujet de recherche. En français et en LSF, pour demander à quelqu'un(e) si on sait signer :

Mireille : Sais-tu signer ? (Signer, savoir), (Tableau 10).

Pierre : Oui, je signe un peu ! (Oui, signer un peu), (Tableau 11).



Tableau 10. Signer, savoir ?



Tableau 11. Oui, signer un peu.

Il est sûr que le verbe « signer » est le premier signe à connaître en LSF. Dans le tableau 10, Mireille fait deux fois le signe « signer » et ensuite elle signe une fois le verbe « savoir », au niveau du front, sur la tempe vers l'avant à l'aide de ses expressions du visage. Dans le tableau 11, Pierre signe « oui » deux fois à l'aide de ses doigts, avec son pouce et son index formant le « O », son majeur et son annulaire le « U » et son auriculaire le « I ». Enfin il fait le signe « entendant » avec un mouvement sur l'oreille, deux fois vers l'arrière.

Pierre et Mireille signent où ils vivent. En LSF, chaque ville ou chaque pays ont un nom-signé, comme les personnalités historiques, les sportifs, les artistes, les personnages

de fiction et les marques etc. D'après la LSF, on se renseigne sur le lieu d'habitation comme le suivant :

Mireille : Où habites-tu ? (Habiter, où), (Tableau 12).

Pierre : J'habite à Paris, c'est une grande ville. Et toi ? (Paris, habiter), (Tableau 13) ; (Ville, grande, toi ?), (Tableau 14).

Pierre : A la campagne. (Campagne), (Tableau 15).

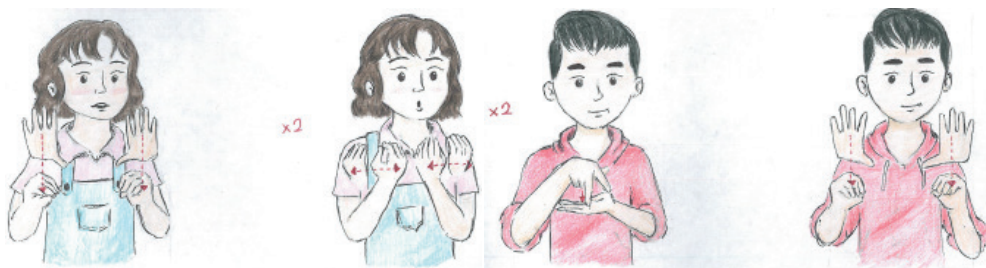


Tableau 12. Habiter, où ?

Tableau 13. Paris, habiter.

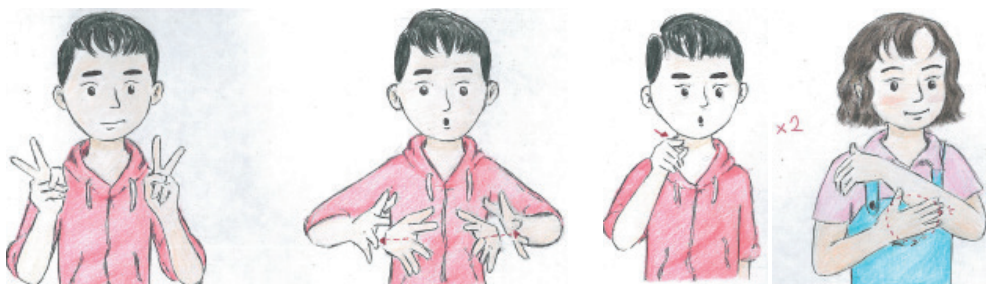


Tableau 14. Ville, grande, toi ?

Tableau 15. Campagne

Dans le tableau 12, pour le signe « habiter », Mireille ouvre et ferme ses deux mains en même temps, une fois, sur place et pour « où », elle signe deux fois un mouvement latéral et un air interrogateur. En LSF, un nom d'une ville ou d'un pays portent sur des éléments emblématiques. Dans le tableau 13, Pierre fait la lettre de dactylogogie « P » pour signer Paris, c'est-à-dire, c'est la lettre « P » signée au centre de la main qui symbolise Paris. Dans le tableau 14, pour le signe « ville », Pierre utilise la lettre de l'alphabet de la langue des signes française et alors ses paumes sont vers le haut, puis le bas, mais une fois. Pour signer « grande », Il ouvre ses mains au niveau de son ventre et les élargit en soutenant ses expressions du visage. Pour le pronom « toi », il pointe l'index devant soi et fait appel à sa mimique faciale. Dans le tableau 15, Mireille fait un mouvement

circulaire sur le bras juste avant le coude pour le signe « campagne ». Ce signe a deux sens différents. « L'un est *la campagne* et l'autre est *le province* » (Marchal & Tessier, 2019, p. 23). Pour demander l'âge d'une personne en LSF :

Mireille : Tu as quel âge ? (âge, toi ?), Tableau 16.

Pierre : J'ai 14 ans. Et toi ? (14, ans, toi ?), Tableau 17.

Mireille : J'ai 13 ans. (13, ans), Tableau 18.

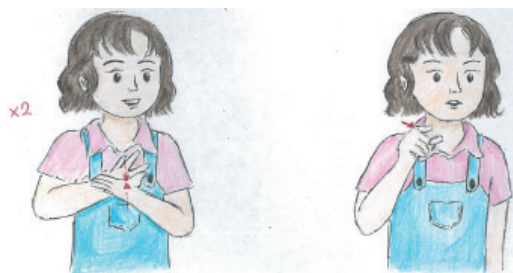


Tableau 16. Age, toi ?

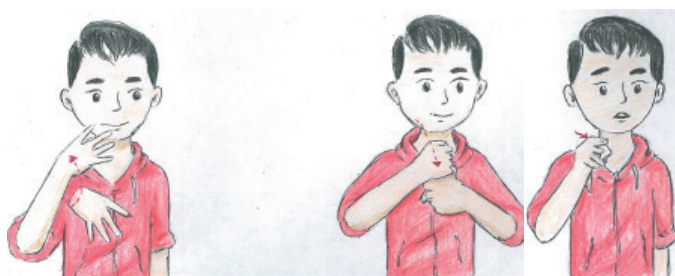


Tableau 17. 14, ans, toi ?

Il n'existe pas d'une façon particulière de signer l'âge. Il suffit de savoir juste comment signer les nombres. Dans le tableau 16, l'ordre des mots est comme le nom « âge » et le pronom « toi ? ». Le signe « âge » est fait en tapant les mains à l'horizontale, c'est comme les applaudissements. Dans le tableau 17, on utilise les doigts pour montrer les nombres et, des signes au-delà de 9 ont été adaptés de nombres entre 1 et 9. D'après Companys et Tourmez, « les nombres 22, 33, 44, 55, 66, 77, 88, 99 se font par déplacement latéral » (2015, p. 15). Mais pour les nombres restants, par exemple 48, on signe d'abord le chiffre 4, puis 8, non pas 40 et puis 8 comme le langage parlé. Pour signer « 14 » et « ans », Pierre fait d'abord le signe « 14 » et puis un poing immobile et l'autre fait demi-tour devant la poitrine. Après cela, pour le signe « toi ? », il pointe l'index devant soi afin de donner l'impression qu'une question a été posée à partir de sa mimique foncièrement faciale.



Tableau 18. 13, ans.

Dans le tableau 18, Mireille fait tout d’abord le signe « 13 » et juste après, signe « ans » avec ses deux mains, c’est-à-dire, un poing immobile et l’autre fait demi-tour devant la poitrine.

Comme indiqué précédemment, l’ordre des mots est donc différent entre la langue des signes française et le français oral. Par exemple, l’ordre des mots dans cette phrase « J’habite à Paris » est comme le sujet, le verbe et le complément. Mais cet ordre en LSF est comme le lieu et le verbe. Dans ces phrases étudiées, on voit qu’il n’existe pas de conjugaison. Pour indiquer le temps d’un verbe, il suffit de rapprocher ou éloigner la main. Pour le passé, on met les mains derrière le corps, pour le présent et le futur devant lui. En outre, pour mieux indiquer le sens d’une phrase ou d’un mot, on recourt aux expressions du visage.

La phrase en LSF répond à un ordre précis de questions : « où, qui, quoi ? ». Marchal et Tessier expliquent cela comme le suivant : « il s’agit, comme au théâtre quand le rideau se lève, de donner à voir l’énoncé. Tout d’abord, le spectateur aperçoit le décor, le lieu, où se passe l’action (où ?) ; ensuite le ou les personnages entrent en scène (qui ?) ; enfin ils se mettent en action (quoi ?) » (2019, p. 7).

En français oral, on fait une petite pause entre les mots prononcés dans une phrase, mais en LSF, la pause est faite entre chaque phrase, c’est à ne pas s’arrêter entre chaque signe. Comme déjà mentionné, les expressions du visage sont très importantes, car les yeux grands ouverts ou fermés, les épaules, les sourcils, etc. peuvent informer si la phrase est affirmative, négative ou interrogative en donnant des informations à l’interlocuteur sur le type de la phrase.

Par conséquent, à partir des exemples et des interprétations ci-dessus, et aussi comme l'a dit Aydın que « les langues des signes ont certaines caractéristiques grammaticales et lexicales en commun, ainsi que certaines caractéristiques linguistiques communes à diverses langues parlées, mais il semble que les langues des signes diffèrent d'une communauté sourde à l'autre, de plus, de la même région d'un pays, tout comme les langues parlées » (Aydın, 2013, p. 79).

Conclusion

Lors d'une conversation orale, on profite généralement des mouvements du corps, des expressions de visage et des mains plus que des mots. Ce langage corporel non verbal fournit une communication plus efficace et soutient des paroles qu'on diffuse verbalement.

La langue des signes, appelée parfois la langue des sourds est un système linguistique possédant sa propre grammaire et syntaxe comme toutes les langues orales. Elle permet de communiquer, de transmettre des idées, des émotions et des connaissances. D'un autre côté, la langue des signes n'est pas une langue internationale et chaque pays a sa propre langue des signes. Mais, certains signes sont aisément compréhensibles tels que « je t'aime, boire, manger, etc. » dans toutes les langues des signes. A part, il existe des signes expliquant une phrase entière en un seul signe dans toutes les langues de signes.

La langue des signes française permet de tout dire comme les langues orales. Par ailleurs, l'utilisation d'un seul signe peut dénommer les scientifiques, les écrivains, les artistes et les personnages les plus connus, les villes, les pays, etc. S'il n'existe pas d'un nom signé on utilise la dactylologie qui sert à épeler tous les noms dont on ne connaît pas le signe. De même que dans toutes les langues, en LSF, il faut respecter un ordre bien précis pour former des phrases quand on s'exprime. Pour commencer, il n'existe pas de temps du verbe, le positionnement des signes par rapport au corps donne aussi l'idée du temps (passé, présent, futur). L'ordre des signes en LSF est différent de l'ordre des mots du français oral. En général, le verbe se met en fin de phrase. Tout d'abord, on met toujours les compléments circonstanciels de temps, de lieu. Puis le sujet et ensuite l'action. A savoir, la phrase en LSF répond cet ordre de questions : « quand, où, qui, quoi ? ». Lorsqu'il s'agit de la négation dans une phrase, on la met après le verbe, en fin de phrase.

Pour signer en LSF, on se sert de signes composés de paramètres que l'on peut distinguer séparément. Ces paramètres sont respectivement la configuration, l'orientation, l'emplacement, le mouvement et l'expression du visage. Si l'un de ces paramètres change, on obtient un autre signe. Alors tous ces paramètres entrent en jeu correctement pour communiquer en LSF.

En conclusion, il existe de deux conclusions tirées de cette recherche, l'une ; quoi qu'il en soit, il est impossible de ne pas communiquer. L'autre ; la base théorique de cette recherche est constituée par l'analyse de la structure des phrases de la langue des signes françaises. Tout d'abord, nous avons analysé la littérature sur ce sujet. Ensuite, nous avons sélectionné des phrases dans la langue parlée, celles-ci ont été accompagnées d'images représentant la syntaxe de la langue des signes. A la fin de cette recherche, nous avons remarqué qu'il y avait de grandes différences entre la syntaxe de langue des signes françaises et du français oral. Tout compte fait, quoi qu'il en soit, la communication orale ou corporelle est primordiale et indispensable pour chaque être humain.

Évaluation : Évaluation anonyme par des pairs extérieurs.

Conflit d'intérêts : L'auteur n'a aucun conflit d'intérêts à déclarer.

Subvention : L'auteur n'a reçu aucun soutien financier pour ce travail.

Peer-review: Externally peer-reviewed.

Conflict of Interest: The author has no conflict of interest to declare.

Grant Support: The author declared that this study has received no financial support.

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**Adam, B., Magdalena, K. & Maciej, S. (Eds.).
(2018). *Borders and Beyond: Orient-Occident
Crossings in Literature*. Malaga: Vernon Press.
282 pages. (ISBN: 978-1-62273-383-5)**

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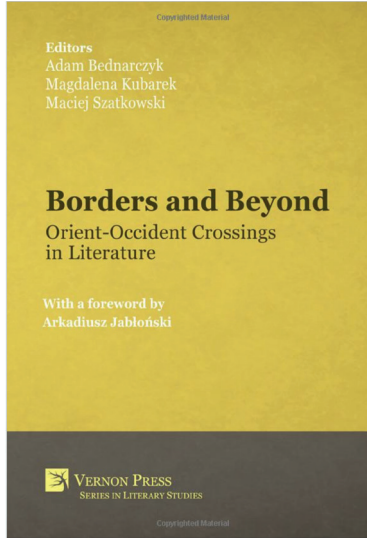
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Submitted: 01.09.2020

Accepted: 26.10.2020

Citation: Chergui, K. (2020). Borders and Beyond: Orient-Occident Crossings in Literature [Review of the book *Borders and Beyond: Orient-Occident Crossings in Literature*, by Adam Bednarczyk, Magdalena Kubarek, Maciej Szatkowski]. *Litera*, 30(2), 803-808. <https://doi.org/10.26650/LITERA2020-0109>



Borders and Beyond: Orient-Occident Crossings in Literature fills a gap in literature already generated on the representations of border and border crossings in literature and theory. With an interdisciplinary approach, *Borders and Beyond* covers a sequence of research articles which bring together a number of insights on the Orient-Occident crossings in literature, art, religion, ethics and history. Framed with some theoretical



insights like Edward Said's Orientalism, deorientalism, intertextuality, hybridity, post-colonialism, and otherness, the writers in this volume, with a fluidity of perspective, break away from the usual and perpetuated Eurocentric approaches to literature and present, and take on, instead, a diversified eclectic tradition of viewing/reading and writing literary texts, an initiative which takes us back and forth from Europe to China, Japan, the Arab World, Turkey, Turkmenistan in a manner that defies the center and periphery rhetoric. This volume is divided into five broad parts with each part composing of a number of essays which fall within a common thread of interest.

The first part, *Limitations and Borderlands in Oriental Poetry* (pp. 1-46) consists of three essays which weave together different literary experiences of border-crossing or transgression which cut across different geographies. Muneerah Bader Almahasheer's "Adaptations and Evocations of Orientalism in Nāzik al-Malā'ika's Poetry" and through situating the poetry of Nāzik al-Malā'ika, who was a western trained Middle Eastern Iraqi poet, in an orientalism-deorientalism dialectic, questions whether her poetry could survive the deorientalising rhetoric through border crossing between the Arab and western cultures and the cultural transgressions associated with this experience. A similar exploration of how Orientalism is reversed through intersection and intertextuality is manifested in Mohammad Amin Mozaheb's paper "An In-depth Comparative Study of Victor Hugo and Shahriar's Poetry" which reflects, in a comparative manner, upon the poems written by Shahriar and Hugo in view of their treatment of God and religion pointing out similarities and differences between the Catholic and Muslim Gods. Daniela Zhang Cziráková's "Crossing Borders in the Opposite Direction: An Influence of Western Elements in Contemporary Chinese Poetry" insightfully takes this reversal of border crossing a step further through exploring the influence of the Western canon and poetics on Chinese poets and artists. Daniela, translating the poems herself for the international festival of poetry *Ars Poetica* in Bratislava, sketches through the poetry of four Chinese poets, Chen Dongdong, Song Lin, Tang Xiaodu and Zhao Si, whose poetry she thinks of as a literary attempt to "combine modernism and original Chinese tradition" and where Western influence is "transparent not only in the structure of language, in the way of using metaphors, but sometimes even in using specific names of geographical places or names of people" as she thinks that their poems "bear stronger features of the West, visible in using Western localities" (p. 37). Daniela points out cross-cultural and universal annotations as both implicitly and explicitly evinced in poems like *In the Boulogne Forest*, *Rose Garden* and *I cry out your name*.

While the first part looks at border crossing as mostly manifest through literary intertextuality and technique, the second part of the book, *Literary Boundaries — Ethical Limitations: Classical Literatures of the Orient* (pp. 47-82) sheds more light on the ethical aspect of such border crossing as inspired by the classical Arab and Japanese poetic traditions. The first essay, “Borderlines of Morality: Exploring the Ethos of the Mu’allaqa” by Zane Šteinmane looks at the pre-Islamic and 8th century collected anthology of poetry and tries to reveal the moral ideas and values of ancient Arabia as communicated by each of the anthology’s seven poets. According to the writer, this collection of poems was an attempt at unveiling the Pre-Islamic Arabic desert identity through emphasizing “the Bedouin concepts of honor” (p. 51). With a matching tone, Arzu Sadykhova’s essay on “The Case of Love Stories about Poets of Bedouins” shares Zane’s thematic concern where it compares a number of Arab romantic anthologies at the aesthetic, structural and functional levels. Adam Bednarczyk, in his essay *Poetic Souvenirs: The Meaning of Ise Monogatari in Sōkyū’s Miyako no Tsuto* goes on with this task of showcasing the negotiation of the classical and the modern and beautifully reads through classical Japanese priest Sōkyū’s travel account titled *Miyako no Tsuto (Souvenir for the Capital, c. 1352)* in view of highlighting the “role and significance of intertextual references to ancient works in order to show (un)changing the perception of *utamakura*” (p. 70). The author reminds us that Sōkyū and some of his contemporary diarists thought of poetry as an outlet to the human soul and secret desires, and a means to attain a ‘state of enlightenment’.

The third part of this collection, *Orient-Occident Historical and Social Borders in Literature* (pp. 83-150) carries further insights on border crossing in literature with a particular focus on the narrative form. For instance, while Tetiana Derezhyska’s “The “East-West” Dichotomy in the English Modernist Novel” takes an imagological perspective in reading the novels of Leonard Woolf and Edward Forster in view to show the “functional revelation of the textual and contextual aspects” in both writers’ novels with a focus on their “discursive constructions of auto- and hetero-images” (85), Olivier Harenda’s “The Boundaries of Historical Accuracy: Contemporary Re-reading of Salman Rushdie’s *Midnight’s Children*” concentrates rather on the intersection of the historical reality, post-colonialism and magic realism in Rushdie’s fiction. Harenda’s analysis draws parallels between Rushdie’s *Midnight’s Children* and some of India’s major historical events like the Partition of 1947 and the State of Emergency of 1975. The writer’s analysis targets also the way Rushdie treats *Midnight’s Children* as the Lost Generation of India and his criticism of India’s political

discourse through the figure of the then Prime Minister, Indira Gandhi. The analysis points out to the fact that the new political and historical realities in India might make any attempt at rereading or reinterpreting Rushdie's novel prone to certain historical inaccuracies. With a different perspective and within a different context, Magdalena Kubarek's "Between Literature and Ideology: Ad-da'wa Al-Islāmiyya in the novels by Nağīb Al-Kaylānī" discusses how literature is put in the service of ad-da'wa (Arabic for spreading faith or religious propaganda) in the Islamic context. Magdalena thinks that this ad-da'wa literature, mainly since the 1980s, aims to defend Islamic values against the influence of the West. Taking Nağīb Al-Kaylānī's, who is considered a pioneer for the genre, Islamic novels as an epitome in this context, the writer pays specific attention to his *Contemporary Islamic Novels* series which situate, according to the writer, the Islamic societies portrayed amidst the warring worlds of "imperialism, communism, and Zionism" (p. 103).

The book's fourth part, *Crossing Borders in Travel: Journey in Oriental Literature and Inspired by Orient* introduces a more specific reading into border crossings in literature which transcends characterization to lay more focus on the traveller's experience of the border and its aspects in travel writing. Tomasz Ewertowski in his "The Great Wall of China in Polish and Serbian Travel Writing (From the 18th until the Middle of the 20th Century)" presents new insights on how the Great Wall of China and the myths surrounding it were viewed and interpreted from a non-Chinese perspective through highlighting the experiences of the Polish and Serbian travellers who visited China in the period from the 18th century until the middle of the 20th century. Because travel writing is considered, according to the writer, as both a production and dissemination of knowledge, the Serb and Polish travelogues are portrayed in an in-between mood of sympathy and ambivalence towards what they think of as a historical myth. Thinking of these travellers as both diplomats and reporters, Tomasz points to the fact that each of the authors' account is driven by his romantic sensibility and intellectual background among other things.

Different from the Great Wall of China and the way it was portrayed in western travel writing, Magdalena Lewicka's essay "Ar-Riḥla in the Service of An-Nahḍa: Rifā'a aṭ-Ṭaḥṭāwī's Concept of Crossing Geographical and Cultural Boundaries" and after a vivid account of the adab ar-riḥlāt (Arabic travel literature) and its religiously, politically and economically motivated development since the 9th century which mobilized the Arabs' travel instinct from the pilgrimage to Mecca, to other

metropolises such as Baghdad, Damascus, Jerusalem, Cairo and Tunis, the writer focuses on the Egyptian novelist Rifā'a aṭ-Ṭaḥṭāwī's account of his stay in Paris and how his westward journey opened the door to a series of Orient-Occident confrontations: between the West and the Muslim world, between Paris and his native Egypt and within a western supremacist philosophy which treats the Orient as a fantasy inspired abstract construct. As one of the voices of nineteenth-century Arab Nahḍa or Renaissance, Rifā'a aṭ-Ṭaḥṭāwī's fiction attempts to, according to the writer, present "the political, social, cultural and educational institutions that he encountered in Paris and regarded as a model worth replicating in his homeland" (p.176). Małgorzata Sokołowicz's essay "Crossing the Borders of Decency: Gustave Flaubert, Maxime Du Camp and their Oriental Journey", in contrast, works the other way around presenting an Occident's journey to the Orient which was mostly motivated by Man's fantasy and erotic impulses. Flaubert's fascination with Egypt and the way he wrote about its baths, brothels, homoerotic sex and openly satisfied desires changed his perspective of sensual desire as perceived in his homeland viewing it as more enclosed and conservative compared to what he experienced in Egypt. Whether yielding to fantasy or real experience, the image of the Orient in Flaubert's texts, like many others, perpetuates previous stereotypes generated by European travellers in the Middle East or the Arab world.

The Book's last part titled *Multidimensionality of Cultural, Social and Emotional Borders in Oriental Literature* (pp. 200-256) presents border crossing within one's personal universe and one's textual abode. Milica Obrenović's "The World of Haruki Murakami – a Hidden World of Ourselves" transfers us to the world of the iconic Japanese writer Haruki Murakami who, through his delicate approach to his characters' domestic, psychological and romantic lives, shakes our sensibilities towards the inner and private realms of his characters. Milica thinks that Haruki "creates quite genuine characters, with whom we can not only easily identify, but also empathise," (p. 202) and that we, as readers, end up sharing his characters inner fears, fantasies, desires, beauty and insecurities. We end up crossing the border from our world to the world he creates for his characters regardless of geographical or cultural background. Equally taking us to the world of other private universes, Olga Nowicka's essay, "Crossing Boundaries: From Private to Public Spaces: Memoirs of Antarjanam" presents us with the experience of the *Nambudiri* women, who are traditionally called *antarjanams* (literally: the indoor people) in crossing the boundaries from the private to the public circles. Supporting her analysis with some

social facts and recounted memoirs, Olga argues that reformist movements and calls for change participated immensely in helping the *antarjanams* step out of their indoor lives to a world of possibilities and freedom.

In a world blighted by xenophobia, lack of intercultural dialogue, violence and religiously distasteful manners, *Borders and Beyond: Orient-Occident Crossings in Literature* makes a further step towards cross-cultural literacy. The essays in the present volume, indeed, offer rich layers of analysis and literary interpretation which can help us understand, to a large extent, border crossings in literature and offer a great opportunity for the students and researchers with interest in Orient-Occident critical tradition, intertextuality and literary criticism to lay the ground for their research in any of the areas discussed in the volume.

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Adam, B., Magdalena, K. & Maciej, S. (Eds.). (2018). *Borders and Beyond: Orient-Occident Crossings in Literature*. Malaga: Vernon Press.

TANIM

İstanbul Üniversitesi, Edebiyat Fakültesi, Batı Dilleri Bölümü'nün yayını olan Litera: Dil, Edebiyat ve Kültür Araştırmaları Dergisi – Journal of Language, Literature and Culture Studies, açık erişimli, hakemli, yılda iki kere Haziran ve Aralık aylarında yayınlanan, çok dilli bilimsel bir dergidir. 1954 yılında kurulmuştur.

AMAÇ VE KAPSAM

Litera: Dil, Edebiyat ve Kültür Araştırmaları Dergisi– Journal of Language, Literature and Culture Studies'in amacı Batı dilleri ve edebiyatlarına odaklanılarak yapılan edebiyat bilimi, dilbilim, kültürbilimi, medyabilimi, çeviribilim ve dil öğretimi alanlarındaki disiplinler ve/veya disiplinlerarası, kuramsal ve/veya uygulamalı çalışmaları yayımlamaktır.

Batı dilleri ve edebiyatlarına odaklanılarak yapılan çalışmalar derginin kapsamının ana alanı olmakla birlikte diğer dil ve edebiyat alanlarını batı dilleri ve edebiyatları kapsamında karşılaştırmalı olarak inceleyen çalışmalara da yer verilmektedir. Derginin hedef kitlesini akademisyenler, araştırmacılar, profesyoneller, öğrenciler ve ilgili mesleki, akademik kurum ve kuruluşlar oluşturur. Derginin yayın dilleri Almanca, Fransızca, İngilizce, İspanyolca, İtalyanca ve Türkçedir.

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YAZARLARA BİLGİ

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Yayına kabul edilmeyen makale, resim ve fotoğraflar yazarlara geri gönderilmez.

Açık Erişim İlkesi

Litera: Dil, Edebiyat ve Kültür Araştırmaları Dergisi– Journal of Language, Literature and Culture Studies, tüm içeriği okura ya da okurun dahil olduğu kuruma ücretsiz olarak sunulur. Okurlar, ticari amaç haricinde, yayıncı ya da yazardan izin almadan dergi makalelerinin tam metnini okuyabilir, indirebilir, kopyalayabilir, arayabilir ve link sağlayabilir.

Yazarlar Litera: Dil, Edebiyat ve Kültür Araştırmaları Dergisi – Journal of Language, Literature and Culture Studies dergisinde yayınlanan çalışmalarının telif hakkına sahiptirler ve çalışmaları Creative Commons Atıf-GayrıTicari 4.0 Uluslararası (CC BY-NC 4.0) olarak lisanslıdır. Creative Commons Atıf-GayrıTicari 4.0 Uluslararası (CC BY-NC 4.0) lisansı, eserin ticari kullanım dışında her boyut ve formatta paylaşılmasına, kopyalanmasına, çoğaltılmasına ve orijinal esere uygun şekilde atıfta bulunmak kaydıyla yeniden düzenleme, dönüştürme ve eserin üzerine inşa etme dâhil adapte edilmesine izin verir.

İşleme Ücreti

Derginin tüm giderleri İstanbul Üniversitesi tarafından karşılanmaktadır. Dergide makale yayını ve makale süreçlerinin yürütülmesi ücrete tabi değildir. Dergiye gönderilen ya da yayın için kabul edilen makaleler için işleme ücreti ya da gönderim ücreti alınmaz.

Hakem Süreci

Daha önce yayınlanmamış ya da yayınlanmak üzere başka bir dergide halen değerlendirmede olmayan ve her bir yazar tarafından onaylanan makaleler değerlendirilmek üzere kabul edilir. Gönderilen ve ön kontrolü geçen makaleler iThenticate yazılımı kullanılarak intihal için taranır. İntihal kontrolünden sonra, uygun olan makaleler baş editör tarafından orijinallik, metodoloji, işlenen konunun önemi ve dergi kapsamı ile uyumluluğu açısından değerlendirilir. Baş editör, makaleleri, yazarların etnik kökeninden, cinsiyetinden, cinsel yöneliminden, uyuğundan, dini inancından ve siyasi felsefesinden bağımsız olarak değerlendirir. Yayına gönderilen makalelerin adil bir şekilde çift taraflı kör hakem değerlendirmesinden geçmelerini sağlar.

Seçilen makaleler en az iki ulusal/uluslararası hakeme değerlendirmeye gönderilir; yayın kararı, hakemlerin talepleri doğrultusunda yazarların gerçekleştirdiği düzenlemelerin ve hakem sürecinin sonrasında baş editör tarafından verilir.

YAZARLARA BİLGİ

Hakemlerin değerlendirmeleri objektif olmalıdır. Hakem süreci sırasında hakemlerin aşağıdaki hususları dikkate alarak değerlendirmelerini yapmaları beklenir.

- Makale yeni ve önemli bir bilgi içeriyor mu?
- Öz, makalenin içeriğini net ve düzgün bir şekilde tanımlıyor mu?
- Yöntem bütünlüklü ve anlaşılır şekilde tanımlanmış mı?
- Yapılan yorum ve varılan sonuçlar bulgularla kanıtlanıyor mu?
- Alandaki diğer çalışmalara yeterli referans verilmiş mi?
- Dil kalitesi yeterli mi?

Hakemler, gönderilen makalelere ilişkin tüm bilginin, makale yayınlanana kadar gizli kalmasını sağlamalı ve yazar tarafında herhangi bir telif hakkı ihlali ve intihal fark ederlerse editöre raporlamalıdır. Hakem, makale konusu hakkında kendini vasıflı hissetmiyor ya da zamanında geri dönüş sağlaması mümkün görünmüyorsa, editöre bu durumu bildirmeli ve hakem sürecine kendisini dahil etmemesini istemelidir.

Değerlendirme sürecinde editör hakemlere gözden geçirme için gönderilen makalelerin, yazarların özel mülkü olduğunu ve bunun imtiyazlı bir iletişim olduğunu açıkça belirtir. Hakemler ve yayın kurulu üyeleri başka kişilerle makaleleri tartışamazlar. Hakemlerin kimliğinin gizli kalmasına özen gösterilmelidir.

YAYIN ETİĞİ VE İLKELER

Litera: Dil, Edebiyat ve Kültür Araştırmaları Dergisi– Journal of Language, Literature and Culture Studies, yayın etiğinde en yüksek standartlara bağlıdır ve Committee on Publication Ethics (COPE), Directory of Open Access Journals (DOAJ), Open Access Scholarly Publishers Association (OASPA) ve World Association of Medical Editors (WAME) tarafından yayınlanan etik yayıncılık ilkelerini benimser; Principles of Transparency and Best Practice in Scholarly Publishing başlığı altında ifade edilen ilkeler için adres: <https://publicationethics.org/resources/guidelines-new/principles-transparency-and-best-practice-scholarly-publishing>

Gönderilen tüm makaleler orijinal, yayınlanmamış ve başka bir dergide değerlendirme sürecinde olmamalıdır. Her bir makale editörlerden biri ve en az iki hakem tarafından çift kör değerlendirmeden geçirilir. İntihal, duplikasyon, sahte yazarlık/inkar edilen yazarlık, araştırma/veri fabrikasyonu, makale dilimleme, dilimleyerek yayın, telif hakları ihlali ve çıkar çatışmasının gizlenmesi, etik dışı davranışlar olarak kabul edilir.

Kabul edilen etik standartlara uygun olmayan tüm makaleler yayından çıkarılır. Buna yayından sonra tespit edilen olası kuraldışı, uygunsuzluklar içeren makaleler de dahildir.

Araştırma Etiği

Dergi araştırma etiğinde en yüksek standartları gözetir ve aşağıda tanımlanan uluslararası araştırma etiği ilkelerini benimser. Makalelerin etik kurallara uygunluğu yazarların sorumluluğundadır.

- Araştırmanın tasarlanması, tasarımın gözden geçirilmesi ve araştırmanın yürütülmesinde, bütünlük, kalite ve şeffaflık ilkeleri sağlanmalıdır.
- Araştırma ekibi ve katılımcılar, araştırmanın amacı, yöntemleri ve öngörülen olası kullanımları; araştırmaya katılımın gerektirdikleri ve varsa riskleri hakkında tam olarak bilgilendirilmelidir.
- Araştırma katılımcılarının sağladığı bilgilerin gizliliği ve yanıt verenlerin gizliliği sağlanmalıdır. Araştırma katılımcıların özerkliğini ve saygınlığını koruyacak şekilde tasarlanmalıdır.
- Araştırma katılımcıları gönüllü olarak araştırmada yer almalı, herhangi bir zorlama altında olmamalıdır.
- Katılımcıların zarar görmesinden kaçınılmalıdır. Araştırma, katılımcıları riske sokmayacak şekilde planlanmalıdır.
- Araştırma bağımsızlığıyla ilgili açık ve net olunmalı; çıkar çatışması varsa belirtilmelidir.
- Deneysel çalışmalarda, araştırmaya katılmaya karar veren katılımcıların yazılı bilgilendirilmiş onayı alınmalıdır. Çocukların ve vesayet altındakilerin veya tasdiklenmiş akıl hastalığı bulunanların yasal vasisinin onayı alınmalıdır.
- Çalışma herhangi bir kurum ya da kuruluşta gerçekleştirilecekse bu kurum ya da kuruluşun çalışma yapılacağına dair onay alınmalıdır.
- İnsan ögesi bulunan çalışmalarda, "yöntem" bölümünde katılımcılardan "bilgilendirilmiş onam" alındığının ve çalışmanın yapıldığı kurumdan etik kurul onayı alındığı belirtilmesi gerekir.

Yazarların Sorumluluğu

Makalelerin bilimsel ve etik kurallara uygunluğu yazarların sorumluluğundadır. Yazar makalenin orijinal olduğu, daha önce başka bir yerde yayınlanmadığı ve başka bir yerde, başka bir dilde yayınlanmak üzere değerlendirmede olmadığı konusunda teminat sağlamalıdır. Uygulamadaki telif kanunları ve anlaşmaları gözetilmelidir. Telifle bağlı materyaller (örneğin tablolar, şekiller veya büyük alıntılar) gerekli izin ve teşekkürle kullanılmalıdır. Başka yazarların, katkıda bulunanların çalışmaları ya da yararlanılan kaynaklar uygun biçimde kullanılmalı ve referanslarda belirtilmelidir.

Gönderilen makalede tüm yazarların akademik ve bilimsel olarak doğrudan katkısı olmalıdır, bu bağlamda "yazar" yayınlanan bir araştırmanın kavramsallaştırılmasına ve dizaynına, verilerin elde edilmesine, analizine ya da yorumlanmasına belirgin katkı yapan, yazının yazılması ya da bunun içerik açısından eleştirel biçimde gözden geçirilmesinde görev yapan birisi olarak görülür. Yazar olabilmenin diğer koşulları ise, makaledeki çalışmayı planlamak veya icra etmek ve / veya revize etmektir. Fon sağlanması, veri toplanması ya da araştırma grubunun genel süpervizyonu tek başına yazarlık hakkı kazandırmaz. Yazar olarak gösterilen tüm bireyler sayılan tüm ölçütleri karşılamalıdır ve yukarıdaki ölçütleri karşılayan her birey yazar olarak gösterilebilir. Yazarların isim sıralaması ortak verilen bir karar olmalıdır. Tüm yazarlar yazar sıralamasını [Telif Hakkı Anlaşması Formunda](#) imzalı olarak belirtmek zorundadırlar.

YAZARLARA BİLGİ

Yazarlık için yeterli ölçütleri karşılamayan ancak çalışmaya katkısı olan tüm bireyler “teşekkür / bilgiler” kısmında sıralanmalıdır. Bunlara örnek olarak ise sadece teknik destek sağlayan, yazıma yardımcı olan ya da sadece genel bir destek sağlayan, finansal ve materyal desteği sunan kişiler verilebilir.

Bütün yazarlar, araştırmancının sonuçlarını ya da bilimsel değerlendirmeyi etkileyebilme potansiyeli olan finansal ilişkiler, çıkar çatışması ve çıkar rekabetini beyan etmelidirler. Bir yazar kendi yayınlanmış yazısında belirgin bir hata ya da yanlışlık tespit ederse, bu yanlışlıklara ilişkin düzeltme ya da geri çekme için editör ile hemen temasa geçme ve işbirliği yapma sorumluluğunu taşır.

Editör ve Hakem Sorumlulukları

Baş editör, makaleleri, yazarların etnik kökeninden, cinsiyetinden, cinsel yöneliminden, uyruğundan, dini inancından ve siyasi felsefesinden bağımsız olarak değerlendirir. Yayına gönderilen makalelerin adil bir şekilde çift taraflı kör hakem değerlendirmesinden geçmelerini sağlar. Gönderilen makalelere ilişkin tüm bilginin, makale yayınlanana kadar gizli kalacağını garanti eder. Baş editör içerik ve yayının toplam kalitesinden sorumludur. Gereğinde hata sayfası yayınlamalı ya da düzeltme yapmalıdır.

Baş editör; yazarlar, editörler ve hakemler arasında çıkar çatışmasına izin vermez. Hakem atama konusunda tam yetkiye sahiptir ve Dergide yayınlanacak makalelerle ilgili nihai kararı vermekle yükümlüdür.

Hakemlerin araştırmayla ilgili, yazarlarla ve/veya araştırmancının finansal destekçileriyle çıkar çatışmaları olmamalıdır. Değerlendirmelerinin sonucunda tarafsız bir yargıya varmalıdırlar. Gönderilmiş yazılara ilişkin tüm bilginin gizli tutulmasını sağlamalı ve yazar tarafında herhangi bir telif hakkı ihlali ve intihal fark ederlerse editöre raporlamalıdırlar. Hakem, makale konusu hakkında kendini vasıflı hissetmiyor ya da zamanında geri dönüş sağlaması mümkün görünmüyorsa, editöre bu durumu bildirmeli ve hakem sürecine kendisini dahil etmemesini istemelidir.

Değerlendirme sürecinde editör hakemlere gözden geçirme için gönderilen makalelerin, yazarların özel mülkü olduğunu ve bunun imtiyazlı bir iletişim olduğunu açıkça belirtir. Hakemler ve yayın kurulu üyeleri başka kişilerle makaleleri tartışamazlar. Hakemlerin kimliğinin gizli kalmasına özen gösterilmelidir. Bazı durumlarda editörün kararıyla, ilgili hakemlerin makaleye ait yorumları aynı makaleyi yorumlayan diğer hakemlere gönderilerek hakemlerin bu süreçte aydınlatılması sağlanabilir.

YAZILARIN HAZIRLANMASI VE YAZIM KURALLARI

Dil

Dergide Türkçe, İngilizce, Almanca, Fransızca, İtalyanca ve İspanyolca makaleler yayınlanır. Makalede, makale dilinde öz ve yanısıra İngilizce öz olmalıdır. Ancak İngilizce yazılmış makalelerde geniş özet istenmez.

Yazıların Hazırlanması ve Gönderimi

Aksi belirtilmedikçe gönderilen yazılarla ilgili tüm yazışmalar ilk yazarla yapılacaktır. Makale gönderimi online olarak ve https://litera.istanbul.edu.tr/tr/_ üzerinden yapılmalıdır. Gönderilen yazılar, yazının yayınlanmak üzere gönderildiğini ifade eden, makale türünü belirten ve makaleyle ilgili bilgileri içeren (bkz: Son Kontrol Listesi) bir mektup; yazının elektronik formunu içeren Microsoft Word 2003 ve üzerindeki versiyonları ile yazılmış elektronik dosya ve tüm yazarların imzaladığı [Telif Hakkı Anlaşması Formu](#) eklenerek gönderilmelidir.

1. Çalışmalar, A4 boyutundaki kağıdın bir yüzüne, üst, alt, sağ ve sol taraftan 2,5 cm. boşluk bırakılarak, 12 punto Times New Roman harf karakterleriyle ve 1,5 satır aralık ölçüsü ile ve iki yana yaslı olarak hazırlanmalıdır. Paragraf başlarında tab tuşu kullanılmalıdır. Metin içinde yer alan tablo ve şemalarda ise tek satır aralığı kullanılmalıdır.
2. Metnin başlığı küçük harf, koyu renk, Times New Roman yazı tipi, 14 punto olarak sayfanın ortasında yer almalıdır.
3. Metin yazarına ait bilgiler başlıktan sonra bir satır atlanarak, Times New Roman yazı tipi, 10 punto ve tek satır aralığı kullanılarak sayfanın soluna yazılacaktır. Yazarın adı küçük harfle, soyadı büyük harfle belirtildikten sonra bir alt satıra unvanı, çalıştığı kurum ve e-posta adresi yazılacaktır.
4. Giriş bölümünden önce 200-250 kelimelik çalışmanın kapsamını, amacını, ulaşılan sonuçları ve kullanılan yöntemi kaydeden makale dilinde ve İngilizce öz ile 600-800 kelimelik İngilizce genişletilmiş özet yer almalıdır. Çalışmanın İngilizce başlığı İngilizce özün üzerinde yer almalıdır. İngilizce ve makale dilinde özlerin altında çalışmanın içeriğini temsil eden, makale dilinde 5 adet, İngilizce 5 adet anahtar kelime yer almalıdır. Makale İngilizce ise İngilizce genişletilmiş özet istenmez.
5. Çalışmaların başlıca şu unsurları içermesi gerekmektedir: Makale dilinde başlık, öz ve anahtar kelimeler; İngilizce başlık öz ve anahtar kelimeler; İngilizce genişletilmiş özet (makale İngilizce ise İngilizce genişletilmiş özet istenmez), ana metin bölümleri, son notlar ve kaynaklar.
6. Araştırma makalesi bölümleri şu şekilde sıralanmalıdır: "Giriş", "Amaç ve Yöntem", "Bulgular", "Tartışma ve Sonuç", "Son Notlar", "Kaynaklar", "Tablolar ve Şekiller". Derleme ve yorum yazıları için ise, çalışmanın öneminin belirtildiği, sorunsal ve amacın somutlaştırıldığı "Giriş" bölümünün ardından diğer bölümler gelmeli ve çalışma "Tartışma ve Sonuç", "Son Notlar", "Kaynaklar" ve "Tablolar ve Şekiller" şeklinde bitirilmelidir.
7. Çalışmalarda tablo, grafik ve şekil gibi göstergeler ancak çalışmanın takip edilebilmesi açısından gereklilik arz ettiği durumlarda, numaralandırılarak, tanımlayıcı bir başlık ile birlikte verilmelidir. Demografik özellikler gibi metin içinde verilebilecek veriler, ayrıca tablolar ile ifade edilmemelidir.
8. Yayınlanmak üzere gönderilen makale ile birlikte yazar bilgilerini içeren kapak sayfası gönderilmelidir. Kapak sayfasında, makalenin başlığı, yazar veya yazarların bağlı oldukları kurum ve unvanları, kendilerine ulaşılabilecek adresler, cep, iş ve faks numaraları, ORCID ve e-posta adresleri yer almalıdır (bkz. Son Kontrol Listesi).
9. Kurallar dâhilinde dergimize yayınlanmak üzere gönderilen çalışmaların her türlü sorumluluğu yazar/yazarlarına aittir.

10. Yayın kurulu ve hakem raporları doğrultusunda yazarlardan, metin üzerinde bazı düzeltmeler yapmaları istenebilir.
11. Yayınlanmasına karar verilen çalışmaların, yazar/yazarlarının her birine istekleri halinde dergi gönderilir.
12. Dergiye gönderilen çalışmalar yayınlansın veya yayınlanmasın geri gönderilmez.

Kaynaklar

Kabul edilmiş ancak henüz sayıya dahil edilmemiş makaleler Early View olarak yayınlanır ve bu makalelere atıflar "advance online publication" şeklinde verilmelidir. Genel bir kaynaktan elde edilemeyecek temel bir konu olmadıkça "kişisel iletişimlere" atıfta bulunulmamalıdır. Eğer atıfta bulunulursa parantez içinde iletişim kurulan kişinin adı ve iletişimin tarihi belirtilmelidir. Bilimsel makaleler için yazarlar bu kaynaktan yazılı izin ve iletişimin doğruluğunu gösterir belge almalıdır. Kaynakların doğruluğundan yazar(lar) sorumludur. Tüm kaynaklar metinde belirtilmelidir. Kaynaklar alfabetik olarak sıralanmalıdır.

Referans Stili ve Formatı

Litera: Dil, Edebiyat ve Kültür Araştırmaları Dergisi-Journal of Language, Literature and Culture Studies, metin içi alıntılama ve kaynak gösterme için APA (American Psychological Association) kaynak sitilinin 6. edisyonunu benimser. APA 6. Edisyon hakkında bilgi için:

- American Psychological Association. (2010). Publication manual of the American Psychological Association (6th ed.). Washington, DC: APA.
- <http://www.apastyle.org/>

Kaynakların doğruluğundan yazar(lar) sorumludur. Tüm kaynaklar metinde belirtilmelidir. Kaynaklar aşağıdaki örneklerdeki gibi gösterilmelidir.

Metin İçinde Kaynak Gösterme

Kaynaklar metinde parantez içinde yazarların soyadı ve yayın tarihi yazılarak belirtilmelidir. Birden fazla kaynak gösterilecekse kaynaklar arasında (;) işareti kullanılmalıdır. Kaynaklar alfabetik olarak sıralanmalıdır.

Örnekler:

Birden fazla kaynak;

(Esin ve ark., 2002; Karasar 1995)

Tek yazarlı kaynak;

(Akyolcu, 2007)

İki yazarlı kaynak;

(Sayiner ve Demirci 2007, s. 72)

Üç, dört ve beş yazarlı kaynak;

Metin içinde ilk kullanımda: (Ailen, Ciambune ve Welch 2000, s. 12–13) Metin içinde tekrarlayan kullanımlarda: (Ailen ve ark., 2000)

Altı ve daha çok yazarlı kaynak;

(Çavdar ve ark., 2003)

Kaynaklar Bölümünde Kaynak Gösterme

Kullanılan tüm kaynaklar metnin sonunda ayrı bir bölüm halinde yazar soyadlarına göre alfabetik olarak numaralandırılmadan verilmelidir.

Kaynak yazımı ile ilgili örnekler aşağıda verilmiştir.

Kitap

a) Türkçe Kitap

Karasar, N. (1995). *Araştırmalarda rapor hazırlama* (8.bs). Ankara: 3A Eğitim Danışmanlık Ltd.

b) Türkçeye Çevrilmiş Kitap

Mucchielli, A. (1991). *Zihniyetler* (A. Kotil, Çev.). İstanbul: İletişim Yayınları.

c) Editörlü Kitap

Ören, T., Üney, T. ve Çölkesen, R. (Ed.). (2006). *Türkiye bilişim ansiklopedisi*. İstanbul: Papatya Yayıncılık.

d) Çok Yazarlı Türkçe Kitap

Tonta, Y., Bitirim, Y. ve Sever, H. (2002). *Türkçe arama motorlarında performans değerlendirme*. Ankara: Total Bilişim.

e) İngilizce Kitap

Kamien R., & Kamien A. (2014). *Music: An appreciation*. New York, NY: McGraw-Hill Education.

f) İngilizce Kitap İçerisinde Bölüm

Bassett, C. (2006). Cultural studies and new media. In G. Hall & C. Birchall (Eds.), *New cultural studies: Adventures in theory* (pp. 220–237). Edinburgh, UK: Edinburgh University Press.

g) Türkçe Kitap İçerisinde Bölüm

Erkmen, T. (2012). Örgüt kültürü: Fonksiyonları, öğeleri, işletme yönetimi ve liderlikteki önemi. M. Zencirkıran (Ed.), *Örgüt sosyolojisi kitabı* içinde (s. 233–263). Bursa: Dora Basım Yayın.

h) Yayımcının ve Yazarın Kurum Olduğu Yayın

Türk Standartları Enstitüsü. (1974). *Adlandırma ilkeleri*. Ankara: Yazar.

Makale

a) Türkçe Makale

Mutlu, B. ve Savaşer, S. (2007). Çocuğu ameliyat sonrası yoğun bakımda olan ebeveynlerde stres nedenleri ve azaltma girişimleri. *İstanbul Üniversitesi Florence Nightingale Hemşirelik Dergisi*, 15(60), 179–182.

b) İngilizce Makale

de Cillia, R., Reisigl, M., & Wodak, R. (1999). The discursive construction of national identity. *Discourse and Society*, 10(2), 149–173. <http://dx.doi.org/10.1177/0957926599010002002>

c) Yediden Fazla Yazarlı Makale

Lal, H., Cunningham, A. L., Godeaux, O., Chlibek, R., Diez-Domingo, J., Hwang, S.-J. ... Heineman, T. C. (2015). Efficacy of an adjuvanted herpes zoster subunit vaccine in older adults. *New England Journal of Medicine*, 372, 2087–2096. <http://dx.doi.org/10.1056/NEJMoa1501184>

d) DOI'si Olmayan Online Edinilmiş Makale

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f) Advance Online Olarak Yayınlanmış Makale

Smith, J. A. (2010). Citing advance online publication: A review. *Journal of Psychology*. Advance online publication. <http://dx.doi.org/10.1037/a45d7867>

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c) Kurumsal Veritabanında Yer Alan İngilizce Yüksek Lisans/Doktora Tezi

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b) Online Gazete Yazısı

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g) Müzik Kaydı

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Ordu Cad. No: 6 34134, Laleli
İstanbul-Türkiye

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b) Book Translated into Turkish

Mucchielli, A. (1991). *Zihniyetler* [Mindsets] (A. Kotil, Trans.). İstanbul, Turkey: İletişim Yayınları.

c) Edited Book

Ören, T., Üney, T., & Çölkesen, R. (Eds.). (2006). *Türkiye bilişim ansiklopedisi* [Turkish Encyclopedia of Informatics]. İstanbul, Turkey: Papatya Yayıncılık.

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Tonta, Y., Bitirim, Y., & Sever, H. (2002). *Türkçe arama motorlarında performans değerlendirme* [Performance evaluation in Turkish search engines]. Ankara, Turkey: Total Bilişim.

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Kamien R., & Kamien A. (2014). *Music: An appreciation*. New York, NY: McGraw-Hill Education.

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Bassett, C. (2006). Cultural studies and new media. In G. Hall & C. Birchall (Eds.), *New cultural studies: Adventures in theory* (pp. 220–237). Edinburgh, UK: Edinburgh University Press.

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b) English Article

de Cillia, R., Reisigl, M., & Wodak, R. (1999). The discursive construction of national identity. *Discourse and Society*, 10(2), 149–173. <http://dx.doi.org/10.1177/0957926599010002002>

c) Journal Article with DOI and More Than Seven Authors

Lal, H., Cunningham, A. L., Godeaux, O., Chlibek, R., Diez-Domingo, J., Hwang, S.-J. ... Heineman, T. C. (2015). Efficacy of an adjuvanted herpes zoster subunit vaccine in older adults. *New England Journal of Medicine*, 372, 2087–2096. <http://dx.doi.org/10.1056/NEJMoa1501184>

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Sidani, S. (2003). Enhancing the evaluation of nursing care effectiveness. *Canadian Journal of Nursing Research*, 35(3), 26–38. Retrieved from <http://cjr.mcgill.ca>

e) Journal Article with DOI

Turner, S.J. (2010). Websitestatistics2.0: Using Google Analytics to measure library website effectiveness. *Technical Services Quarterly*, 27, 261–278. <http://dx.doi.org/10.1080/07317131003765910>

f) Advance Online Publication

Smith, J. A. (2010). Citing advance online publication: A review. *Journal of Psychology*. Advance online publication. <http://dx.doi.org/10.1037/a45d7867>

g) Article in a Magazine

Henry, W. A., III. (1990, April 9). Making the grade in today's schools. *Time*, 135, 28–31.

Doctoral Dissertation, Master's Thesis, Presentation, Proceeding

a) Dissertation/Thesis from a Commercial Database

Van Brunt, D. (1997). *Networked consumer health information systems* (Doctoral dissertation). Available from ProQuest Dissertations and Theses database. (UMI No. 9943436)

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Yaylali-Yıldız, B. (2014). *University campuses as places of potential publicness: Exploring the political, social and cultural practices in Ege University* (Doctoral dissertation). Retrieved from <http://library.iyte.edu.tr/tr/hizli-erisim/iyte-tez-portali>

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