Çankaya University

Journal of Humanities and Social Sciences

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Editor's Preface

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We are honored to present the 16/1 issue of the *Çankaya University Journal of Humanities and Social Sciences*. As in our earlier issues, we continue to cover valuable studies at the intersection of literature, language, linguistics, and translation studies. It is our privilege to give place in this issue to articles which maintain fruitful discussions particularly on such great names and their works as existentialists Heidegger, Camus, and Levinas, Chaucer and his *Book of the Duchess*, Shakespeare's *Hamlet*, Marlowe and the Turkish translation of his *Doctor Faustus*, and on more contemporary works by David Hare, Mark Ravenhill, and Howard Barker. The analysis of the translation of *Asterix* into Sinhala will provide an understanding of the cultural transfer of the repertoire into different media while the discussion of evidentiality in Turkish will provide a usage-based constructionist approach. We are certain the present volume will stimulate further research in these fields and hope our readers enjoy this issue, too. We would like to thank all the authors wholeheartedly for their scholarly contributions and for their collaboration throughout. We would like to extend our sincere gratitude to the referees for their reviews and valuable comments.

Çankaya University is celebrating its 25th anniversary this year with a range of academic events and successes. *Times Higher Education* (*THE*), which creates university rankings to assess university performance on the global stage depending on the three main missions of university activity, namely, research, teaching and impact, features Çankaya University 1st among world and Turkish universities based on citations criteria for the year 2022. Çankaya University is the only Turkish university located in the band of 401-500 of the *THE* World University Rankings. The unrivaled success of Çankaya University in the *THE* World University Rankings is the very proof of the university's increasing investment in research, which the *Çankaya University Journal of Humanities and Social Sciences* also enjoys fully. We, as the Editorial Board of the *Çankaya University Journal of Humanities and Social Sciences*, would like to thank the Board of Trustees and the Presidency of Çankaya University, and the Dean's Office of the Faculty of Arts and Sciences for their continuous support.

Acknowledgments

Speaking of Sickness and Healing in Chaucer's *Book of the Duchess*

Chaucer'ın Düşes'in Kitabı adlı Şiirinde Hastalık ve İyileşmeye Dair

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Abstract

Chaucer's dream poems are curative narratives which to a large extent engage with the narrator's problems as an aspiring writer as problems to be remedied by the dream authorities so that the narrator can become a good writer. Indeed, the idea of a disease and possible ways of curing it are central to Chaucer's first dream narrative, the *Book of the Duchess*. The *Book of the Duchess* introduces a narrator who identifies his condition as a sickness of a long time and continues with a search for curative alternatives for his sleeplesness in a story of loss and grief. The narrator's dream narrative presents a story of the death of a beloved and grief of the surviving partner. In its engagement with sickness and frustration caused by lack of healing prospects the *Book of the Duchess* echoes its originary occasion, the Black Death, as it represents a persistent state of sickness similar to the one caused by the Black Death. Although the possibilities of healing are there to be considered, they are problematic and difficult to realize. This paper argues that along with its consolatory dialectics that foregrounds the curative role of the poem, the *Book of the Duchess* develops and centralizes a poetics of sickness that undermines the possibilities of healing in its presentation of characters as unhealthy people facing death because of an illness resistant to existing forms of treatment.

Keywords: Chaucer, *Book of the Duchess*, dream poetry, sickness and healing, Black Death

Öz

Chaucer'ın rüya şiirleri, yazar olmak isteyen anlatıcının sorunlarının rüya yetkilileri tarafından çözülerek anlatıcının iyi bir yazar olmasına yardımcı olmaya çalışan iyileştirmeye yönelik anlatılardır. Aslında hastalık ve hastalığı iyileştirme yolları Chaucer'ın ilk rüya şiiri Düşes'in Kitabı şiirinin temel konusunu oluşturur. Düşesin Kitabı'nın durumunu uzun süredir devam eden bir hastalık olarak tanımlayan ve okuduğu üzüntülü ve acılı bir hikayede uykusuzluğuna çare arayan bir anlatıcısı vardır. Anlatıcının rüyası bir sevgilinin ölümü ve sağ kalan sevgilinin buna bağlı olarak çektiği acıyı anlatır. Kara Ölüm olarak adlandırılan vebada olduğu gibi sürekli bir hastalık hali sunan Düşes'in Ölümü şiiri hastalık ve hastalığın sebep olduğu çaresizlik durumu açısından yazımında rol alan Kara Ölüm'ü çağrıştırır. Şiir iyileşme ihtimalleri sunmakla birlikte bu ihtimallerin sorunlu ve gerçekleşmesi zor olduğunu da gösterir. Bu makale, Düşes'in Ölümü şiirinin iyileştirici özelliğini vurgulayan teselli edici özelliği yanı sıra, mevcut tedavi yöntemlerine dirençli bir hastalıkları olduğundan sağlıksız ve ölümle yüz yüze olan karakterleri yoluyla tedavi ihtimallerini zayıflatan bir hastalık temasını temel alıp geliştirdiğini savunur.

Anahtar Kelimeler: Chaucer, Düşes'in kitabı, Rüya şiir, hastalık ve sağlık, veba

As a poem of diagnostic and curative import, the *Book of the Duchess* has been traditionally read as a poem of consolatory poetics.[1] Accordingly, it is considered in relation to the plague as an elegy written by Chaucer to contribute to memorial activities organized to commemorate the Duchess of Lancaster who died of the plague in 1368 and to console her husband, the Duke of Lancaster (Foster 185).[2] Readers have identified the Black Knight's condition as a form of melancholy, and have read the *Book of the Duchess* as a poem that allows the main character, the Black Knight, to speak of his sorrow and come to terms with the traumatic experience of losing his beloved wife due to the medieval medical treatments offered for such cases. The poem as a result is also identified as a talking poem, offering the only remedy available in the face of death, by talking about the deceased and allowing a discharge of the extreme emotions in a structured way (Buckler 7-8). Particularly because of the poem's historical connection with the plague and the plague's role in the loss of loved ones, it, in fact, is suggested to offer a consolatory dialectics of a collective nature to "comfort and lighten the spirits of all who suffered such terrible losses during the plague years" (Buckler 7). Consolatory readings, thus, have focused on the curative effect of the poem as an elegy,[3] written "for all deceased loved ones" and offering "consolation for all bereaved survivors" (Buckler 7). Thus, the *Book of the Duchess* offers a special therapy of grief through its commemoration of a collective suffering (Chaucer 330). Butterfield argues that the dream narrative of the dreamer in the *Book of the Duchess* presents an attitude "consistent with contemporary responses to the pandemic" in that the dream world of spring and joyous nature of the narrator provide "a means of enabling the sorrowing narrator to withdraw from sights and sounds of the plague and its attendant afflictions" ("Pastoral" 23). Fumo, too, argues that the characters in the *Book of the Duchess* are "out of sorts" because of the despair inflicted probably by the plague (65). In this context, the *Book of the Duchess* represents "a totality of response to plague, not just as the end of one woman's life-story but as a fluid, ongoing, collective narrative to be negotiated by characters, author and audience alike" (Fumo 67) and takes as its subject matter "the world we share as a people" (Middleton 98). The correlation between the plague and the curative role of the poem suggests that the poem therefore presents a successful attempt for the treatment of the melancholy suffered by the plague survivors. According to Fumo, the *Book of the Duchess* offers poetry as a cure, and poetry in this case proves to be therapeutic and restores the narrator to health so that he can now write his dream as a book and can advance the well-being of others through poetry. In other words, the *Book of Duchess* presents an "exploration of

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[1] See Fumo (7-48), *The Making of the Book of the Duchess*, "Chapter I: Critical History: An Overview," for an up to date review of the critical tradition concerning the *Book of the Duchess* as an elegy; also Patricia Prandini Buckler 17.

[2] Foster, "The Personal and Social Context of the Book of the Duchess" provides a review of the studies concerning the date of the poem. See also Horowitz, "An Aesthetic of Permeability: Three Transcapes of the Book of the Duchess" for a comment on the certainty of the occasion of the poem (259).

[3] See Butterfield, "Lyric and Elegy in the *Book of the Duchess*" (38).

illness and therapy in relation to literacy" (Fumo 66) with satisfactory restoration of health in the end.

This paper argues that along with its consolatory dialectics that foregrounds the curative role of the poem, the *Book of the Duchess* develops and centralizes a poetics of sickness that undermines the possibilities of healing in its presentation of characters as unhealthy people facing death because of an illness resistant to existing forms of treatment. Although, as will be explained, the possibilities of healing are there to be considered, they are problematic and difficult to realize. It is in its engagement with sickness and frustration caused by lack of healing prospects that the *Book of the Duchess* echoes its originary occasion, the Black Death. It is suggested in this article, therefore, that the *Book of the Duchess* is a poem about states of unhealth and the lack or loss of potential cure, the impossibility of total recovery or attaining good health as it represents a persistent state of sickness similar to the one caused by the Black Death.

The Black Death marked a historical division between the preplague and post plague world. [4] It was an incurable disease. As Byrne observes, "[n]o one really knew how to prevent or treat the disease" (33). Since "at the time of the Black Death, medical science was essentially where it had been a millennium and a half earlier, with some additional overlays from Arabic medicine, such as astrology, and some new instruments and techniques," medicine offered no efficient treatment and could not deal with the huge scale death that came "with the plague… [and] rolled across the countryside from one place to another" (13, 24). Physicians were equally helpless in the face of death caused by the plague although they seem to have a relatively developed medical knowledge in other areas.[5] There were other attempts to understand the cause of the disease and find remedy for it. Preventive and curative attempts, in this context, included some theological and sociological explanations and measures. Praying and moving away from the plague infected areas were some of the common solutions adopted. Moreover, recreational activities such as reading or writing to divert the mind and to reestablish the humoral balance were considered as healing alternatives (Byrne 17).[6]

The *Book of the Duchess* is noticeably silent about the plague itself but as a poem occasioned by the plague, it suggests several identifiable connections with it, especially in its presentation of unwell characters despairing of a cure for their prolonged state of unhealth. Fumo suggests that the narrator's initial environment is "implicitly a plague-time setting" (68). The Black Death, that is, informs the poem, in an almost contagious way, through its themes of sickness and lack of potential recovery. Contrary to the *Book of the Duchess,* where the poetics of sickness suggests an implicit correlation between the historical event of the plague, there are direct references to the plague and clear identifications

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[4] See Horrox, *The Black Death*, "The Wakebridge Family" (258) for an example of the sudden destructiveness of the plague.

[5] See Cantor, *In the Wake of the Plague* (8-9) for the achievements of medieval medicine.

[6] See Horrox, *The Black Death*, for a through account of the attitudes towards the plague and the treatment offered, particularly in terms of prayers.

of the effects of the plague in contemporary literature that correlate with the unhealthy state in the *Book of the Duchess*. Machaut's *Jugement du Roy de Navarre*, the poem most analogous to the *Book of the Duchess*, is quite vocal about the actual consequences of the Black Death and offers a graphic description of the everyday experience of death and melancholy caused by the plague. [7] Machaut's long preface to the poem identifies the plague as a disease causing great fear and provides clear information about the way people got infected and how the public reacted to it. Machaut focuses particularly on the mortality caused by the plague and presents dead bodies lying around and the mass graves these bodies were buried in as evidence:

> And, in short, he undid so many,
> Struck down and devoured so great a multitude
> That every day could be found
> Huge heaps of women, youths,
> Boys, old people, those of all degrees,
> Lying dead inside the churches;
> And they were thrown together
> In great trenches, all dead from the buboes. (367-74)

The description of the landscape and the ever presence of death lend the world a dystopic quality that certainly demoralizes and frustrates the witnesses. The plague leaves behind a waste land. Because of the plague, "Only nine survived of every hundred" (407), and consequently, many estates were left unattended and the cattle and sheep untended:

> Many a fine, noble estate
> Lay idle without those to work it.
> …
> Because so many had died; and thus it happened
> The cattle lay about
> The fields completely abandoned,
> Grazing in the corn and among the grapes,
> Anywhere at all they liked,
> And they had no master, no cowherd. (409-10, 415-20)

Machaut's representation of the visible consequences of the plague suggests a world maimed and ruined by disease. There are many references to the destructive side of the plague, especially the effect of the plague on the landscape and the traditional life style, in the *Decameron*, too (53, 56-57). Bowsky provides historical accounts of deserted lands and estates where there was no one to take care of the sheep or cattle (20). This destruction has direct effects on the psychology of the people. As Ardis Butterfield notes, the devastation caused by the plague damaged the psychology of the survivors so badly that "[t]hose that survived were like persons distraught and almost without feeling" ("Pastoral"

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[7] Chaucer's indebtedness to Machaut, and the difference in the representation of the plague, is now well established. See Muscatine, *Chaucer and the French Tradition* (100-101); Wimsatt, *Chaucer and the French Love Poets 27*; Robertson, *A Preface to Chaucer* (235-36).

22). It seems that the plague's destructiveness was doubled by the symbolic reminders of the plague so that ceremonies and funerals would demoralize people and destroy their will to live ("Pastoral" 23).

Similarly, Petrarch's letters concerning the plague of 1348 give an account of the despair, melancholy and helplessness suffered by the plague survivors. Petrarch's letters show that plague survivors suffer from frustration and melancholy and describe a future already claimed by death, and find consolation only in the imminent death awaiting them. Moreover, there is a strong sense of loss of faith in life. The speaker voices great despair that seems to have driven away the will to live in his description of the preplague healthy life as a treasure stolen from them, especially because they have lost their friends:

> What are we to do now brother? Now that we have lost everything and found no rest. When can we expect it? Where shall we look for it? Time, as they say, has slipped through our fingers. Our former hopes are buried with our friends. The year 1348 has left us lonely and bereft, for it took from us wealth which could not be restored by the Indian, Caspian or Carpathian Sea. (248)

Significantly, the speaker focuses on the plague as a cause of their loss and despairs of recovery and cure for the damage incurred: "Last losses are beyond recovery and death's wound beyond cure" (248). Moreover, there is a strong conviction, and a sense of relief in that conviction, that they will be the next to die: "There is just one comfort: That we shall follow those who went before. I do not know how long we shall have to wait, but I know that it cannot be very long—although however short the time is it will feel very long" (248).

An important consequence of the loss of one's loved ones is, as Petrarch states, a terrible transformation that took place rapidly and unexpectedly. For the speaker in *Letter from Parma,* the losses suffered as a result of the plague create a strong sense of a difference between the past and the present. The catastrophic plague seems to have happened very quickly and the world they inhabit now is a dramatically changed world. Accordingly, the speaker's lament of the devastating changes caused by the plague includes the radical difference between "what we were, and what we are" (248). Moreover, the change that the speaker laments is effected by the loss of the loved ones. There is a strong sense of longing for the loved ones, longing for a life shared and enjoyed together with them: "Where are our dear friends now? Where are the beloved faces? Where are the affectionate words, the relaxed and enjoyable conversations?" Their sudden and quick disappearance together with peace and happiness people enjoyed is likened to a "lightning bolt" that "devoured them" or an "earthquake" that "toppled them" or a "tempest" that "drowned them" (248).

The focus in Petrarch's letter, as in Machaut's account of the plague, is on the difference between the time before the plague and after and the decline in population caused by the plague: "There was a crowd of us, now we are almost alone" (249). Clearly life must go on, but it appears to be impossible because "the human race is almost wiped out; and the end of the World is at hand." According

to this account, the reasonable attitude would be to accept that "we are alone indeed" and the only certainty is the certainty of death itself as "one minute one hears that another has gone, the next he is following in his footsteps" (249).

This strong sense of frustration accompanied by an equally strong sense of mortality from eye-witness accounts renders the experience of the plague as disabling and destructive specifically for the survivors. In this context, the change effected by the plague is such that surviving people seem to be situated indefinitely between life and death marked by the plague, and they are helplessly subject to its course.

Similarly, in the *Book of the Duchess*, there is a preoccupation with how time has changed the lives of the people from health to unhealth.[8] The Knight's song, overheard by the narrator, includes a great deal of pain relevant to the kind of loss caused by the plague. In his song, the Knight introduces himself as an ever-grieving subject because of the loss of his lady and explains how this loss changed his life. In his song, there is also a strong death wish. The Knight regrets the fact that he did not die with his lady when death took her away:

> I have of sorwe so gret won
> That joye gete I never non,
> Now that I see my lady bryght,
> Which I have loved with al my myght,
> Is fro me ded and ys agoon.
> Allas, deth, what ayleth the,
> That thou noldest have taken me,
> Whan thou toke my lady swete,
> That was so fair, so fresh, so fre,
> So good that men may wel se
> Of al goodnesse she had no mete!" (475-86)[9]

The song sung by the Knight, like the other verbalizations of sorrow in the poem, in this context, suggests that there was a time when a state of wellness prevailed but which no longer exists. The poem's foregrounding of the temporality of wellness and unwellness and the discrepancy between the health of the past and the unhealth of the present demand attention so that a necessary restoration of wellness should follow. The poem, thus, as stated, engages with sickness and remedy and describes sickness as an unnatural state, something that is "agaynes kynde" (16). Yet the normal state of health, free of the symptoms the characters present now, proves to be difficult to restore, making the poem's primary interest the difficulty of curing the illness/sickness that developed as a result of unhealthy conditions.

Indeed, the poem is framed by an engagement with health and its temporality. The narrator's opening remarks about his own state of health provide the

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[8] Horowitz (267-70) identifies in the poem a certain degree of permeability, based on its relationship with antecedent texts.

[9] All references to Chaucer are from *The Riverside Chaucer*, Larry D. Benson, Gen. Ed., 3rd ed. Oxford: Oxford University Press, 1988.

context for the poem's presentation of sickness and healing as conflicting categories. The opening in fact presents a state of unhealth that persists for a long time without any obvious sign of improvement. The narrator is like the plague survivors in that he has lost all taste and interest in life. Among the specific symptoms are the lack of sleep and melancholy, which he reveals to be the cause of his disinterest in life, and his state of extreme unhealth: "I take no kep/Of nothing, how hyt cometh or goth/Ne me nys nothing leef nor looth/…For I have felynge in nothyng,/But, as yt were, a mased thyng, /Alway in poynt to falle a-doun" (6-8, 11-13).

The self-presentation of the narrator reveals thus the effects of long-time sleeplessness, but the narrator is far from understanding or knowing what causes his sleeplessness or how to stop it. Like the plague itself, his unhealthy state defies diagnosis and cure. Accordingly, his sleeplessness is a disease of a particular duration and its treatment does not seem to be readily available: "But men myght axe me why soo/I may not slepe and what me is/…Myselven can not telle why" (30-31; 34). On the one hand, the narrator is well aware of the chronicity of his case and that it is a sickness; on the other hand, the only specific information about his case suggests that as a sickness of a considerable time, his case cannot be clearly explained except that it is a sickness: "I holde hit be a sicknesse/That I have suffred this eight yeer" (36-37). Significantly, the narrator, from the beginning of his account, identifies himself as a patient. His immediate revelation is something that suggests an unhealthy situation. His self-examination shows that his body is coping with a difficult situation: "I have gret wonder…/How that I lyve…/I may nat slepe wel nygh noght" (1-3).

The narrator, in fact, provides us with a health history, a kind of anamnesis, that introduces him as a patient knowledgeable about the symptoms of his disease but not clear about the disease itself (Condren 197). His health history also suggests that despite his dream narrative that recounts his encounter with a fellow patient, he is still a patient with sleeplessness and sadness. He appears to be an inhabitant of a world dominated by disease without a definitive cure. The narrator as a patient also voices fears related to his condition and expresses an awareness of the danger his case involves. His account emphasizes the fact that this pathological state poses a threat to his life. Accordingly, the only certainty he has about his illness is that it is likely to kill him soon, for to survive under such circumstances is not humanly possible:

> And wel ye woot, agaynes kynde
> Hyt were to lyven in thys wyse;
> For nature wolde nat suffyse
> To noon erthly creature
> Nat longe tyme to endure
> Withoute slep and be in sorwe.
> …
> And drede I have for to dye. (16-21; 24)

The narrator's eventual sleep is curative in the sense that it in a way saves him from dying; it also allows him to play a significant role in helping the Black

Knight communicate his sickness as a fellow patient.[10] The Black Knight discovered by the narrator and easily diagnosed as a figure of despair shows visible symptoms of an unhealthy situation, too. As he does with his own case, it is the narrator who diagnoses the Knight's problem as great emotional turmoil. There are many indicators in the Knight's appearance to support that he is grieving: "And he was clothed al in blakke" (456); he is totally oblivious to the world "That, sooth to saye, he saw me nought,/For-why he heng his heed adoune" (460-61). Moreover, similar to his own condition, the narrator identifies in the Knight's case a potential threat to his life. He reflects that "Hit was gret wonder that nature/Might suffren any creature/To have swich sorwe, and be not deed" (467-68).

The Knight is further described in terms of physical symptoms that he displays as a patient. He is pale and changing color frequently (496-99). He seems to have symptoms that are explained in medical terms: "And his spirites wexen dede;/The blood was fled for pure drede/Doun to hys herte, to make hym warm-/For wel hyt feled the herte had harm" (489-492). According to the narrator, the knight seems to have lost his mind for grief: "For he had wel nygh lost hys mynde" (511). According to Grennen, the Knight's situation indicates an incurable case, too (134). The narrator's diagnosis, in fact, is based on his observation of the Knight, but there is also the Knight's song which functions as a kind of self-presentation: Indeed, the Knight's song clearly states that life has become unbearable for the Knight because of the death of his lady. Like the narrator, he seems to have lost all interest in the world, does not show any interest for the hunt or for the beautiful spring weather and nature around him (445-511).

Significantly, a self-diagnosis is provided by the Knight, too. He is aware of the unhealthy state he is in, and describes his case as a disease. Indeed, the Knight identifies his case as a loss of health caused by the loss of his beloved--possibly as a result of the plague. The change in his health is clearly verbalized. He complains that "[m]yn hele is turned into seeknesse,/In drede is al my sikerness" (607-8). In his recognition of a total transformation that cost him his former healthy state, the Knight emphasizes a change from good to bad, from normal to abnormal. His state is further described as one of uncertainty. Moreover, he is deprived of his source of life by death itself: "Y wrecche, that deth hat mad al naked" (577). His case presents a clear echo of the Black Death's destructive power and the frustration it caused in terms of recovery and restoration of normalcy.

Indeed, in the *Book of the Duchess* sickness itself is presented in terms of loss in that it causes or threatens to cause loss of life. As the first character that appears in the poem, the narrator, for instance, describes his unhealthy state caused by loss of sleep, which in turn is caused by some sickness that is not identified clearly but is a threat to his wellbeing. The book that the narrator reads as a potential healing device also offers a story of loss, as a result of which the main

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[10] Buckler (9-10) treats the dream as an opportunity for the dreamer to come to terms with the actuality of death.

character Alcione loses her life. The Knight that the narrator comes across in his dream describes his state as loss of his will to live caused by the loss of his beloved wife. In the case of the Knight, the unwellness experienced as a result is more clearly defined as a loss (599-619). Indeed, the Knight likens the loss of his lady, therefore his health, to a chess game he lost (618; 652-58). Loss, therefore, of particularly loved ones leads to the loss of health of the characters. Their unhealthy state suggests death as a strong possibility while it defies recovery. It is the collective nature of the loss experienced by the characters of the poem, which, as Butterfield suggests, somewhat levels the class differences between them ("Pastoral" 25) and relates the experience of the characters to the experience of the plague survivors. As the Black Death threatened life and made an indiscriminate slaughter of people, so it seems the grief caused by the loss of the loved ones and a constant presence of death threaten the survivors indiscriminately in the *Book of the Duchess*.

While the cases of the narrator and the knight are presented as life threatening loss of health without much hope for recovery, the poem is engaged with the possibility of healing, too.[11] However, healing possibilities, it seems, are frequently undermined and challenged. The poem seems to foreground the cure as unavailable or inapplicable, for instance. It is observed that both the narrator and the Knight are engaged in speaking about their symptoms and hurtful conditions respectively in detail but are relatively brief or dismissive about the potential treatment. The narrator, for instance, is willing to offer a lenghty explanation as to the nature of his disease, and is rather elaborate on its symptoms, but he appears to be rather brief about the treatment options. He speaks not of the possibility of cure but of one physician who will not be available: "And yet my boote is never the ner,/For there is phisicien but oon/That may me hele, but that is don" (38-40). Moreover, it can be said that he somewhat mocks the idea of a cure when he uses the Ceyx and Alcione story as a means of recovery from his sleeplessness. As a patient with an apparently incurable disease like many plague patients the narrator prays to the powers above only because they might have the curative power he needs. Moreover, he is prepared to pay, to bribe if necessary, for the miraculous cure to "make me slepe and have som reste" (245). Hence, "in my game I sayde anoon/(And yet me list right evel to pleye) –/Rather then that y shulde deye/Thorgh defaute of slepynge thus" (238-241) he tries his chance at praying and gifting the gods Morpheus and Juno, "Or som wight elles, I ne roghte who" (244). Clearly, he is either confused about the power of the authorities or he is prepared to take any help out of desperation for a cure. It is significant, in this context, that the narrator has no other means of recovery and is himself entirely helpless about his situation. He seems to behave like any other plague patient of the time. The general medical conditions of the time, as stated above, created frustration and hope at the same time and led many people to buy the slightest hope offered by the healing authorities. Similarly, the narrator, too, plays around with the idea

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[11] The similarity between the case of the narrator and the Knight is challenged by Condren (199) who argues that their time of grief is not comparable, as the narrator and the Knight differ in terms of age and the duration of their suffering.

of a cure Morpheus can give him, although he reveals a certain degree of lack of confidence in Morpheus's power to save his life. In other words, that he finally falls asleep to dream the dream he writes as a book saves him from his life-threatening condition, albeit temporarily. But the narrator's interest in curing his sleeplessness does little towards curing his sickness. The readily available cure he finds in Alcione's story provides temporary relief.[12] Although the narrator's cause of illness is not certain and the exact nature of his illness is not known, either, the cure, if his temporary sleep is accepted as cure, accords with medieval treatment of insomnia. As Grennen argues, especially recreational activities that distract the patient are among the popular medieval cures for insomnia (134). In the context of medieval medical theory, too, a long-time inability to sleep is a serious symptom as the narrator's case exemplifies and the best treatment is to induce sleep and make the patient sleep or he will die, as the narrator fears for himself (Hill 40).

The poem's concern with the difficulty of healing can be observed in the Knight's case, too. The Black Knight experiences a state of "always dying but not dead" situation like the narrator mainly because he seems to be despairing of treatment and paradoxically considers death as the only remedy. As stated, the narrator considers his situation as hopeless and frustrating and clearly fears that he will soon die because the treatment eludes him somehow. The narrator's fear of death because of lack of treatment seems to be similar to the kind of fear generated by the untreatability of the plague. As Olson states, fear and imagination were, in fact, the feared consequences of the plague (170). The patients and the survivors were tried to be protected from any representation of the plague that would lead to loss of hope and psychological weakness of the people.

However, the Black Knight's case seems to be worse than the narrator's, as his case is so difficult to treat that death seems to be the only way to help his dejection. Indeed, he is almost suicidal, which itself was a case during the plague that the authorities tried to prevent by shielding the survivors from the actuality of death caused by the plague (Olson 170, 192). For the Knight, remaining alive after experiencing the death of his beloved wife appears to be against kind, unnatural, something not in the capacity of humans. Accordingly, the Knight presents himself as in love with death which escapes him (somewhat suggesting a parallel between his love and pursuit of his lady and his pursuit of death): "The pure deth ys so ful my foo/That I wolde deye, hyt wolde not soo;/For whan I folwe hyt, hit wol flee;/I wolde have hym, hyt nyl nat me" (583-86). Death is his enemy not because it claims his life but rather because it refuses to take his life. The prognosis he describes consequently is frustrating: "This ys my peyne wythoute red,/Al way deynge and be not ded" (587-8). Like the narrator, the continuation of his situation brings him to being always at the point of death but somewhat continuing to live "a sorrowful life" (202) that proves to be life threatening itself. As the narrator rightly suggests, longing for death after the death of the loved ones because of the plague is itself a serious disease that needs

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[12] For the symptoms and cure of melancholy, see Buckler 8.

treatment. According to the narrator, talking about the cause of his emotional state may help the Knight and ease his heart:

> Me thynketh, in gret sorowe I yow see;
> But certes, good sir, yif that yee
> Wolde ought discure me youre woo
> I wolde, as wys God helpe me soo,
> Amende hyt, yif I kan or may (547-551)

The narrator, accordingly, poses as a healer when he identifies the Black Knight's health problems. Moreover, he is confident that talking is an effective means of diminishing sadness and he has a treatment that can heal the Knight:

> You mowe preve hyt be assay
> For, by my trouthe, to make yow hool,
> I wol do al my power hool.
> And telleth me of your sorwes smerte;
> Paraunter hyt may ese your herte,
> That semeth ful sek under your syde. (552-57)

In this part where the narrator is willing to offer talking about the knight's disease as perhaps the only available medicine, there is a recourse to medical terminology. The narrator is entirely methodological about the treatment he offers. He first diagnoses the Knight's "gret sorwe" and then foregrounds treatment to "amende" it. The treatment is offered to the knight to try, "assay" it, to test in a way its efficacy and see if/how it heals, makes the patient "hool." As the Knight is identified as a patient, there is a direct appeal to medicine to restore his health. It is significant that the narrator's medicine is good for helping the heart, the psychology of the Knight, as it appears that it is the heart that is "ful sek." Accordingly, as Buckler suggests, the best medical cure offered by the poem is that the narrator offers himself as "a *confabulator,* a conversationalist whose function is to tell stories and lead discussions to distract a person of importance usually before bed to induce comfort and sleep and such physiological and psychological benefits" (12).[13] Still, it is clear that, as in the case of the narrator, the treatment offered targets the symptoms rather than the sickness itself.

Moreover, the Knight does not consider medical treatment as an option for his case. His attitude to treatment is marked by a great deal of doubt and disbelief. The Knight, in a way, seems to acknowledge the helplessness of medicine against the plague and its consequent afflictions. He suggests that as medicine has failed to save his queen/duchess so it will fail to cure him of the pain that his heart feels. Thus, furthering the poem's ambivalence about and lack of confidence in treatment of the sickness caused by the Black Death, the Black Knight introduces himself as someone who is not only sick but also someone who has no confidence in the curative alternatives. That is, according to the Knight, no remedy developed by the well-known medical authorities of the Middle Ages will help his case where "my heal is turned to sickness" because experience

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[13] Olson tells the details of medieval medical cure methodology in *Literature as Recreation in the Later Middle Ages*, Chapter 2, "The Hygenic Justification" (82-85).

shows that medicine fails the patients. What the Knight rules out as ineffective treatment includes almost all of the medieval medical theories and remedies. Among the remedies the Knight dismisses are the remedies of Ovid, Orpheus's pleasant melodies, Dedalus's plays as medications for sorrow. The medical authorities Hypocrates and Galen, the physicians whose treatment methods were used in the Middle Ages, are declared to be of no use, either. According to the Knight, they

> May noght make my sorwes slyde,
> Nought al the remedyes of Ovyde;
> Ne Orpheus, god of melodye,
> Ne Dedalus, with his playes slye;
> Ne hele me may no phisicien,
> Noght Ypocras, ne Galien. (567-72)

In this description of medieval medicine as totally powerless in the face of pain caused by the loss of loved ones, the frustration of attempts for the treatment of the plague is clearly underlined. The narrator and the Black Knight thus seem to be members of a community trying to continue a life pathologized by pain and despair caused by unstoppable death. They are, in a way, both psychologically and physically disabled by the plague. Accordingly, they voice a familiar response of helplessness and frustration in relation to their respective cases of loss and bereavement. It is through their sadness causing their loss of health that they become subject to the deadly blow of the Black Death. As survivors of the plague, they are "lonely and bereft" (Petrarch 248) and the only certain prospect appears to be death itself. As the poem suggests, physicians do exist, but the attempt to turn to them is abortive and futile.

The *Book of the Duchess,* therefore, suggests that sickness caused by the plague is not possible to cure although its diagnostic symptoms are clear to identify. The Black Death that occasions the poem destroys life and leaves behind a world marked by a strong presence of death and embodied mourning as a result. The *Book of the Duchess* accordingly foregrounds sickness caused by the Black Death as a condition that maims the survivors for life with temporal relief and partial recovery to experience a life in death. Hence, the Knight's self-portrayal "For y am sorwe, and sorwe ys y" (597) and the narrator's elusive "phisicien" (39). The survivors have to survive and "made hool/healed" on the conditions set by the Black Death. The remedy offered in talking of the cause of grief so that the suffering subject can be healed is there, too, albeit deferred and with limited effect.

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The Psychogeography of Berlin: David Hare's *Berlin* and Mark Ravenhill's *Over There*

Berlin'in Psikocoğrafyası:
David Hare'in *Berlin* ve Mark Ravenhill'in *Over There* Adlı Oyunları

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Abstract
Psychogeography deals with the psychological impact of geographical conditions on people. Guy Debord and the Situationists use it on a political level for the radical transformation of metropolises. Thus, many writers utilize the concept as a technique for analysing the psychological landscape of cities. In the plays under consideration, David Hare and Mark Ravenhill portray how their characters respond to the effects of the Berlin Wall as a physical barrier as they attempt to represent pre-Wall and post-Wall global circumstances. Hare and Ravenhill explore the physical and psychological boundaries between Berliners with a critical eye on the daily life of Berlin. In this context, they portray Berlin as a borderland and demonstrate the impact of the Berlin Wall on people's identities, political views, and life. The playwrights describe Berlin as a mysterious city separated by a defunct wall, with Berliners living under the oppression of global capitalism and consumerism. Using a Debordian framework, this study examines the existence of psychogeography in David Hare's *Berlin* and Mark Ravenhill's *Over There*.
Keywords: Psychogeography, David Hare, Mark Ravenhill, *Berlin*, *Over There*

Öz
Psikocoğrafya, coğrafi koşulların insanlar üzerindeki psikolojik etkilerinin incelenmesidir. Guy Debord ve Sitüasyonistler psikocoğrafyayı metropollerin radikal dönüşümü için politik düzeyde bir araç olarak kullanırlar. Bu nedenle, birçok yazar da kavramdan, kentlerin psikolojik manzarasını incelemek için bir teknik olarak yararlanmaktadır. İnceleme konusu olan oyunlarda David Hare ve Mark Ravenhill, fiziksel bir engel olarak tasvir ettikleri Berlin Duvarı'na karşı oyun karakterlerinin nasıl tepki verdiklerini, Berlin Duvarı öncesi ve sonrası küresel koşullar bağlamında göstermeye çalışmaktadır ve Berlin'in gündelik yaşamına eleştirel bir gözle bakarak Berlinliler arasındaki fiziksel ve psikolojik sınırları keşfe çıkmaktadır. Bu bağlamda, Berlin'i bir sınır bölgesi olarak betimleyen oyun yazarları Berlin Duvarı'nın bireylerin kimlikleri, siyasal görüşleri ve yaşamları üzerindeki etkisini göstermeye çabalamaktadırlar. Hare ve Ravenhill Berlin'i, küresel kapitalizmin ve tüketim kültürünün baskısı altında yaşayan Berlinlilerle birlikte, artık var olmayan bir duvarla ayrılmış gizemli bir kent olarak tanımlamaktadır. Bu çalışma, Debordyen bir çerçeve kullanarak, David Hare'in *Berlin* ve Mark Ravenhill'in *Over There* oyunlarına konumlanan psikocoğrafyanın varlığını incelemektedir.
Anahtar Kelimeler: Psikocoğrafya, David Hare, Mark Ravenhill, *Berlin*, *Over There*

Introduction

Psychogeography is the study of how an individual's emotions and behaviours are influenced by their environment. It was first proposed by the Situationist International movement in the latter part of the twentieth century, and it has since been utilized as a weapon for understanding and changing urban life. The Situationists believe that the flâneur's identity as an independent stroller is adequate for reading the daily life of a metropolis, but they condemn flâneur's inaction in the face of social problems. Consequently, they develop psychogeography as a revolutionary approach for studying and changing urban life in the political realm. Thus, the psychogeographical flâneur, who inherited the flâneur's capacity to observe, investigates the effect of the city's geographical circumstances and attempts to build better places for people's lives. Debord regards this transfer to be very beneficial, and he goes on to describe the method as follows:

> Psychogeography sets for itself the study of the precise laws and specific effects of the geographical environment, whether consciously organized or not, on the emotions and behavior of individuals. The charmingly vague adjective psychogeographical can be applied to the findings arrived at by this type of investigation, to their influence on human feelings, and more generally to any situation or conduct that seems to reflect the same spirit of discovery. (cited in Knabb 8)

William Blake, Thomas de Quincey, Ford Madox Ford, Ian Sinclair, Peter Ackroyd, and Will Self are among the famous British psychogeographers who have handled the connection between the environment and the human psyche. Some post-war British playwrights, such as David Hare and Mark Ravenhill, have also investigated the effect of geography on the behaviour of people in their plays.

Hare's theatre reflects the current cultural environment, concentrating on universal political issues like moral corruption, destructive aspects of "the speculative money accumulation system of the neoliberalism" (Gültekin 207), imperialism, and totalitarianism. Hare is a fantastic writer on the one hand and a true wanderer on the other. He travels extensively around the world, and his own travel experiences have influenced his writing significantly. Hare visits urban centres of the countries to observe daily life and walks through the city's crowded streets to capture the mood of modern societies. Berlin is unquestionably one of them. Mark Ravenhill's theatre, like Hare's, is surrounded by the harsh critique of consumerism in the late capitalist society which also reflects his environment. For some critics, Ravenhill is regarded as a post-Brechtian playwright, "developing political playwrighting in new directions in response to the breakdown of clear ideological positions after the fall of the Berlin Wall" (Saunders 164). Hare and Ravenhill walk through Berlin for their plays and explore the psychogeography of post-war and post-wall history of the city. They depict Berlin's emotional landscape, psychological topography, and phantasmagoria onstage by making references to Charles Baudelaire's man of the crowd, Walter Benjamin's flâneur, and Guy Debord's philosophy of the

psychogeography to map the soul of the metropolis. During their journey playwrights delve into the city's busy streets and, they not only learn about the history of the city but also about themselves. The goal of this study is to analyse Hare's and Ravenhill's historical and personal Berlin walks through the lenses of Baudelaire, Benjamin, and Debord's philosophical viewpoints on psychogeography.

A Psychogeographical Reading of David Hare's *Berlin*

David Hare's *Berlin* is a monologue and, read by the playwright, had its world premiere on 10 February 2009 at the National Theatre of London. The play is about Hare's historical memories, experiences, and current perspectives on Berlin. By utilizing the idea of a wall in this play, the author draws attention to how physical and psychological barriers constructed between people, communities, and governments influence socio-cultural, religious, economic, military, and political interactions. Furthermore, by referring to historical events, the author directly addresses the audience and helps them become aware of political context by demonstrating what these reciprocal connections and relations may lead to in the future. (Altun 132).

Throughout the play, the author highlights Hitler and Stalin, the split city with a wall, the Cold War years, and the consumerism that occurred when the Berlin Wall fell. Most of the action in the play takes place on Berlin's streets and different locations. Like a historical flâneur, Hare walks in Berlin, takes a taxi at one moment, then drives or flies into various areas of the country to capture the atmosphere of contemporary society. In this way, it is clear that he is influenced by Benjamin's philosophical views on the flâneur when he visits traditional locations such as theatres, clubs, cinemas, terminals, hotels, concert halls, prisons, restaurants, shopping centres and, airports of Berlin. Throughout the play, he refers to several areas of the city, including Kreuzburg, Charlottenburg, Kufürstendam, Haupstadt, Hamburg, Lichtenberg, Nuremberg, Tiegarten, and Pariserplatz.

One of Baudelaire's favourite characters, the flâneur, is credited with creating the idea of psychogeography. This character was inspired by Poe's story *The Man of the Crowd* (1840). Walter Benjamin retells the idea later in his study *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism* (1969), and Guy Debord uses the character as a weapon for political transformation. Robert T. Tally notes that a new aesthetic sensibility toward urban space develops as a result of Benjamin's rereading of Baudelaire's reading of Poe. For these writers, knowing gives way to other types of experiences, such as the perambulating flâneur is more of a street artist or poet, someone who depicts modern life in its abstract and shifting pictures (99). The play's narrator, David Hare, is comparable to the character of the Benjaminian flâneur in that he travels and roams about Berlin repeatedly in search of the city's past and current stories. Benjamin's impact may be noticed early on in *Berlin*:

> Here I am, I'm back again in Berlin, and as usual I can't get the hang of it. I've been coming to this city, off and on, for well over thirty years and

> each time it's different. The world has changed and so has Berlin. In the mid-1970s, I was booed in the Schiller Theater, which today I can't even find. (Hare 3)

As an artist, David Hare seems to be a concrete example of a Debordian psychogeographic flâneur while strolling in the streets of Berlin. Psychogeography, according to Debord, is the "study of the specific effects of the geographical environment, consciously organised or not, on the emotions and behaviour of individuals" (Cited in Coverley, *Psychogeography* 10). Hare engages in a range of psychogeographical and historical investigations throughout *Berlin*. According to him, Berlin is "one of those cities which people say is very alive" (Hare 4). Hare believes that Berlin is great for its arts, clubs, fashionable areas, young and polite people, and it "is the most exciting city in Europe" (Hare 4). Hare employs Guy Debord's theory of dérive and explores Berlin's streets in a variety of ways. During this period, he acts as a kind of tourist guide, making observations on various locations around the city. The Concord Hotel is one of them:

> The Concort is full of managers from companies like Siemens and Lufthansa, gliding towards power-point presentations after stashing away glittering stacks of cheese and ham, of *Wurst und Eierspeise*. The prices are much lower than in any other capital city in Western Europe, the food more generous. Here there is bounty, there is an executive banquet of life-giving juices, and all for the price of a stiff magazine. (Hare 13-14)

Guy Debord's theory of dérive has a significant influence on *Berlin*. Dérive means drifting, and Debord defines it as a method of rapid passage through various environments. (*Situationist International* 2). As a map of contemporary life, *Berlin* is full of Hare's walking experiences. Thus, the playwright employs dérive to map the zeitgeist of the city in the play. It is possible to find the Debordian signs that Hare uses to depict the atmosphere of the city throughout his historical walks. Remembering the past of the city today, Hare reminds the audience to see the fact that,

> [t]he city's meant to be bankrupt. [...] The mayor is gay and the city is bankrupt. 'Berlin is poor but sexy,' the mayor keeps saying. But 'poor' doesn't really say it, not when the city owes fifty-four billion euros and unemployment's at seventeen per cent. Some of its attempts to offset its debt by disposing of its assets have not been successful. Joseph Goebbels's country house did not sell. (Hare 14)

According to Coverley, the core aspects of psychogeography are "the act of urban wandering, the spirit of political radicalism, allied to a playful sense of subversion and governed by an inquiry into the methods by which we can transform our relationship to the urban environment" (2006, *Psychogeography* 14). A concrete example of these features is Hare's *Berlin*. One of the most significant characteristics of psychogeography is the act of wandering about and becoming lost in a place. Taking this approach, it is possible to argue that Hare

is the subject of his play and behaves as a psychogeographic flâneur by stating the problem and acting in the manner that the idea desires:

> As an adolescent I used to enjoy this, going to a strange city and scaring myself by getting lost. Tonight there's a circus on one side, a row of Turkish shops on the other, the men gathered at plastic tables to play cards and drink beer. There's a rhythm of walking, so that walking itself becomes the point. (Hare 17)

In *Berlin* Hare not only explores personal history via the lens of geography but also creates a map of life drifting into memories as he says: "As you get old, memory does the work of fantasy […] When you're young, you fantasise about the future. When you're old you fantasise about the past" (Hare 5). All qualities connected with psychogeographers today, according to Coverley, are:

> [T]he mental traveller who remakes the city in accordance with his own imagination is allied to the urban wanderer who drifts through the city streets; the political radicalism that seeks to overthrow the established order of the day is tempered by an awareness of the city as eternal and unchanging; and the use of antiquarian and occult symbolism reflects the precedence given to the subjective and the anti-rational over more systematic modes of thought. (*Psychogeography* 41-42)

Taking the above explanation into consideration, it is clear that Coverley's psychogeographical approach is related to Hare's concept of political radicalism. Hare uses the terminal in the play to represent the Cold War period and the totalitarian atmosphere of communism: "The terminal is the largest building in Berlin. It's a mile long and it looks like a fascist railway station. Never has so much authoritarian space served so few" (Hare 6). Will Self explains psychogeography as "the manner in which the contemporary world warps the relationship between psyche and place" (11). Berlin is, nevertheless, a city of political paradoxes, and Hare's *Berlin* is replete with critiques of the post-war and cold-war eras. The playwright has visited the city many times in the last three decades, seeing Berlin's transformation throughout both the Cold War and the post-wall eras. In the past, the Berliner Ensemble was one of the most significant theatrical centres in the world. But now the street of the Berliner Ensemble and the temple of Kultur has been transformed into a shopping mall. Hare draws attention to the consumerist culture in the new Berlin by reminding the audience of Benjamin's notion of phantasmagoria, which deals with public places and shopping arcades:

> Looking at this formidable institution, with its air of glacial confidence, its innumerable posters for classic plays, it's hard not to be shocked by the sight of a temple of *Kultur* set among the garish shopping malls of the new Berlin. I had always pictured the Ensemble down a gloomy, darkened side street, next to some appropriately atmospheric lamp posts. But no, here it stands, lit by the reflections of the Coca-Cola signs, the ads for Lancome and Prada and Gucci, a redoubt of worthiness in a blaze of consumerism. (Hare 20-21)

While strolling in the crowded streets of a city, "to be conscious of the environment, especially in the way it tied in with a critique of capitalism" (Richardson 2) is at the heart of Guy Debord's theory of derive. In the play, Hare's walking style is similar to that of Debord. According to Catharina Löffler, psychogeography defines the "spatial experiences in relation to social, physical, historical, psychological and geographical dimensions of everyday life" (6). Hare's observations on Berlin are also a fascinating overview of the psychogeographical method:

> Look at the everyday surface of Berlin, quotidian Berlin, once the city of confrontation, the city of demarcation - one ideology divided against another and separated by a wall. What was Hitler's ambition? To conquer Europe, certainly, but only as a pastime while he pursued his two more serious purposes: to kill the Jews and to rebuilt Berlin. (Hare, 10)

Hare's observations on Berlin demonstrate his keen interest in the everyday life of a split metropolis as a psychogeographer. In the play, Hare asserts that Berlin has changed dramatically after the collapse of the Wall. During the Cold War, East Berlin was the heart of communism; today, it becomes the centre of capitalism. People's beliefs and lifestyles, the city's appearance, and cultural traditions all transformed radically:

> My best-ever visit to Berlin was just after the Wall came down. [...] On that heady weekend, visiting bookshops, galleries and bars, it seemed as if the city were filling up with every poet, anarchist, punk, pornographer and hippy from all over Europe. It looked poised to take off in new order and wilder directions. A city with so much history was shifting once more to let history take another fascinating turn. But today, that's not how it feels. No, today it's as if the city's taking a holiday from history. 'We had enough history. See where it got us.' Berlin, once the city of polarity, of East and West, of democracy and communism, of fascism and resistance, the twentieth-century battleground of art and politics, is now the city of provisional. And that's exactly why people like it. (Hare 22)

In this context, it can be readily stated that Hare, like a flâneur, mirrors Berlin's soul, highlights the city's changing face, and "reflects the anomalies of capitalism over the new generation" (Kaya 40). Similarly, to Baudelaire's flâneur in *The Painter of Modern Life* (1964), "[t]he crowd is his element, as the air is that of birds and water for fishes. His passion and his profession are to become one flesh with the crowd" (9). Hare's main inspiration in developing his subject, as seen in the play, is Berlin's crowded streets. He believes that Berlin was the centre of the world's ideological breakdown during the Cold War period, stating, "Berlin's a strange city. Hitler, then Stalin" (Hare 4). Hare's chief motivation for calling attention to Berlin is to preserve the memory of the Holocaust. When he is in Berlin, Hare always feels cold by the city's geographical environment and awful memories left behind by Hitler and Stalin: "For me Berlin is always cold. I've never been colder than when I served on the jury of the Berlin Film festival.

[…] So whenever I'm in Berlin I have this weird feeling that, whatever the weather, it's cold underneath" (Hare 5-6).

It is widely accepted that psychogeography is concerned with determining the "emotional and behavioural impact of urban space upon individual consciousness" (Coverley, *The Art of Wandering* 193). In this regard reminding the audience of both the cold climate of Berlin and the cold face of atrocity, the play reflects Hare's strong desire in psychogeography. As a result, Hare's play not only criticizes global social and political issues but also attempts to portray the human condition, including geographical and psychological elements. In *Berlin*, the dramatist is attempting to create a film about "Post-war German guilt" (Hare 7), highlighting the critical need for objective criticism of Holocaust movies. For this purpose, he tries to produce a cinematic adaptation of Bernard Schlink's book *The Reader*:

> I've adapted Bernard Schlink's novel *The Reader*. Most literature of the Holocaust is from the point of view of its victims. *The Reader* is from the point of view of the perpetrators, and succeeding generation. That's one of the reasons why it's so popular- in Germany everyone reads it at school- but it's also controversial. (Hare 8)

Taking into consideration the aforementioned reality, Hare recognizes that not only Hitler and Stalin, but also French and English people are responsible for their complicity in the genocide, stating, "'[t]oo much and not enough.' 'Too much and not enough.' That's what I keep muttering whenever I'm here. Who can be honest? And what would it mean to be honest? I certainly don't think the French are honest" (Hare 9). He goes further on asking "[b]ut are the English better? 'The good war.' 'The just war.' Oh yes? If that's what it was, why do we have to pretend it was fought without cost?" (Hare 9). Hare's purpose in concentrating on the Holocaust is to bring the audience face to face with the subject of worldwide support for the preservation of freedom and human rights. Playwright's above confession about the relevance of his standpoint makes it clear enough that the major nations of the Western world were also responsible for the horrors and atrocities that took place in Berlin.

Hare thinks that, throughout the Cold War, Berlin under Hitler was a centre of "decadence, scepticism, and dissent" (Hare 10). It was also the capital of the Iron Curtain nations, as well as a symbol of an ideologically divided globe separated by a wall. The collapse of the Berlin Wall marked a huge success for the West over the Soviet Union, a triumph of democracy over totalitarian governments, and a significant step forward in the creation of global peace and harmony. However, the collapse of the Wall marks the start of new divisions and conflicts in the globe rather than fresh hopes for global peace and democracy. Hare has the same viewpoint, emphasizing the need for a revolutionary psychogeographer in the establishment of an equal global order:

> Between the ending of one Cold War, and the beginning of another, between the defeat of communism and its replacement by militant Islam as the West's readily convenient enemy, there was a real chance.

International relations, the creative remaking of relations between countries irrespective of wealth or ideology was briefly possible. Briefly. Nothing got done. What new world order? (Hare 23)

Psychogeographical Aspects of Mark Ravenhill's *Over There*

Along with Hare's *Berlin*, in contemporary British theatre, Mark Ravenhill's *Over There* is the other play that examines the consequences of the Berlin Wall in psychogeographical terms. Even though the psychogeographical views expressed in the dialogues are limited, it is worth reviewing the play to support Hare's point of view, which focuses on the psychological effects of the Wall as an environmental object. *Over There* was first performed on March 23, 2009, as part of the twentieth anniversary of the fall of the Berlin Wall at the Royal Court Jerwood Theatre Downstairs. Set in Germany, the play depicts the effects of the Berlin Wall and the unification of Germany on people from a psychogeographical perspective. Since psychogeography deals with the impact of the natural atmosphere on people's everyday lives, it can be argued that bringing up the daily lives of people living in a divided city, *Over There* is a play that uses Debordian methods to criticize ideological narratives.

While writing his play, Ravenhill travels to Berlin, where he wanders about like a flâneur, meets people, and investigates the psychogeographical implications of the city. Ravenhill's method is evocative of Poe's man of the crowd, which becomes the symbol of the flâneur. In this context, it can readily be stated that Ravenhill, as the writer of the text, becomes the hidden flâneur of the play. He acts like "the avatar of the modern city" (Coverley, *Psychogeography* 60). Flâneur is a term that refers to an artist who observes the psychological and geographical aspects of a city's soul and its residents. Psychogeographic flâneur is the politically active model of Baudelaire's flâneur. Lauren Elkin's comments on the idea support this assumption. According to Elkin, in psychogeography "strolling becomes drifting and detached observation becomes a critique of post-war urbanism. Urban explorers use the dérive to map the emotive force field of the city" (Elkin 18). The consequence of Ravenhill's research comes as a surprise to him since some residents of the former East Berlin are certain that their living and working circumstances were better before the collapse of the Berlin Wall:

> I spent a week in Berlin interviewing people from all walks of life about their past and present, especially about their different past lives in the West and the East. I was particularly struck, twenty years after the fall of the wall, how separate many of the former Easterners still felt from life in modern Germany. While none of them wanted a return to the repressive aspects of the former regime, most of them spoke with a sense of loss about the better aspects of life in the old East. The former Westerners, however liberal they seemed, were very quick to dismiss this as ridiculous nostalgia. (Ravenhill x)

Over There begins with a prologue, has six scenes, and ends with an epilogue. The prologue is set in California, Scene one in East Berlin, the second, third, and

fourth scenes in West Berlin, the fifth scene in East Berlin once again, the sixth scene in East Germany, and the location of the prologue is unknown. In *Over There*, Ravenhill explores "capitalist consumerism and happily makes day trips through the Wall" (Billington). The play is about being lost and separated, about estranged twins Franz and Karl, and a divided country with a wall in its capital. In the play, Franz, and his mother escape to the West, while Karl and his father stay in the East. We meet them as adults living quite different lifestyles on opposing sides of the Wall. Without their parents' knowledge, they establish a fragile brotherhood in the face of apparent differences, both of whom are fully devoted to the principles of their respective sides. As the old discriminations fade away, along with their parents, and the Wall that divides them crumbles, they attempt to forge a new way of life for themselves, only to discover that one must eventually succumb to the other (Murrah 7). Although *Over There* is a historical work about post-war ideas, the play also depicts the twins' physical and psychological ties to their place. Ravenhill continues to handle his topic, arguing that the West's victory over the East is not accompanied by joy or mental devotion to the idea of oneness. As he explicitly writes in the introduction of the play:

> I decided to restrict myself to two characters and, by the way of further restriction, to characters who are almost identical to each other, so much so that at some points in the play they become interchangeable. Twins seemed to offer this possibility and also suggested to me the setting of the West and East Germany and their reunification. (x)

At various points throughout the play, Karl expresses his hatred for the West and liberal capitalism while praising the East and socialism, illustrating the effects of the political environment on people. In the fourth scene of *Over There*, saying "[e]verything is wrong with our world," Karl believes that the "West is strange" (285). He goes further claiming that "[o]ne of the greatest challenges is to train the Eastern worker to initiate and to innovate [...] The Eastern worker was a good team member and was supportive of fellow workers" (285). Karl's suggestions reveal the play's key premise concerning the impact of politics and the physical environment on people. Karl has lost all connection to his homeland because of Germany's reunification. Instead, he feels alienated and cannot live rationally. This existential dilemma and sense of uncertainty lead him to compare the current condition of the nation with his cherished past. The twins' arguments throughout the play serve to support this assertion and to highlight one of the most important psychogeographical aspects of the play:

> **Karl** The wall's down the wall's down the wall's down the wall's down just cracked open to the possibilities the centuries of the weight of the everything still slow static no nothing and you don't think it's ever and suddenly splits and fast the people claiming this is ours burn out the cold cut it and we are the free now the oh the possibilities we can be anything I can be anything I. Who am I now? Who am I? I. Can be anything. Free choose I liberate I ... (271)

Following the fall of the Berlin Wall, East Berliners were able to travel freely to the West. In the play, Karl can see his brother Franz anytime he wants, and he enjoys strolling around West Berlin's busy streets. He visits shopping malls, which are modernist icons, temples of capitalism, and the places of flâneurs. In this respect, *Over There* exemplifies the Debordian ideology, which criticizes capitalism and consumerism. Debord in *The Society of the Spectacle* (1995) notes that "this spectacular prestige evaporates into vulgarity as soon as the object is taken home by a consumer – and hence by all other consumers too" (45). This notion is mirrored in the play, which can also be seen as a psychogeographical interpretation of two Berlins:

> **Karl** I've been to the shops. And I bought a lot of shit. You have such a lot of shit in the shops. I love that. Totally unnecessary shit. So I went a bit- I went shopping crazy. You live in colour over here. We always lived in black and white. Look at this. You have to take a look at my shit. Good morning. (274)

Karl is physically in West Berlin, but his mind is trapped in the transitional zone of a unified Berlin. He is unable to go to the next level, which symbolizes adaptability to the new environment. This in-betweenness exists corporeally as well as immaterially. He cannot create his identity outside of this ahistorical and subjective realm, transforming the Berlin Wall's fall into a metaphor of self-destruction and painful release (Akarık 85). Karl implies that he wants everything back. He plans to return East, and that he needs the Wall to be rebuilt, reminding the audience that he has no status in the liberal West. Karl is against the reunification of Germany because according to him people living on the other side of the county are "Westie" (295). He insists that "[t]here's no Germany" (295), "[t]here's us and there's you" (295). Karl considers the East's natural beauty to be superior to that of the West, implying that they "have the most beautiful countryside in the world. This is the heart of Germany. The East" (298). His brother, on the other hand, has a different perspective:

> **Franz** Your society – a mistake. It was a wonderful. It was the best. The workers' and farmers' democracy. A beautiful. It went wrong. It fucked. It was a war. We won. The West. And you've got to change. You can't live. Okay so this new world isn't. Maybe it's a pile of. Okay – it's a pile of shit. But that's the world that we. And that's the world you've got to shop in and work in, make a family – so just you get on with. Take your history and your language and your – you wipe it – wash it away – because it was mistake – a sad tragic – and you begin again – begin again – invent yourself – with my help – begin again. (292)

As a result of their conflicts, Franz murders his brother with a pillow in the sixth scene of the play, which takes place in East Germany. After Karl dies, he carries on talking as a ghost, like the Berlin Wall. Franz feels dissatisfied with the fact that Karl is still over there and wishes not to see him again. Karl's lethal remarks call into question the physical and emotional boundaries that exist between the brothers. This image also serves to remind the audience of the Berlin Wall's ongoing presence in the city: "My body's here. That's all. There's no breath.

Listen. You see? No heart. No pulse. Yes? Everything gone. Just flesh now" (Ravenhill 302). After killing his brother, Franz flees to California, expressing his emotions by saying "Germany is dead" (Ravenhill 259). Mark Ravenhill ends the play by expressing the new German sentiment: "We are one" (Ravenhill 303). In this context, Ravenhill calls the audience's attention to the fact that the twins' destiny mirrors that of the country in *Over There*. Underlying the West's dominance over the East, as well as Franz's superiority over Karl, Ravenhill makes it clear that nobody wins in the end. Either they are dead or have been lost; the West has killed the East, or Franz has choked Karl to death.

Conclusion

Psychogeography is the investigation of the relationship between the geographical environment and mind via artful walking methods. In his play, David Hare documented his thoughts on Berlin as a psychogeographer in Debordian terms. In *Berlin*, Hare's historical and personal city walks reminds the audience of the historical figure of the flâneur and the idea of psychogeography. The playwright's main goal in the play is to use Berlin as a metaphor and psychogeography as a technique to bring attention to the repressive and greedy nature of human civilizations throughout the globe. Mark Ravenhill, in *Over There*, utilizes the Berlin Wall as a starting point for a psychogeographical analysis of the city, in a similar vein to Hare's *Berlin*. Ravenhill spends a week drifting and wandering about the city while composing the play, looking for the city's psychogeography in Debordian terms. He travels through Berlin, collecting historical memories of West and East Berliners, and therefore focuses on the cultural, economic, political, and geographical effects of global events on individuals, such as the collapse of the grand narratives, the fall of the Wall, and the reunification of Berlin in *Over There*.

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Translating Biblical and Historical Allusions:
The Case of *Doctor Faustus* by Christopher Marlowe
İncil ile İlgili ve Tarihi Anıştırmaların Çevirisi:
Christopher Marlowe'un Doktor Faustus'u Üzerine Bir Çalışma

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Abstract

The literary concept of intertextuality provides a new insight for translation studies. According to intertextual theory, texts are not isolated, they interact with each other in a way that a text is under the influence of preceding ones and it affects later writings (Allen 1). In translation, intertextual theory enables translators to take into consideration intertextual relations of a text to other texts which also means a translator should be aware of the literary and cultural tradition of the target culture. Allusions as one of the features of intertextuality hide a broader meaning and carry cultural implications in relation to other texts. To transfer them to the target culture effectively entails translators having cultural knowledge and experience of the target language. In the light of intertextual theory, this study focuses on the translation of biblical and historical allusions found in *Doctor Faustus* by Christopher Marlowe, which is a Renaissance play involving numerous allusions to mythology, the Bible, and history. In this study, biblical and historical allusions seen in *Doctor Faustus* and their Turkish renderings translated by T. Yılmaz Öğüt as *Dr. Faustus* (2018) have been analyzed in the light of Rita Leppihalme's translation strategies concerning allusions. After detecting the allusions related to the Bible and history, they have been listed and compared to their Turkish allusions. Then, alluded references and their Turkish translations have been evaluated and the strategies adopted by the translator have been discussed according to the strategies proposed by Leppihalme in detail.

Keywords: Translation Studies, intertextuality, allusions, *Doctor Faustus*

Öz

Bir edebiyat kuramı olan metinlerarasılık çeviri çalışmalarına yeni bir ışık tutmuştur. Metinlerarasılık kuramına göre metinler soyut bir halden birbirleriyle iletişim halinde olan ve bir önceki veya kendinden sonra gelen metinleri de etkileyen bir konuma gelir (Allen 1). Çeviride metinlerarasılık kuramı çevirmenlerin bir metnin diğer metinlerle ilişkilerini de göz önünde bulundurmayı mümkün kılar ki, bu çevrimenin hedef kültürdeki edebi ve kültürel geleneklerin de farkında olması anlamına gelir. Anıştırma, metinlerarasılığın bir türü olarak, diğer metinlerle ilişkili olarak içerisinde derin anlamlar ve kültürel imalar saklar. Anıştırmaları karşı kültüre etkili bir biçimde aktarmak çevirmenlerin erek dilin kültürel bir birikime ve deneyime sahip olmalarını gerekli kılar. Metinlerarsılık teorisi ışığında, bu çalışma bir Rönesans dönemi oyunu

olan ve içerisinde mitoloji, İncil ve tarihten pek çok anıştırma barındıran Christopher Marlowe'ın oyunu *Dr. Faustus*'da bulunan İncil ile ilgili ve tarihi anıştırmaların çevirisine odaklanır. Bu çalışmada, *Dr. Faustus*'da bulunan İncil ile ilgili ve tarihi anıştırmalar ve bunların Türkçe karşılıkları Rita Leppihalme'nin anıştırmalar ile ilgili çeviri stratejileri ışığında analiz edilmiştir. Tarihi ve İncil'e ait anıştırmalar belirlendikten sonra T. Yılmaz Öğüt tarafından *Dr. Faustus* (2018) olarak çevrilen kitaptan anıştırmaların Türkçe karışıkları da belirlenmiş ve birbirleriyle karşılaştırılıp değerlendirilerek Leppihalme'nin çeviri stratejileri doğrultusunda detaylı bir şekilde tartışılmıştır.
Anahtar Kelimeler: Çeviribilim, metinlerarasılık, anıştırma, *Dr. Faustus*

Introduction

Ever since Julia Kristeva, a literary theorist, framed the term intertextuality in the late 1960s, it has become the prevailing notion in academic studies of literature and culture. For intertextuality, Kristeva says that texts are constructed as a mosaic of quotations as they absorb and transform other texts into new ones (Kristeva 37). Combining Bakhtin's and Saussure's theories related to language and words, Kristeva questions and attacks the authority of a narrator and puts texts into a larger ideological and historical context (Allen 11). Influenced by Bakhtin's dialogic concept of polyphony that suggests many different voices unmerged into a single perspective, and not subordinated to the voice of the author, Kristeva's concept of intertextually gives freedom to the text and connects them in a dialogical way to other texts (Kristeva 36-37). Bakhtin says that each of these voices has its own perspective, its own validity, and its own narrative weight within the novel (Allen 23). Kristeva takes these ideas further and claims the double nature of poetic language (Kristeva 40). This double is about the multiple meanings behind any text and opposes to the "one" which can be any piece of writing symbolized by God, law, or governments. From this perspective, the literary work is an intersection of textual surfaces rather than a point (a fixed meaning) and it contains diverse meanings (Kristeva 36).

Another leading figure is Roland Barthes, who reframes intertextual theory according to the poststructuralist approach. In his article "The Death of the Author," Barthes argues about the dominance of the author over the text and claims that an author as an authority represents capitalist ideals of the modern age who makes the text a material item that readers consume (Allen 71). However, literary writing is not a work it is a text whose author exists before the text, and meaning is constructed only by the reader. The origin of the text is not unified single consciousness rather it has been constituted by other voices, thoughts, and texts (Allen 72). Therefore, there emerges the impossibility of knowing the original meaning and intent of any text.

In sum, the term intertextuality refers that the text is not an individual, isolated object but a collection of cultural textualities, and texts are shaped by readers and find themselves in relation with other meanings in other texts or in any field like music, painting, movies, and dance. Intertextuality has a significant impact on translation studies as well. Without the knowledge of intertextual theory, translators will be unable to detect the hidden intertextual meaning and the

interaction of a text to other texts in the translation process (Zhao 120). It can be said that intertextual theory gives new insight and "enlightenment" to translation (Zhao 120). On the other hand, for Venuti, intertextuality refers to the knowledge of the intertextual relation of a text and its dependence on "the cultural and social conditions of reception" (158). With this knowledge, a translator deconstructs the text and rebuilds it by expressing the intertextual meaning that refers to previous or future texts (Venuti 158-159). A translator may adopt, allude, or call upon this intertextual meaning through different strategies and procedures. However, Venuti states that transferring intertextual meaning in a foreign text is not easy due to the structural differences between languages (162). In his article, "Translation, Intertextuality, Interpretation" Venuti also proposes some ideas concerning the relationship between the foreign text's relation with and other texts and with the translation and those between the translation and other texts (158). Therefore, the complex relationship of intertextuality and translation has many dimensions that are not stable and should be evaluated in terms of the existing "linguistic, literary and cultural tradition" of both the receiving and the source culture (Venuti 157).

Besides, literary texts always pose some challenges to translators as they contain culture-specific references that are hard to express in another language. Translating literary works includes being familiar with the background of culture-bound references that transacts textually and also it urges translators to perceive other intertexts in the literary work and its relation to other texts (Zhao 120). As this relation includes diverse intertextual elements such as quotations, allusions, parodies, or pastiche produced by the author, this study limits them only to allusions as culture-bound terms. Allusion as a term means "an indirect or passive reference to some event, person, place, or artistic work, the nature and relevance of which is not explained by the writer but reliance on the reader's familiarity with what is thus mentioned" (Baldick 73-74). Thus, allusions are figures of speech that help to find the meaning and can only be understood by the reader with prior knowledge of allusive references to religion, history, mythology, or literature (Mikics 11). On the other hand, Leppihalme handles allusions from a broader perspective and relates them in some degrees to reference, quotation, citation, borrowing maybe even plagiarism in literary works (6). Consequently, allusions, as intertextual elements, are one of the most challenging factors in translating literary texts because they are culturally, as well as literary, bound intertextual references in a text (Leppihalme 4). This boundness to pre-existing texts and practices is what makes the translation process harder as it requires both literary and cultural knowledge.

The Tragical History of the Life and Death of Doctor Faustus

Doctor Faustus is a famous play written by a Renaissance dramatist, Christopher Marlowe. At the beginning of the play, Faustus, the main character of the play, says that academic subjects of the traditional fields are not useful for him anymore; he is searching for something that will make him powerful. Thus, he turns to a mysterious art, necromancy with the encouragement of his friends Valdes and Cornelius. Then, Mephistophilis, a character from hell, appears and

helps Faustus to make a bargain with Satan to gain the power of forbidden knowledge and to taste worldly pleasures for twenty-four years. In return, he sells his soul to the devil by signing a pact with his own blood. Though Faustus seems regretful and in internal conflict about what he did after the pact, he is tempted by the devil's offerings. During the rest of the play, Faustus, with the power given him by demonic forces, goes beyond the conventions and traditional boundaries of his time and frees himself from God. Marlowe portrays this freedom of Faustus as something overambitious that destroys him at the end of the play. According to Ball, in the late 15th century, the focus of European scholarship was shifting from theology to worldly knowledge referred to as Renaissance humanism and natural magic (387). However, the pursuit of scholarship that connected with natural magic was heretical and demonic for the community of that time. To carry out black arts, a learned man was needed to use witchcraft and magic which were actually the cause of eternal damnation in the Christian tradition (Kaličanin 19-20). Marlowe, in *Doctor Faustus,* reflects this shift and portrays the damned man who follows the path of demonic and unknown through a demonic pact.

In this study, both biblical and historical allusions are to be analyzed because *Doctor Faustus* is rich in them. To begin with Biblical allusions, the primary textual relation is morality play tradition. This tradition can be detected in the play's dramatic structure. The morality play is a literary genre, popular in medieval times, that centers around the main character who is in a battle between good and evil (Mikics 192). The good and evil in this genre are personified as allegorical figures and the main character represents all humankind; he is in an endless struggle over his soul because he is tempted by the allegorical figures of evil such as temptation during his entire life circle (Baldick 238). Thus, influenced by the previous era's conception of religious teaching in drama, the play offers a lot of allusions to Christianity and so to the Bible.

As stated before, *Doctor Faustus* is rich in historical allusions as well. The play centers around the historical figure, Faustus. There was a German Faustus in oral literature and documents who studied occult sciences and astrology as a part of his education and practiced necromancy in the 15th century (Jump 1-2). In some documents, he was described as a scholar who deliberately commits himself to evil deeds (Jump 2) This memory of him evolved to other stories in oral tradition as "a learned man sells his soul to the devil in exchange for knowledge." Accordingly, there are other historical figures of scholars of occult sciences and references to this image of "learning man" in the play along with other Greek and Roman figures as the representatives of the concept of humanism. Thus, historical allusions detected in the play construct one of the main themes of the play, Renaissance ideals.

Thus, in *Doctor Faustus*, Marlowe makes many allusions to the Bible, history, mythology, and to philosophy. Especially, the biblical and historical allusions are common as they represent the main theme of the play; the renaissance ideals like humanism and the morality play tradition considerably constitute the

dramatic structure of the play. Therefore, the allusions are central in *Doctor Faustus* and help both readers and translators to look beyond and interpret extratextual meanings, which is a very difficult task for a translator. This study aims to evaluate the translation strategies used to transfer these intertextual allusions to the target culture adequately. Thus, this study focuses on the translation of the biblical and historical allusions found in *Doctor Faustus* in the light of the intertextual approach of Leppihalme in translating allusions. Her categories in the classifications of translation strategies have been adopted to reveal what strategies were adopted and treated by the translator, Öğüt in rendering both biblical and historical allusions.

Research Questions

This study focuses on the translation of allusions in *Doctor Faustus* by Christopher Marlowe from English into Turkish through answering the following questions:

– In what respect intertextual allusions related to the Bible and history are addressed in the Turkish translation of *Doctor Faustus* by Christopher Marlowe?
– What are the translation strategies used to transfer these intertextual allusions to the target culture?

Theoretical Framework

Allusions, as a feature of intertextuality, are one of the most challenging factors in translating literary texts because they are culturally, as well as literary, bound intertextual references in a text. This boundness to pre-existing texts and practices is what makes the translation process harder as it requires both literary and cultural knowledge. Even before the translation process, the translator, as a reader, should fully understand the function and intertextual relation of the allusion in the source text. Leppihalme who approaches translation studies from a culture-oriented point of view indicates the importance of the receiver in dealing with allusions:

> The words of the allusion function as a clue to the meaning, but the meaning can usually be understood only if the receiver can connect the clue with an earlier use of the same or similar words in another source; or the use of a name evokes the referent and some characteristic feature linked to the name. (4)

As seen in the quotation, "the meaning" is dependent on the reader because allusions find their meaning through "the clue" of the reader that he/she connects with prior sources. This feature of allusions makes the translation process harder. Leppihalme accepts the difficulty of translating allusions because in the translation process allusions may be unusual for the target reader as they are "culture bump" and may not substitute the same function in the target text (4). Thus, she suggests that in translating the pre-existing forms such as allusions the translator act like a mediator between two cultures through finding the relevant strategy (20). In her book, *Culture Bumps: An Empirical Approach to the Translation of Allusions* (1997) Leppihalme categorizes allusions used in literary works in two; proper name (hereinafter PN) allusions and key

phrase (hereinafter KP) allusions (66-68). PN allusions are borrowed from history, mythology, fiction or they can be religious figures, names of famous people like writers and artists, or names of songs or newspapers (Leppihalme 66-67) KP allusions include phrases like biblical phrases and religious sayings, quotations from other literary works, proverbs and clichés, slogans, popular beliefs and narratives (Leppihalme 68-70). Under these two categories, there are some translation strategies in dealing with allusive nouns and phrases.

In translating PN allusions, translation strategies have been listed below according to translation strategies proposed by Leppihalme:

> – Retention of the name that can be seen in three ways; using the name as such, retention of the name with some extra guidance, retention of the name with details such as footnotes,
> – Replacement of the name by another includes replacement of the name with the other SL name, replacement of the name with TL name,
> – Omission of the name is conducted in two ways; omitting the name but rendering the meaning in other ways and omitting the name completely. (78-79)

Strategies for KP allusions are listed as such:
> – Using standard translation,
> – Literal translation (with minimum change),
> – Adding of extra-allusive guidance to the text,
> – Addition of extra-textual explanations such as footnotes,
> – Indicating extra-textual features through internal marking,
> – Replacement with preformed TL item,
> – Rephrasing the allusion with an overt expression,
> – Recreate the allusion with different techniques to construct the same effect in TL,
> – Omission. (Leppihalme 84)

Methodology

The study is qualitative research and conducts content analysis as a method to collect the data. In qualitative content analysis, data are presented in words and themes, and this makes it possible for the researcher to draw some interpretation of the results (Burnard, 1991, Polit and Beck, 2006). For this study, Leppihalme's strategies are used to evaluate the translation strategies used in Turkish translation of intertextual allusions found in Christopher Marlowe's *Doctor Faustus.* After extracting the intertextual allusions related to the Bible and history from the sourcebook, they have been identified under two categories: proper noun (PN) and key phrase (KP) allusions as proposed by Leppihalme (78-84). Identified allusions' Turkish renderings have been listed from the target book translated by T. Yılmaz Öğüt (2018). Then the two lists have been compared to find out what strategies the translator used proposed by Leppihalme in rendering allusions in detail. The two categories PNs and KPs are divided into two sub-categories in each title as the Biblical and historical PNs, and the Biblical and historical KPs.

To prevent the personal bias and errors that may occur, and to determine the validity and reliability of the results the selected allusion from the sourcebook were also analyzed by two field experts in the field of translation studies and literature. One has MA in literature, the other has MA in translation studies. They examined the results separately to find out whether they were determined correctly or not. Then, together with the researcher, they discussed the items for an agreement. At the end of the discussion, upon agreement, all items proposed by the researcher were included in the study. The abbreviations used in the analysis are such that *ST* is for the source text and *TT* is for the target text and *TS* is for the preferred translation strategy.

Analysis and Discussion

Proper Name Allusions in Doctor Faustus
Biblical Allusions

ST		TT	TS
1	Mehpastophilis: "I am a servant to great **Lucifer"** (1.3.40)	"Büyük **Lucifer**'in bir hizmetkarıyım" (16)	retention of the name
2	"Orientis princeps Lucifer, / **Belzebub** inferni ardentis monarcha, (1.3. 17-18)	"Doğunun lideri **Belzebub** cehennemin hükümdarı ve de Demogorgon, bize yardımcı olun" (15)	retention of the name
3	"**Unhappy spirits** that fell with Lucifer" (1.3.70)	"Lucifer ile birlikte yıkılmış **şansız ruhlar**" (18)	replacement of the name
4	"Be she as chaste as was Penelope, / As wise as **Saba**…" (1.5.154)	"O ister Penelope kadar namuslu ve erdemli, / **Saba Melikesi** kadar akıllı…" (30-31)	retention of the name
5	"… Let **Baliol** and Belcher go sleep" (1.4.67)	"Ne diyorsun, hala o ikisinden mi söz ediyorsun?" (23)	omitting the name
6	"And bear…. /**The Hebrew Psalter, and New Testament**" (1.1. 154-55)	"**Mezmurları ve Yeni Ahit'i (İncil'i)** yanına al" (11)	replacement of the name

Lucifer is "a Biblical name for Satan. [O.T.: Isaiah 14:12]" (Ruffner and Urdang 212). In translating this allusion in example 1, the translator retains the original name to create the same effect on the target text because Lucifer, as a name, is what personifies the devil as a specific character. To keep the target culture not foreign to this specific name, the translator adds details about "Lucifer" at footnotes. While asking for demonic powers, this allusion in example 2 is used by Faustus. Just as Lucifer, Beelzebub is a biblical name meaning the "prince of demons [N.T.: Matthew 12:24]" (Ruffner and Urdang 212). By adopting the strategy of retention of the name with details, the scholar's name is not changed. However, he gives references to Belzebub's being a demonic figure in the Christian tradition at footnotes. In example 3, Unhappy spirits in the original text

allude to the biblical myth of fallen angels seen in the New and Old Testament (Losada). As a common theme in Western Literature, here this allusion also allegories the fall of Faustus. "Unhappy sprits" is transferred through replacement with another TL name to create the same effect.

Faustus alludes to the name Saba to the biblical figure Queen of Sheba in example 4. Faustus alludes Saba with wisdom because she testes the wisdom of King Solomon with riddles according to a story in the Bible ("Encyclopedia Britannica"). Retention of the name with extra guidance has been chosen as a translation strategy because the name "Saba" is not familiar in Turkish culture. Thus, the translator left the name unchanged, but he adds "melikesi" to emphasize the angelic nature of the woman. In example 5, Baliol, or Beliol in the original text refers to Satan meaning the evil or wicked one in Bishop's Bible (Lukacs 29). The strategy of omitting the name is used by the translator because it is a culture-bound term that it is hard to grasp for Turkish readers. The translator renders this allusion in other ways, just transferring it as "o ikisi."

As for example 6, Valdes reminds Faustus of requirements in conjuring the devil. The Hebrew psalter is one of them. Lukacs says that "Hebrew Psalter refers specifically to St. Jerome's "translation of the Book of Psalms as it appears in the Vulgate" (18). The translator replaces the name of psalter with another TL, to "mezmurlar," which is the Turkish equivalent of the word.

Historical Allusions

ST		TT	TS
1	"Settle thy studies, **Faustus**, and begin/To sound the depth of that thou wilt profess;" (1.1.1-2)	"Öğrenmek istediğini belirle artık, **Faustus**, / Ve onların derinliğine inmeye uğraş" (6)	retention of the name
2	"Will be as cunning as **Agrippa** was,/Whose shadows made all Europe honor him." (1.1.117-18)	"Ve de bütün Avrupa'nın büyük saygı duyduğu/ **Agrippa** gibi becerili, yetenekli usta biri olmak istiyorum" (10)	retention of the name
3	"And bear wise **Bacon's and Abanus'** works/The Hebrew Psalter, and New Testament" (1.1. 154-55)	"**Bacon ve Albanus**'un eserlerini,/Mezmurları ve Yeni Ahit'i (İncil'i) yanına al" (11)	retention of the name
4	"I'll levy soldiers with the coin they bring and chase the **Prince of Parma** from our land" (1.1.91)	"Getirdikleri paralarla asker toplayacağım,/ **Parma Prensini** memleketten dışarı atacağım" (9)	retention of the name
5	"Alas, alas, Doctor Fustian quoth'a: mass, **Doctor Lopus** was never such a doctor!" (1.10.30-31)	"Ah başıma neler geldi. Ah Doktor Faustus! **Doktor Lopus** bile asla böyle bir doctor değildi" (56)	retention of the name
6	Chorus: "The emperor.../**Carolus the**	"**İmparator Beşince Şarlken**.../Faustus şimdi	replacement of the name

	Fifth, at whose palace now/ Faustus is feasted 'mongst his noblemen" (1.8.14-15)	onun sarayında/İmparatorun soyluları ile ziyafette eğleniyor" (45)	
7	"And live and die in **Aristotle**'s works" (1.1.5)	"Ölene kadar yaşamını **Aristoteles**'in öğretileriyle geçir" (6)	replacement of the name
8	"Bid on kai me on farewell. **Galen** come" (1.1.13)	"Felsefe sen çek git!Sen gel buraya **Galenus**!" (6)	replacement of the name
9	"Physic farewell! Where is **Justinian**?" Justinian (1.1.27-32)	"Elveda sana hekimlik! Nerede bu **Justinianus**?" (7)	replacement of the name
10	"Yea, stranger engines for the brunt of war/ Than was the fiery keel **at Antwerp's bridge**,/ I'll make my servile spirits to invent" (1.1.95-97)	"Evet, savaşta son darbeyi vurmak için/**Anvers Köprüsü**'nü ateşe veren gemiden/Daha mucizevi savaş makineleri inşa edeceğim" (9)	replacement of the name
11	"Not marching now **in the fields of Thrasimene**/ Where Mars did mate the Carthaginians," (Prologue.1.1)	"Savaş Tanrısı Mars'ın yiğit Kartacalılar'a yardım ettiği/ **Thrasimene Meydanı**'nda geziniyoruz şu anda" (5)	retention of the name

In example 1, The opening lines of the play: Faustus' soliloquize gives clues about his ambitions for knowledge and power and readiness to get help from demonic powers. For the audience of the Elizabethan age, this Faustus is not unfamiliar because he is a known historical figure from medieval Germany: "Faust (Dr. Faustus) sells his soul to the devil in order to comprehend all experience. [Ger. Lit.: Goethe Faust; Br. Drama: Marlowe Doctor Faustus]" (Ruffner and Urdang 212). The translator renders the allusion as it because in Turkish culture this name is also known.

Agrippa is a German scholar who wrote about occult sciences, but he was against witch trials and his works were treated as heretical later (Hoorens and Renders 3). In example 2, By adopting the strategy of retention of the name with details, the scholar's name is not changed. Besides, the translator gives references to Agrippa's being a famous occult scientist. Just like Agrippa, the allusions in example 3 refer to 13th-century famous learned men interested in magic and practicing black arts. Albanus was an Italian philosopher, astrologer, and physician, Bacon an English theologian, and philosopher (Duxfield 98). The translator left unchanged the name of the scholars, but he adds some details about them in the footnotes. This is probably because of the reason that these two scholars are well known as the central figures of occult sciences of the Middle Ages even today.

Faustus refers to Alessandro Farnese, Prince of Parma who was a Spanish general who conquered whole Dutch lands in the 16th century (Lukacs 14) in example 4. Alluding to this powerful figure, Faustus desires to defeat him with

the power he will gain through a demonic pact. Retention of the name is adopted, the name is left unchanged, but the translator adds information about who the prince of Parma is at footnotes. The allusion in example 5, Horse-corser compares Faustus to Doctor Lopus (known as Dr. Lopez from Spain) and says that he is worse. This comparison is not a coincidence; there is a parallel between two doctors; Dr. Lopus also known as a heretic who tried to poison the Queen and thus, executed (Öğüt 56n58). Öğüt renders this proper name as it is by adopting retention of the name, but he gives extra information at footnotes about the doctor.

For example 6, Chorus makes comment on the feasting of Faustus after gaining the demonic powers. As a powerful figure, Chorus alludes to Charles V- Holy Roman emperor in whose place Faustus now feasting. Ironically, Marlowe mocks the position of the Holy Roman emperor whose palace is now taken by a heretical man, Faustus. The translator adopts the strategy of replacement of the name with TL name. He uses the name "Şarlken" which is the Turkish equivalent of the historical proper name. In example 7, Faustus soliloquizes about exploring the whole knowledge of the universe. The allusion refers to the classical Greek philosopher, Aristotle who dominated the academic studies of many disciplines until the 16th century (Lukacs 9). The strategy, replacement of the name with TL name is adopted as there is the Turkish equivalent of the proper name probably adopted from Greek original.

Galen alludes to the well-known Roman physician and philosopher who lived in the 2nd century A.D. and whose writings were influential during the Middle Ages (Lukacs 10) in example 8. The translator replaces it with another TL name that is probably adopted from the Greek original. However, the translator also adds some details at the footnotes to make the proper name clearer for the Turkish reader. In example 9, Faustus reads Byzantium law books mainly generated by the Roman emperor, Justinian. Thus, the allusion indicates this emperor, and it is transferred through the replacement of the name with a TL name that is probably adopted from the Greek original. To make it apprehensible for the Turkish reader, the translator adds some details at footnotes about the historical background of Justinian.

Faustus alludes to his power derived from occult sciences to the historical battle that took place in Antwerp Bridge as seen in example 10. The translator replaces the name of the bridge with its Turkish equivalent while adding some references about the history of the bridge at footnotes. Example 11, The opening lines of the play, Chorus refers to the Battle of Thrasimene in which, according to the legend, Mars helped Carthaginians to win the battle. But Chorus hints that the story of Faustus is not that noble one signaling the tragic story of Faustus to the audience. the translator renders the name as it is but adds some extra information about the battle that occurred against Romans (Öğüt 5n1).

Key Phrase Allusions in Doctor Faustus

Biblical Allusions

ST		TT	TS
1	"**My heart's so hardened I cannot repent**" (1.5.194)	"**Yüreğim öyle katılaştı ki daha tövbe edemiyorum**" (33)	Literal Translation
2	"**Conssumatium est, this bill is ended**/And Faustus hath bequeathed his soul to Lucifer" (1.5.74-75)	"**Conssumatium est, yazmam bitti**/Ve Faustus sonunda ruhunu Lucifer'a miras bıraktı" (27)	standard translation
3	"**Homo fuge.** Whither should I fly" (1.5.77)	"**Homo fuge!** Nereye kaçmalıyım?" (27)	standard translation
4	"**Tush, Christ did call the thief upon the cross**;/Thus rest thee, Faustus, quiet in conceit" (1.10.28-29)	"**İsa hırsızı çarmıhta bağışlamıştı**/O zaman dinlen Faustus, sakince, sessiz ol" (56)	literal translation
5	"**Stipendium peccati mors est.** Ha! Stipendium, etc./ The reward of sin is death? That's hard" (1.1. 39-40)	"**Stipendium peccati mors est**./ [Günahın bedeli ölümdür...]/Nee, ölüm mü... çok sert bu!" (7)	standard translation
6	"**Si peccasse negamus, fallimur, et nulla est in nobis veritas.**/ If we say that we have no sin,/ We deceive ourselves, and there's no truth in us (1.1.41-43)	"**Si peccasse negamus, fallimur,/Et nulla est in nobis veritas...**/[İnkar edersek yanılgıya düşeriz,/ İçimizde doğruluk yok demektir]" (7)	standard translation
7	"**Jerome's Bible**, Faustus, view it well" (1.1.38)	"**Hieronymus**'un kutsal kitap çevirsi... Ona iyi bak!" (7)	replacement of the name

After signing a pact with the devil, Faustus refers to a biblical story in example 1. Pharaoh's heart hardened because of his evil deeds, actually he is another face of the devil in the bible (Mackie). The translator renders this biblical phrase with minimum change and adopts the strategy of a literal translation. In Example 2, after the deal with the devil, Faustus trades his soul to Lucifer. The words "Conssumatium est, this bill is ended" are references to Christ's words on the Cross (Greenblatt and Abrams 1035n5). The translator transfers the biblical phrase unchanged, however, he explains the Latin phrase's Turkish rendering at footnotes.

As for example 3, Faustus sees a warning written by blood just after the deal with the devil. "Home fuge" in Latin means "o, man fly or flee." This phrase alludes to at least two mentions of flight in both the Old and the New Testaments (Hopp). The translator retains the Latin phrase as it is but adds its Turkish translation at footnotes. In example 4, Faustus repents for his eternal damnation

and seeks hope and alludes this situation to a story in the Bible: "in Luke 23.39-43 one of the two thieves crucified with Jesus is promised paradise" as Greenblatt and Abrams noted as a footnote in the source text (1048n8). The translator renders the phrase with minimum change and adopts literal translation. Faustus reads the allusion in example 5 from Romans 6:23- Jerome's Bible- meaning 'For the wages of sin is death'" (Greenblatt and Abrams, 1026n1). Öğüt retains the Biblical references and left unchanged the phrase and does not give any extra explanation at footnotes as the Latin phrase has already been explained in the later line in the original text. In Example 6, Faustus mocks the Biblical phrase because every human being is sinned and dies one day. The phrase alluded to from John 1.8 means: "if we confess our sins, he is faithful and just to forgive our sins…" (Lukacs 11). To create the religious atmosphere of the target culture, the translator left unchanged the phrase and like example 23, Öğüt does not give any extra explanation at footnotes as the Latin phrase has already been explained in the later line in the original text.

The last allusion of this section is related to St. Jerome who translated the Hebrew Bible into Latin, also known as the Vulgate, it is referred to as Jerome's Bible. This version of the Bible is rebellious as it is translated mostly sense for sense. Faustus reminds himself to study this controversial version of the Bible in example 7 in parallel with his rebellious acts against Christian tradition. The translator replaces this phrase with another SL name, - with its original Latin name- which is also used in Turkish.

Historical Allusions

	ST	TT	TS
1	"**A sound Magician is a mighty god**" (1.1. 62)	"**Başarılı bir sihirbaz güçlü bir Tanrıdır**" (8)	literal Translation
2	"And from America the **golden fleece/ That yearly stuffs old Philip's treasury**" (1.1.131-32)	"Ve Amerika'dan her yıl/ **Yaşlı Philip'in hazinesini dolduracak/ Altın postu** getirecekler" (10)	standard translation
3	"Go and return **an old Franciscan Friar,** / That holy shape becomes a devil best" (1.3.25-6)	"Çabuk **yaşlı bir Fransisken papazı** ol da gel; / Şeytan için böyle bir kutsal görünüş en iyisi" (16)	replacement of the name
4	"I'll not speak another word, except the ground were perfumed and covered with **cloth of arras**" (1.5. 285-87)	"Daha fazla konuşmayacağım, eğer zemine kokular sürülmez ve yere **Arras halıları** serilmezse…." (37)	literal translation
5	"Where lies entombed this famous conqueror, / And bring with him **his beauteous paramour**" (1.9.30-31)	"Bu ünlü kişiyi gömüldüğü mezarından ayağa kaldırıp/ Onun **o güzel sevgilisiyle** birlikte ikisini…. /getirebilirsen" (51)	literal Translation

While Faustus describes the importance of occult sciences, he alludes to Hermes' work *Corpus Hermeticum*, rediscovered in the Renaissance period, proposes oneness with God through occult science of magic in example 1 (Duxfield 96-97). The translator adopts literal translation so that he renders the phrase in its Turkish equivalent properly. In Example 2, Valdes tries to persuade Faustus to make him a learned man on occult sciences. If he is to be one of the learned scholars about the occult world, Faustus will be rich as king of Spain, Philip who raised money from America during the 16th century. This richness alluded to the phrase because "golden fleece" also refers to a richness in mythology. In transferring the phrase standard translation is chosen but references about the phrase are given at footnotes by the translator. Faustus alludes to the improper appearance of Mephastophilis with this phrase because in the early 13th century there was a religious sect that lived according to the order set by the Bible (Öğüt 16) in example 3. The translator replaces the name with its Turkish pronunciation but also gives extra information about the phrase at footnotes.

As for example 4, as seen in morality play tradition, Proud, one of the seven deadly sins, is personified and he asks for luxurious to speak and alludes this to cloth of arras. Arras is the name of a city famous for tapestry fabric during the Middle Ages (Greenblatt and Abrams 1040n6). The translator uses literal translation in rendering the name by adding a detail about the city at footnotes, but he prefers upper case rather than lower case used in the original. The last example of historical key phrase allusions probably refers to one of the courtesans of Emperor (Alexander the Great) (Lucaks 35). Öğüt renders the proper name with minimum change; he uses literal translation to reflect the beauty of the courtesan.

Conclusion

The purpose of this study was to find out how the translation of intertextual allusions related to the bible and history in *Doctor Faustus* into Turkish have been rendered in line with the translation strategies of Leppihalme. At the end of the source text analysis, twenty-nine biblical and historical allusions were found. In the light of Leppihalme's categories, they are classified as PNs and KPs. The findings indicate that in translating PN allusions related to the Bible and history the translator, Öğüt has used mostly retention of the name, and replacement of the name with TL name was also adopted many times. The preference of retention of the name mostly may suggest that Öğüt wanted to create the foreignness of the source culture and to reflect the 16th century England, even Western way of thinking, through using culture-bound allusions. On the other hand, he also preferred replacement of the name notably; that may be because of the allusions' culture-bound nature that could be hard to follow for the receptive Turkish culture. In addition, the omission of a name is used once. In using the retention of the name, it is seen that Öğüt often adds extra guidance for Turkish readers at footnotes. In dealing with KP allusions, literal translation and standard translation are applied mostly. Along with them, the strategy, replacement of the name is adopted two times. Again, these

preferences suggest the presupposition that Öğüt wishes to create and reflect the foreignness related to the play's central theme of religious and humanist thinking hidden in many allusions and renders them as they are through giving extra guidance.

In conclusion, the play *Doctor Faustus* by the Renaissance dramatist Marlowe, is full of intertextual biblical and historical allusions and so poses some challenges to the translator because they are culturally bound and dependent on the receiver culture's understanding. The play's references to the Renaissance individualism and breakaway from theology, and the age's perception of the learning man as a man who enters in a pact with the devil in return for universal knowledge is all intertexts that need to be rendered without losing its intertextual dimension during the translation process. As mentioned before, translating intertextual references is a very challenging issue for translators. Especially, culturally bound allusions entail them to have both literary and cultural knowledge. However, this knowledge is not enough, translators must also be good at formulating intertextual relation and rendering it to the target culture through translation strategies. Thus, in this study, the results show that the translator acts as a mediator between the two cultures; he mostly tries to keep the intertextual relation in the foreign text and rendered it in the target text so that he does not lose the allusive meanings. To sum up, the findings suggest that in translating culture-bound intertextual references like allusions, the translator tries to compensate the Biblical and historical allusions through applying the strategies like literal and standard translation for KPs. Öğüt also makes use of the retention of the name with details mostly or using the name as such and replacing the PNs giving TL language renderings. Through these strategies, the translator opens the door of the Western world of the Renaissance period by keeping the most allusive references in the target text.

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Asterix in Sri Lanka: Translating Proper Names into Sinhala

Asterix'te Özel İsimlerin Sinhala'ya Çevirisi Üzerine

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Abstract

The comic series, the Adventures of Asterix created by René Goscinny and Albert Uderzo became exceptionally popular in Sri Lanka in the early 2000s when the local TV channel Sirasa broadcasted the animated films dubbed in Sinhala. The present paper focuses on one aspect that captivated the audience, the translation of the proper names from English into Sinhala. The translation of the anthroponyms in Asterix poses numerous complexities. Following Michel Ballard's theoretical views on the translation of the proper names, we examine the decision of the translators to translate, the challenges and the strategies referring to five Asterix animated films that were dubbed into Sinhala. The names of the main characters, and the secondary/recurring characters that include Gauls, Romans and other nationalities in the target language are analysed, discussed and compared with the English equivalents. The analysis reveals that the names are translated based on the simple, and familiar characteristics easily comprehensive to the audience while the addition of the term pappa which replaces the suffix -ix in Sinhala in the names of the Gaulish characters, essentially provides the comical component. The paper argues that the sophisticated wordplay, and the literally and the artistic allusions that *Astérix* is known for, are lacking in the Sinhala version. Further, by eliminating the presence of foreign names, the translators have favoured a domestication approach. Though the translators have not attempted to recreate the overall effect that the creators intended, their attempts to form names, comprehensible and appreciable to the local audience, and that equally complements the original screen play, have succeeded in popularizing the comic series.

Keywords: anthroponyms, comics, dubbed films, humour, strategies

Öz

René Goscinny ve Albert Uderzo tarafından yaratılan Asteriks'in Maceraları, 2000'lerin başında yerel TV kanalı Sirasa'nın Sinhala dublajlı animasyon filmlerini yayınlamasıyla Sri Lanka'da son derece popüler hale geldi. Bu makale, yerel izleyicileri büyüleyen karakterlerin adlarının İngilizce'den Sinhala'ya çevrilmesine odaklanmaktadır. Michel Ballard'ın özel isimlerin çevirisine ilişkin teorik görüşlerinin ardından, bu isimlerin Sinhala'ya nasıl çevrildiğini, çevirmenlerin karşılaştığı zorlukları ve Sinhala'ya çevrilen beş Asterix animasyon filmine atıfta bulunarak stratejilerini inceliyoruz. Ana karakterlerin adları ve Galyalılar, Romalılar ve diğer milletleri içeren ikincil karakterler makalenin inceleme konusudur. Bu inceleme, çevirmenlerin stratejisinin, karakterlerin basit ve tanıdık özelliklerini izleyiciye kolayca anlaşılır şekilde çevirmek olduğunu ortaya koyuyor. Makale, Sinhala

versiyonunda sofistike kelime oyununun ve Asterix'in bilindiği kelimenin tam anlamıyla ve sanatsal imaların eksik olduğunu savunur.

Anahtar Kelimeler: antroponimler, çizgi roman, dublaj filmler, stratejiler, mizah

Introduction

When the death of Albert Uderzo, the co-creator of the world-renowned comic series, was announced on the 24th March 2020, the local newspapers in Sri Lanka who reported on this news had to include within brackets the explanation that *Astérix* was "better known as Soora Pappa to many Sri Lankans" (Mawlana 2020). It was to confirm to the local audience that *Astérix* is in fact Soora Pappa, originally published in French.

A great majority of Sri Lankans were introduced to *Astérix* in the early 2000s, when two local private TV channels started to broadcast the animated *Astérix* films based on the comic series. These films were broadcasted as a weekly TV series of half hour episodes. While the TV channel MTV broadcasted *Astérix* in English, its sister channel Sirasa TV dubbed these films into Sinhala, the mother tongue of the Sinhalese. The adventures of Astérix the Gaul fascinated the local audience, and they remain even today a cherished memory. The said TV channel continues to air the same films due to the popular demand, and most recently in 2017 the films were shown yet again.

In the late 1980s, and throughout the 1990s, internationally popular English-language cartoon series were dubbed into Sinhala, and were broadcasted on television including *Doctor Dolittle*, *Bugs Bunny*, and *Top Cat*, which until then were only accessible to the English-speaking public. The dubbed series were characterized by the Sinhala names given to the characters, and the colloquial Sinhala used in the dialogues to make them more familiar to the audience. Dr. Doo Little became popular as *Dostara hondahita* (a good-hearted doctor), Bugs Bunny as *Ha ha hari hawa* (shrewd rabbit), and Top Cat as *Pissu pusa* (mad cat). These dubbed cartoons were first broadcasted on the state-owned television channel Rupavahini. Later on, the private television channels such as Sirasa TV, understanding the demand for the cartoons dubbed into Sinhala, introduced more of them, such as *Teenage Mutant Ninja Turtles* as *Api raja ibbo* (we are skilful turtles), and *Lucky Luke* as *Cow da boy* (who is the boy). During the years 2002 and 2003, the animated films of *Astérix* were translated by Chandra Ranatunga, Chaminda Keerthirathna, Rochana Wimaladewa, Gaminda Priyawiraj, and Suneth Chithrananda into Sinhala for Sirasa TV. The series was broadcast as *Soora Pappa*, the Sinhala name given to the main character.

Research Problem

For the present study, we work on the Sinhala dubbed animated *Astérix* films which were telecasted on Sri Lankan television. The research is of significant importance as it is based on the animated films rather than the albums. Further, they are dubbed into Sinhala, a South Asian language not known to many. When *Astérix* was translated and dubbed into Sinhala, the proper names, including those of the Goals, were translated. These names do not bear any

phono-graphological resemblance to the original names. The two researchers who are native Sinhalese, and also francophone, having first read the albums, and seen the films in French, later in English, and finally in Sinhala, have been captivated by the reaction of the local audience to *Astérix*. Our interest in both the *Astérix* original comic series, and its popular local version has led to the present research on the translation of its proper names into Sinhala. The paper focuses only on the anthroponyms, having excluded the toponyms, and cultural referents.

The reason why we chose to work on the anthroponyms in *Astérix* is that they are unique, creative and humorous. These names are born out of careful reflexion, historical and cultural allusions, and wordplay to entertain the reader. The translation of these names poses a considerable challenge. This study focuses on identifying the challenges in translating the proper names, and particularly examining the strategies that the translators employed to overcome them. We then compare the Sinhala translated names with the English names to see whether the Sinhala translators' strategies have succeeded in echoing the humour, the wordplay, and the creativity which *Astérix* is known for. We argue that when translating the proper names into the target language, the translators have favoured strategies that enable them to popularize the series among the Sri Lankans rather than preserving the humour, the meaning, and the wordplay.

Methodology

For the present study, five animated *Astérix* films based on the comic series created by Goscinny and Uderzo are chosen. The Sinhala translators have worked from the English dubbed films making the Sinhala dubbed version, an indirect translation of the French films. As the translators have not made any references to the French films when dubbing into Sinhala, we too refrain from making comparisons with them. Only the English, the relay language (RL), and Sinhala, the target language (TL) versions of these five films are considered in the study.

Table 1 - The films chosen for the study

	French film	English (RL) dubbed film	Sinhala (TL) dubbed film
1	*Astérix le Gaulois* (1967)	*Asterix the Gaul*	*Soora pappa saha gaul wesiyo*
2	*Astérix et Cléopâtre* (1968)	*Asterix and Cleopatra*	*Soora pappa saha Cleopatra*
3	*Astérix chez les Bretons* (1986)	*Asterix in Britain*	*Soora pappa saha engalantha savariya*
4	*Astérix et les Indiens* (1994)	*Asterix conquers America*	*Soora pappa saha america gamana*
5	*Les Douze Travaux d'Astérix* (1976)	*The Twelve Tasks of Asterix*	*Soora pappa saha weda 12*

These five *Astérix* animated films chosen for the study are dubbed into Sinhala, by the team of translators mentioned above. Currently, there are more *Astérix* films such as *Asterix and the Secret of the Magic Potion* and *Asterix and the Mansion of the Gods* that are dubbed into Sinhala, and aired by another local channel. These films are excluded in the present study for the simple reason that they are not part of the *Astérix* films first dubbed by Sirasa TV translators. This allows us to be thoroughly focused on one team of translators, and to identify, and study the team's strategies applied to all their dubbed films. Catherine Delesse highlights the advantageous of a single set of English translators in the case of *Astérix* and *Tintin*; "since the translation of both the series are the result of a single set of translators for each, they have strong unifying features, making them stand out as works in their own right" (267). It is also noted that the TV channel responsible for broadcasting the recent films is implicated in a legal dispute, for violating "the exclusive rights of the Plaintiff granted by the Intellectual Property Act by broadcasting the movie 'ASTERIX' dubbed in Sinhala" (DailyFT 2020). The Plaintiff is the Capital Maharaja Organization, the parent company of Sirasa TV, which was granted exclusive rights by the copyright owner in Paris.

The chosen films have been watched repeatedly to identify the names of the characters in the RL and in the TL. Nearly all the names in the English films are consistent with the names translated by Anthea Bell, and Derek Hockridge, the English translators of the comic series. However, a few inconsistencies are noted, particularly in the first film *Asterix the Gaul.* This film was adapted to cinema without the creators' knowledge. Further, Bell's and Hockridge's English translation became available in 1969 while the dubbed film was released two years before in 1967. As a result, unlike in the other films, in this film the druid, the chief and the bard are not called Getafix, Vitalstatistix, and Cacofonix, but Panoramix, Tonabrix, and Stopthemusix respectively. In the successive *Astérix* animated films, Goscinny and Uderzo were more involved as writers, producers, and directors which undeniable added more artistry, and authenticity. When one character is identified by more than one name, applicable only to the main or recurring characters, both names are considered in the analysis, but more attention is given to the Bell and Hockridge translated names.

Additionally, the film *The Twelve Tasks of Asterix* is not based on a comic book, but rather on an original screen play by Goscinny, Uderzo, and Pierre Tchernia. The film was produced by Studios Idéfix owned by Goscinny, Uderzo, and Georges Dargaud, the original publisher of the *Astérix* albums. As it is a production of the creators, featuring Astérix and other familiar characters from their comic series, we have included the film, and its proper names in the study. Though *The Twelve Tasks of Asterix* is available as an album, it was published after the film was released.

We limit our research to the translation of anthroponyms, names of people or in this case, names of the fictional characters. Michel Ballard's *Noms propres en traduction* (Ophrys 2001) provides the necessary theoretical background to

approach the translation of the proper names. We examine the translation strategies proposed by Newmark, and Moya to translate the proper names. Bridging the gap between the source culture (SC) and the target culture (TC) is never easy. The translators of the *Astérix* find their work even more challenging as they have to face the limitations of dubbing. The difficulties that they face are magnified, when the mode of translation already limits the strategies available to translators, as in the case of audiovisual translation (Azaola 70). Having said that, we would like specify that in the present study, the focus remains on the translating strategies, and the influence of the process, and criteria for dialogue adaptation and lip-sync are not investigated.

In Table 2, we list the names of the main Gaulish characters in the RL, and the translated names in the TL. The list also includes Julius Caesar, the Roman Emperor. Caesar who is a recurring character in the *Astérix* series is featured in all the five films chosen for the study. Table 3 shows a breakdown of the RL names, and the TL names and it also compares their meanings. A list of the translated names of the secondary characters including Romans, Gauls and others are shown in Table 4. The list comprises twelve names given in RL and TL. Table 2, 3, and 4 show names that are translated which is one of the strategies used while Table 5 contains other methods practiced in the translation of the proper names in the dubbed films. All the names included in Table 2, 3, and 4 are analysed and discussed. The TL names compared with the RL names to highlight differences or similarities observed in the meaning, the humour and the creativity.

Theoretical Framework

A common name refers to a series of objects that its concept represents. On the contrary, a proper name does not refer to a concept but in its prototypical form points to an extralinguistic referent, which is unique, and which does not have an equivalent (Ballard 17). In translations, this absence of an equivalent often motivates the translators to resort to various strategies. However, George Moore famously said that all proper names are to be rigidly respected regardless of how unpronounceable they are (cited in Ballard 11). Jean Delisle includes the proper names in the "éléments d'informations" (elements carrying information) which do not require an analysis of meaning. The translator simply copies again or "reports" these terms in the TL (191). Ballard criticises the principle of non-translation of the proper names as "l'antithèse d'une attitude traductologique sérieuse" (antithesis of a serious attitude in translation studies) (15).

The comics are a specific genre that largely uses the proper names to add humour. *Astérix*'s humour is generated considerably by its proper names. Goscinny, and Uderzo have gone to great lengths to create each name based on various references, and wordplay. It is apparent that the authors loved the puns, and the wordplay, and included so many in their creation which sets *Astérix* apart from the other comics, particularly *Tintin*. Harry Thompson writes in his book *Tintin: Hergé and his Creation*, "Hergé disliked the wordplay,

pointing to Asterix [perhaps with a modicum of professional jealousy] as an example of how not to do it" (cited in Kessler 61).

When translating the names of the fictional characters, the language register becomes a decisive factor. For example, a character of French classic such as Madame Bovary is not translated, but a character from a comic such as Dupont in *Tintin* is translated as Thompson in the English version (Ballard 18). Similar to *Tintin*, the language register in *Astérix* is informal. The names in *Astérix* such as Céautomatix or Ordralphabétix are made to make the reader laugh (173). It is visible that the names are made with words comically compressed together. This technique which is used in French is reproduced in the English translation. For example, Cétautomatix (c'est automatique – it is automatic), and Abraracourcix (à bras raccourcis – attacking with violent blows) in French become Fulliautomatix (fully automatic) and Vitalstatistix (vital measurements) respectively in English. When translating the names Bell and Hockridge ensured that the translated name suits the character. For example, in the English version the fishmonger is called Unhygienix, because of the poor quality of his merchandise, whereas his wife is given the name Bacteria, to make them an even more matching couple than in French, Ordralfabétix (Ordre alphabétique – alphabetical order), and Iélosubmarine (yellow submarine).

The preservation of the comic aspect, and the precedence attributed to it explains the presence, and at times, the absence of a similarity between the name of the character, and its referent in the French, and the English versions. A case in point is the chief of the village. In French, he is called Abraracourcix, but in English he is baptized Vitalstatistix. The French name Abraracourcix refers to his status as a warrior, but his English name Vitalstatistix (person's measurements) points to his plump physique. Bell explains that the name Abraracourcix does not signify much to the British audience, and the physical size of the chief has given inspiration to the more humourous and appealing English name (2011). Similarly, the pet dog who is called Idéfix (idée fixe – fixed idea) in French, is called Dogmatix (dogmatic+ix) in English.

It is also important to note that at times, the translators who attempted to adopt the same technique as in French, have not always been successful. A case in point is the German translation of one of the Roman camps, Petitbonum (petit bonhomme – man) in *Astérix en Corse*. The name translated as Kleinbonum in German does not create the same effect as in the source text; "in the case of German *Kleinbonum*, a relatively opaque form that tries to render *Petitbonum* but only achieves the first effect (German-Latin hybrid evoking a Latin toponym) while failing to create the second level of meaning, i.e. the truly humoristic one" (Kabatek 216).

Furthermore, the translation of the proper names has occasionally provoked different reactions from the authors. When J.R.R. Tolkien who was not satisfied with the translations of the proper names in his chef d'oeuvre *The Lord of the Rings*, wrote "Guide to the Names in *The Lord of the Rings*" giving his own instructions. He starts the guide with the following advice: "All names not in the following list should be left entirely unchanged in any language used in

translation, except that inflexional -s, -es should be rendered according to the grammar of the language" (01).

Having explained the complex nature of the proper names found in *Astérix*, we must now consider the translation strategies that enable the translators to explore possible solutions. Research on the translation of proper names reveal that transfer or report is often practiced as a strategy by the translators. A corpus-based study on the translation of the proper names found in Jules Verne's *Le Tour du monde en quatre-vingts jours* in ten languages, examines the strategies used such as borrowing, assimilation, loan translation, absence of translation, and others. However, as for the translation of the anthroponyms, transfer from the source language (SL) appears to be the strategy preferred in most languages (Lecuit, Maurel, Vitas 211).

When a word is transferred from SL to TL, it is not subjected to any changes. Newmark explains people's first names and surnames are transferred, on condition that the names have no connotations in the text (214). Connotations are the culture specific or personal associations while the primary or the obvious meaning is denotation (Azahola 72). As far as imaginative literature such as fairy tales, and comedies are concerned, the names with connotations are translated. A case in point is how Newmark translates a chicken's name in P.G. Woodhouse's *Love among the Chickens.* He translates the English name Hariette as Laura in Swedish. Among the possible reasons he lists, we would like to highlight the first two: 1 "As this is a light novel, there is nothing sacrosanct about the SL proper name. 2 The name is incongruous and should raise a smile or a laugh" (215). This example reveals new possibilities in translating imaginative proper names with connotations.

Apart from transfer, naturalization too is considered a possible answer to translating proper names. Moya defines naturalization as a process based on transferring proper names and then adapting them to the morphological and phonological characteristics of the TL (Moya cited by Rodriguez 126). If the propre names don't adapt to the phonological system of the TC they can appear strange and the TL reader can find them difficult to pronounce. (Ballard 46). For the same reason, in theatre, Eric Kahane claims that he is more concerned about the actor's ability to pronounce a foreign word than preserving the local colour of the SC. Therefore, he cuts off certain words which are difficult to pronounce (46).

Though these two techniques, transference, and naturalization are largely used to facilitate the translation of proper names, they have limitations, and their application does not consistently assure success. Transference is a difficult process to apply in the case of proper names in *Astérix,* mainly due to the fact that the names are difficult to pronounce in the dubbed version. Further, without any explanations, the wordplay and humour are very likely to be lost to the TL audience. Naturalization facilitates pronunciation, but it would not communicate the meaning, the humour or the creativity. Azahola remarks that the proper names have a cultural value which makes them even more difficult to translate. "People and place names are especially challenging for translators

because rather than being universal they are usually deeply embedded in a particular culture" (77). In this light, the Sinhala translations face a daunting challenge. They must choose strategies that are creative, effective, and at the same time comprehensible to the TL audience. The strategies can vary from "the ideal of a close-to-the-source translation," and to those that give "priority to the technique and the effect produced rather than to fidelity to the original version" (Kabatek 217). The translators could transfer the names or provide equivalents based on the ST, favouring a foreignization approach. Alternatively, they could focus on audience friendly names comprehensible in the TL, inclining towards domestication (Venuti 20).

Analysis and Discussion

We begin with the main and recurring characters of *Astérix*. These names are listed below in Table 2. The names of all the Gauls end with the suffix –ix, to honour the Gaulish warrior Vercingétorix (82-46 BC), who fought against Julius Caesar. The hero being entirely unknown, the suffix would not be of any value to the TL audience. As the names are dubbed, it is not possible to add any notes to explain the historical context. Even so, it is difficult to believe that the TL public will understand the significance of an ancient French Warrior. The translators have searched for a Sinhala term to be used instead of the suffix, enabling them to give a certain uniformity to the Gaulish names in the TL. They substitute the suffix with the term pappa. Their choice is intriguing. The Sinhala term is associated with a recognizable cultural figure. In the colloquial language, it reminds the target audience of Naththal Pappa, also known as Naththal Seeya (naththal – Christmas, Pappa/Seeya – grandfather) or Santa Claus. Due to this association, the colloquial Sinhala term gives the idea of an elderly man with long hair, a beard, and a big belly. All the Gauls may not fit this description, but their long beards, and hair justify the use of the term pappa. In the translated names, the term pappa is reserved only for the male characters. The names of the female characters such as Impedimenta, and Panacea who visibly do not possess the suffix –ix in their English names, are not given a unifying term such as pappa or otherwise, in Sinhala too. In the TL names, the term pappa appears as the stem, to which different qualifying adjectives are added.

Table 2 - Proper names of the main characters in English and Sinhala

Language	English (RL)	Sinhala (TL)
Name of the character	Asterix	Soora papa
	Obelix	Jim papa
	Cacofonix/Stopthemusix	Keko pappa/Sarigama kanna
	Vitalstatistix	Loku papa
	Getafix/Panoramix	Veda papa
	Dogmatix	Chuti kuku
	Julius Caesar	Julius Caesar

Asterix is the hero, and the star of the adventure series. His name is inspired from the typographical symbol asterisk which is drawn like a little star. In

addition, the name Asterix is derived from the Greek word asterikos, which means a little star. The heroic nature of the referent echoes in the Sinhala name in a straight to the point manner, without referring to a typographical, or any other symbol. The noun sooraya signifies a talented person or a champion while the adjective soora gives the meaning skilled. Both the terms belong to the colloquial language. The Sinhala term for warrior ranashooraya (shoora a more formal version, also means skilled) could have further supported the choice. Asterix's Sinhala name Soora pappa simply translates as the one/pappa who is skilled. His inseparable friend Obelix is baptized Jim pappa. The use of the term 'Jim' is puzzling as this term is already an English proper name. It is possible that the name is meant to informally represent someone who is like Obelix, a big bellied, fun-loving person who may not be quick witted. The names Asterix and Obelix similar to the French names (Astérix and Obélix) are named after the typographical symbols asterisk and obelus. These two inseparable marks symbolize the friendship between the two characters, one following the other and always together. However, in the Sinhala names, such a connection to bring to focus the closeness between the two characters is seemingly lost. Furthermore, the name Obelix is closely linked to the term obelisk. The menhir that Obelix carves, and delivers conveniently resembles an obelisk, the Egyptian architectural form. In the Sinhala name of Obelix, any indication of his profession cannot be discerned.

Vitalstatistix, the chief of the Gaulish village is known in Sinhala as Loku pappa. Loku signifies big while the term lokka in the day-to-day language means the boss. Considering the two terms, the use of the name Loku pappa can be justified as the character is corpulent and also the village leader. The Sinhala name directly, and plainly refers to his size and status. On the contrary, in the RL name, the reference to his size is crafted with humour as well as literary sophistication. The name Vitalstatistix does not directly suggest that the character is overweight. Indirectly the audience understand his vital statistics are higher than average. The druid is called Getafix except in the first film, in which he keeps his French name Panoramix. In the TL, the character is consistently called Veda pappa in all the five films. The translators have chosen a name for the druid based on his profession. The indigenous medicine man is known as Veda Mahaththaya in Sinhala. The adjective veda gives the meaning medicine while mahaththaya is a polite equivalent to mister in English. The translators have replaced mahaththaya with pappa creating the name Veda pappa that the target audience can easily decipher. However, Panaramix is not just a medicine man. As seen in the films, the druid is capable of concocting potions, like a magician. This meaning is lost in the TL version. For Cacofonix, the translators have created the name Keko pappa. Keko comes from the verb keko gahanava, meaning to shout. Rather than to say keko gahana pappa (pappa who shouts) the translators have taken only the adverb keko and put together with pappa to form an easy to pronounce name, and also to suggest that the person in question is noisy. We observe that keko in Sinhala is phonologically close to /kəˈkɒ/ of cacophony in English. However, the suitability of the name is somewhat debatable as the character is not known to

shout, but to sing. It is his unmusical singing that always leads to chaos. The Sinhala name does not give any indication of his musical talents.

Obelix's pet Dogmatix, though possesses the suffix –ix in his RL name, and is not called a papa in the TL, depriving him of equal status. The dog is given the name Chuti Kuku. The term kuku derives from kukka, often used together as balu kukka, an informal way to say a dog. In this context, it is used as an affectionate nickname to call a small dog (chuti – small, kuku – dog). The RL name uses the term dogmatic as it reflects the dog's nature and more importantly the name includes the term 'dog' as well. The translators have not attempted to create a suitable name for the pet dog in the TL.

It is clear that the RL names are not transferred, literally translated, or naturalized in the TL. The translators' strategy is to choose one single dominant yet simple quality of the character, translate it literally into Sinhala, and then add pappa to it, to create the name of the character. This quality either directly refers to the physical appearance or to the profession. Beyond that, the Sinhala translators have not explored creative literary solutions. They also have not attempted to duplicate the strategies employed by the English translators. The Sinhala names, however, correspond to the characters in question. These names are easily pronounceable in the TL and comprehensible to the TL audience. The terms on which the names are based, are familiar, direct and rudimentary making it possible for the TL audience to grasp the meaning straightway. The strategy adopted by the translators favour a domestication approach. In doing so, it sacrifices the humour, and the word play seen in the RL names as seen in the summarised comparison in Table 3.

Table 3 - Comparison of the names of the main characters in the RL and the TL

Character in English (RL)		Character in Sinhala (TL)	
Name	Meaning	Name	Meaning
Asterix	asterisk/star + ix	*Soora pappa*	Champion/skilled + *pappa*
Obelix	obelisk/obelus + ix	*Jim pappa*	fat/silly + *papa*
Getafix	get a fix on the stars + ix	*Veda pappa*	medicine + *papa*
Cacofonix	cacophony + ix	*Keko pappa*	noise + *papa*
Vitalstatistix	vital measurements + ix	*Loku pappa*	boss/big + *papa*
Dogmatix	dogmatic + ix	*Chuti Kuku*	small dog

The terms employed in the TL such as veda, sooraya, loku already exist in the day-to-day Sinhala. Some are already used as nicknames. An exception is the creation of Keko pappa, somewhat unfamiliar at first to the ear. The main reason is that keko, the adverb of the phrasal verb keko gahanawa is employed as a qualifying adjective in a person's name, which is grammatically questionable. Keko pappa is also known as Sarigama kanna. In the first film,

when the bard is called Stopthemusix, not Cacofonix, the Sinhala translators too have thought of another name for him. Sarigama when broken down to syllables represent the first four sounds of sa, ri, ga, ma, pa, da, ni, sa the seven basic tones of the Indian classical music. Kanna means the one who eats. The name literally means the one who metaphorically eats (or destroys) the music which resembles the name Stopthemusix to some extent. This name too, similar to the others, makes the associated between the name and the referent, direct, and simple. However, it is noted that this name does not include the term pappa given to all the Gauls.

The only Roman name in the list Julius Caesar is not translated. The name is known to the local audience, and it has been naturalized in the TL. Translating according to the phonological rules of the TL essentially concerns historical names such as Caesar (Ballard 30). A phonological assimilation is noted in the pronunciation of the name Caesar in the TL films. The name Julius Caesar is not pronounced with a British accent, but rather with an exaggeratedly emphasized first syllable si:, and a stress on the (r) in Caesar to make the name sound close to the TL.

Table 4 - Other translated names in the TL

Name of the film	English (RL)	Sinhala (TL)
Asterix the Gaul/ *Soora pappa saha gaul wesiyo*	Phonus Balonus	Nidi Kumba
	Caligula Minus	Heen Kota
Asterix in Britain/ *Soora pappa saha* *engalantha savariya*	Anticlimax	Peetara
	Blacksmix	Kulugedi papa
Asterix and Cleopatra/ *Soora pappa saha Cleopatra*	Edifis	Makabaas
	Artifis	Nikanbaas
Asterix conquers America/ *Soora pappa saha america gamana*	Champion	Thadigudiboss
	Panacea	Mal Kumari
	Unhygienix	Kelawalla
The Twelve Tasks of Asterix/ *Soora pappa saha weda 12*	Caius Tiddlus	Sadharana Kota

From the first film *Asterix the Gaul*, we examine the names of Caligula Minus and Phonus Balonus. The former is translated as Heen Kota, while the latter is called Nidi Kumba. The name Heen Kota is formed, based on the character's physical appearance. Caligula Minus is thin and short. In Sinhala, heen signifies thin, and kota is an unflattering colloquial equivalent of shorty. This name

appears more like a nickname than a proper name; firstly, the first name and the last name both refer to his physical appearance: Secondly, the names are humiliating than humorous, pointing to imperfections. Similarly, another character flow is highlighted in the name Nidi Kumba. The name refers to a flower. Nidi Kumba or Mimosa pudica is a flower of which the defining feature is that it 'sleeps' or its nyctynastic movement. In colloquial Sinhala, Nidi kumba which already exists as a nickname, refers to a person who falls asleep quite often day or night, and also lazy. In the film, we see on several occasions Centurion Balonus fast asleep during the day, which makes sleepiness, and laziness his distinctive characteristics, and his claim to the name Nidi Kumba. However, it is ironical that the military officer is intentionally named in this manner when professionally he is obliged to be vigilant and active. This proves again that the translators have taken existing nicknames in Sinhala that suit the characters, without making an effort to create effective proper names.

Blacksmix, who appear in *Asterix in Britain* is the village blacksmith. The name has been formed giving prominence to his profession. Similarly, in the TL, the character is called Kulugedi pappa. The term kulugedi means the sledgehammer, the essential tool of the blacksmith. The name matches the character, and its profession as he seems quite attached to his tool, never appearing without it. In same the film, we see Asterix's cousin Anticlimax making an appearance. In Sinhala, he is called Peetara, a proper name that is not uncommon in the TC. It is possible that it derived from the Western name Peter and was naturalized in Sinhala. We assume that the name is particularly chosen here, because the Western influence in the name is easily recognizable, and it is fittingly given to a British national. In contrast to the name in the RL, the Sinhala name does not express any particular meaning.

From the film *Asterix and Cleopatra*, we have included the two names given to the two architects. Though the two Egyptians are architects, they are named Makabaas and Nikanbaas in the TL, transforming them to workmen. Baas is the Sinhala term to say workman such as mason (masonbaas) or carpenter (vadubaas). The term makabaas signifies the disastrous workman, used in informal contexts. It also refers to the verb makanava which means to erase. Seeing Edifis's buildings, the audience is assured of his poor skills as an architect. His rival Artifis is called Nikan Baas which gives the meaning useless workman or workman without a specialization (nikan – nothing). The two names emphasize their ill fate. Although the translators succeed in adding a touch of humour, they lower their status to workman, and their names to a figure of amusement. The RL names are derived from two terms; Edifis (edifice – to construct) and Artifis (artifice – deceit): both the terms have a clear connection to the character or the profession. The suffix -is represent their tribe, as opposed to the Gauls, whose names end with -ix. When compared to the RL names, the lack of creativity and sophistication in the TL names becomes evident.

In *Asterix Conquers America*, the champion of the Red Indian tribe is given the name Thadigudiboss. The Sinhala name is created by the translators putting

together three terms: 'boss' is the English borrowing, and thadi, and gudi are an example of the use of onomatopoeia. These sounds echo the shots and blows given by a fighter. The name describes a person who is "the boss of giving punches." It is interesting to note that as the champion does not have a name in the RL, the translators could have left the character without a name or simply call him a champion fighter in the TL. They have chosen to create a comic name for him with the intention to entertain the audience.

The female character Panacea, who makes a brief appearance in this film, is called Mal Kumari, which literally translates as flower princess or princess of flowers. She is referred to as Jim pappa's flower implying that he is infatuated by her. The translators have added the term kumari meaning princess to acknowledge her beauty. The RL name Panacea has a more complex meaning; a remedy or a solution to all difficulties or diseases. In contrast, the TL meaning seems transparent. For Unhygienix the village fishmonger, the translators settled on the name Kelawalla. In the TL, this is a name of a fish, a tuna to be more precise. As he sells fish, he is simply called by a name of a fish, but why they have chosen this particular fish poses a question. The name of the fish is readily understood, and it is widely available in the country. It is possible that its familiarity could make the name easily comprehensible to the TL audience. Unfortunately, this name does not bring out the poor quality of his merchandise as in the RL. Further, we note that the fishmonger is just called Kelawalla, and the term pappa is not added to his name. The uniformity created by giving this unique term to all Gauls is not respected in this particular case.

In the fifth film *The Twelve Tasks of Asterix*, Caius Tiddlus is the Roman that Caesar sends to accompany Asterix and Obelix. Caesar himself describes him honest, and fair. The name given to him in the TL Sadharana Kota raises questions. The term sadharana is the literal translation of fair. It is not a colloquial term, but a standard term used in formal contexts. His second name kota points to his physical appearance, like in the case of another Roman Caliguliminix/Heen Kota. He too, is of short build. As names in the TL are concerned, this particular name sounds more comically implausible than the others as it is difficult to grasp this unusual combination given as a name to a person. The standard term sadharna is paired with kota which is a colloquial term, and also a nickname given to a short person. In the name, the positive moral quality is undermined by the less impressive physical quality creating a certain contradiction. It is questionable that whether this name is capable of evoking humour.

The names proposed in the TL, similar to those that we have already seen in Table 3, communicate the meaning effortlessly. In the names in Table 4, the meaning or the technique employed in the RL, are not reproduced in the TL, with Kulugedi pappa being the only exception. Familiar words, and nicknames are continuously used in the TL as equivalents. It is evident that the comprehension of the TL audience has been privileged. The Sinhala proper

names reveal that a domestication strategy has been practiced to a great extent.

The translators have employed other strategies in the five animated films. They are summarised and presented in Table 5.

Table 5 – Summary of other strategies employed by the Sinhala translators

Film	English (RL)	Sinhala (TL)	Strategy
Asterix in Britain/ Soora pappa saha engalantha savariya	General Motus	*Senpathithuma/ Uthumaneni*	Proper name replaced by military rank
	Stratocumulus	*Sulu Muladeniya*	
	Gaulix/Escartefix	Wine *Mudalali*	Proper name replaced by Profession
	Instantmix	-	Omission
	Totalapsus	-	
Asterix conquers America/ Soora pappa saha america gamana	Lucullus	Ceasar *ge golaya* Roman *karaya*	Proper names replaced by allegiance to Caesar/Rome
	Impedimenta	-	Omission
The Twelve Tasks of Asterix / Soora pappa saha weda 12	Asbestos (the Olympic champion runner)	Olympic runner	Proper name replaced by profession
	Verses (the Persian Javelin thrower)	Javelin thrower	
	Mannekenpix (Chef of the Titans)	Chef	
	Cylindric (the German)	German *karaya*	Proper name replaced by nationality
	Iris (the Egyptian magician)	*Egyptu* magician	Proper name replaced by nationality and profession
	Geriatrics	*Manamalaya*	Proper name replaced by a nickname

Asterix the Gaul/ *Soora pappa saha gaul wesiyo*	Marcus Samapus	*Luthinal* (Lieutenant)	Proper name replaced by military Rank
	Jupitor	-	Omission
	Toutatis	-	
Asterix and Cleopatra/ *Soora pappa saha Cleopatra*	Osiris	-	
	Belisama	-	
	Toutatis	-	
	Belanus	-	

As we see in Table 5, one strategy practiced by the translators is to replace the proper name by the military rank alone. A case in point is General Motus who is called Senpathithuma meaning the general, while leaving out his proper name. As for the various names of the Roman officials, and soldiers, they are often omitted altogether in the films. An effort has not been taken to translate them. For example, Lucullus is at times called Roman karaya (a Roman national), or Caesar ge golaya (Caesar's assistant), and on several other occasions he is addressed only by using the pronoun "you."

In the case of the village chief's wife Impedimenta too, the translators replace name with the pronoun 'you' to address her, and avoid giving a name to the character. Though she has not been given a name in the dubbed films, at times she is called Loku hamine. Hamine in day-to-day Sinhala signifies wife. She is referred to as Loku hamine as she is the first lady of the village, the wife of the chief Loku pappa. Among the names that are completely omitted are the names of gods, Roman, Gaulish, and Egyptian. Replacing the name with the profession is another strategy preferred by the TL translators. For example, Gaulix the wine merchant is simply called Wine mudalali in the voice over, omitting his name.

When foreigners appear at times in *The Twelve Tasks of Asterix*, although they are given names in the RL, in the TL, they are only referred to by the nationality or the profession as seen in Table 5. In certain cases, their names are completely omitted from the dialogues. Occasionally, a nickname is given to a character instead of a proper name. When Geriatrix looks at a beautiful young Roman woman, his compatriots make fun of him calling him Manamalaya, a commonly used nickname in day-to-day Sinhala. The term literally means the groom, but metaphorically as in this case, a flirt.

The names of a considerable number of secondary characters are either replaced or omitted in the TL. It gives the impression that these characters do not play a significant role in the plot, or that their significance is limited either to the nationality or to the profession. The translators have not undertaken the task of finding equivalents to these names which require reflexion and imagination. For example, the name of the chief's wife Impedimenta originates from the noun impediment, which signifies obstruction. It has been converted

into a woman's name stressing on her role in the household. By eliminating such names, and particularly those of gods, the excitement and amusement added to the narrative are lessened to some extent. Further, all traces of foreign names are removed, thus producing an audience friendly dubbed version in the TL.

Conclusion

The aim of the translators has been to provide the characters of *Astérix* with humorous names, a tradition previously practised in the Sinhala dubbed films. Based on the analysis, we perceive that the easy comprehension, the simple humour and the informal nature have been the main feature in the translated names in the TL. The rapport between the name, the meaning of the name, and the referent, or in other words, why this character has been given to this particular name, sets forth effortlessly on most occasions. Even when the meaning is not very clear, for example in the case of Jim pappa; the audience have enthusiastically accepted it, as it is novel, and captivating. The advantage is that they are easy to remember and can easily be used to make fun of someone who fits the description. The use of the term pappa became a phenomenal success applauding the choice of the translators. In fact, it is the use of this particular term added to the names of the main Gaul characters that primarily captured the audience's attention. These names and terms have been popularized to such an extent by the Sinhala dubbed films that one could wonder whether these colloquial words were used in a similar manner before.

When comparing with the English translation of the names, particularly the names of the Gauls, the different degrees of complexity lacking in the Sinhala names become apparent. Bell and Hockridge had six rules that they applied when translating *Astérix* albums. Number five on the list is marked "very important":

> Very important: we will try the same kind of mixture of jokes as in the French where Asterix appeals on a number of levels. There's the story-line itself with its ever-attractive theme of the clever little fellow outwitting the hulking great brute; there is simple knockabout humour, both verbal and visual, which goes down well with the young children; there are puns and passages of wordplay for older children; and there is some distinctly sophisticated humour, depending on literary or artistic allusion for the adult or near-adult mind. (Kessler 60)

In our opinion, what is lacking in the Sinhala films is the number of levels that *Astérix* can be appreciated, particularly the sophisticated humour, the literary or artistic allusion, and the wordplay for the adult audience. Unlike in the RL version, the TL translators have not attempted to create the overall effect that the authors intended. This aspect is evident not just in the translation of the proper names but that of expressions, and socio-cultural elements which are not examined in this paper.

The translators' decision to limit to simple humour and easy comprehension could be explained by the fact that *Astérix* was another cartoon meant for

children, young adults, and not beyond. Another reason is that, in a dubbed version, easy comprehension of the names allows the audience to follow the story without having to spend time on unravelling the word plays. Overall, the strategies employed by the translators predominantly favour domestication, erasing all the traces of the foreign presence. The RL names are substituted, omitted, or replaced, bringing them closer to the TL audience.

The translated names succeeded in complementing the original storyline, and the characters and also to win the audience of all ages exceeding the expectations. Though the study reveals a loss of literary and sophisticated humour and a wordplay, it has not affected negatively the reception of the films. It is evident that the Sinhala translators' strategies aimed to popularize the series in Sri Lanka. The popularity of the series in turn translates into financial gains for the TV station, which is another achievement for the translators. It must be acknowledged that even though the translators have sacrificed certain important aspects of the comic series, their strategies have undeniably succeeded in achieving their goals.

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A Usage-Based Constructionist Approach to Evidentiality in Turkish: The Unevidentiality Construction

Türkçe'de Kanıtsallığa Kullanıma Dayalı Yapı Gramer Yaklaşımı: Kanıtsallık Yapısı

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Abstract
Coupled with corpora, usage-based construction grammar aims to provide cognitive plausibility for linguistic phenomena. In this vein, this paper combines construction grammar and usage-based approaches to analyze evidentiality in Turkish. While Turkish has been analyzed from a usage-based perspective, evidentiality has not been taken up in a usage-based constructionist approach. By using corpora, association measures, and construction as a notion and a framework, this paper defines the Unevidentiality Construction in a taxonomic space. First, it outlines its semantic properties and then it uses association measures such as faith, delta (Δ) p, and ITECX to determine its usage pattern and statistical biases based on corpora. The paper demonstrates a superordinate and lower-level, item-specific instantiations of the construction. The results from association measures and the family of unevidentiality constructions can serve for future linguistic endeavors.
Keywords: construction grammar, usage-based approach, Turkish, evidentiality

Öz
Derlemler ile birleştiğinde, kullanıma dayalı yapı gramer, dilsel fenomenler için bilişsel anlamda makul olmayı amaçlar. Bu bağlamda, bu makale Türkçede kanıtsallığı analiz etmek için yapı gramer ve kullanıma dayalı yaklaşımları bir araya getirmektedir. Türkçe kullanım temelli bir bakış açısıyla incelenmiş olsa da kullanım temelli yapı gramerci bir yaklaşımda kanıtsallık şu ana dek ele alınmamıştır. Derlemler, ilişkilendirme ölçüleri ve 'yapıyı' bir kavram ve çerçeve olarak kullanan bu makale, Kanıtsallık Yapısını taksonomik bir şekilde tanımlamaktadır. İlk olarak anlamsal özelliklerini ana hatlarıyla belirtir ve daha sonra faith, delta (Δ) p ve ITECX gibi ilişkilendirme ölçütlerini kullanarak kullanım modelini ve derlemlere dayalı istatistiksel tercihlerini açıklar. Makale bu yapının üst ve alt düzey, öğeye özel örneklerini göstermektedir. İlişkilendirme ölçümlerinden ve kanıtsallık yapıları ailesinden elde edilen sonuçlar gelecekteki dilbilim çalışmalarına hizmet edebilir.
Anahtar Kelimeler: yapı gramer, kullanıma dayalı dilbilim, Türkçe, kanıtsallık

Introduction

Usage-based approaches to language contrast to what generativist approaches offer to say in their assumptions about language. Briefly explained, usage-based approaches assume that language unfolds in and through usage events and is not dependent on an inherent grammar system, i.e., Universal Grammar. In other

words, language emerges from usage, frequency, and the interaction of items. Second, usage-based approaches mostly embody a lexicogrammatical view of language unlike generativists. This means that form is not independent of function and vice versa. One of the leading proponents of a lexicogrammatical view taken up in usage-based approaches is construction grammar (CxG) by Adele E. Goldberg. Finally, because usage-based approaches are based on usage, they analyze frequency data. Studies done in this framework mostly do away with employing an introspective analysis and utilize corpora.

Over the years, English and German have attracted quite a lot of attention in usage-based approaches. However, languages like Turkish have not received the same amount of attention to the same extent as those languages (however see Akkuş 1-13; Durant 1-38; Kiraz 1-15; Yılmaz 1-4; Römer and Yılmaz 108-109 to name a few for usage-based accounts of linguistic phenomena in Turkish).

Turning our attention to the focus of the study, (un)evidentiality, being one of the more popular topics in linguistic research, has attracted a lot of attention (e.g., Papafragou et al. 253-255). Evidentiality in Turkish as a definition presented at the end of this study is best captured as reporting how the information was obtained when making an utterance (e.g., Aijmer 63), however, it has been defined in various other ways (e.g., Banguoğlu 271; Gencan 423; Lewis 122-124; Cinque 47-60). While evidentiality has been analyzed from corpus-based perspectives in bilingual (Arslan and Bastiaanse 1), heritage speakers (Kaya-Soykan et al. 1), in Cypriot Turkish (Işık-Taş and Sağın-Şimşek 1), or acquisition of it in children (Aksu-Koç et al. 14; Uzundağ et al. 403), it has not been analyzed from a usage-based constructionist perspective to account for its taxonomic construction family. In one way, then, this paper serves constructicographic purposes subscribing to the tenets of such an approach, although there exist other corpus-based evidentiality studies, as briefly mentioned above. It also uncovers its statistical biases for verbs. Thus, in this paper, I aim to introduce a usage-based CxG account for the analysis of the unevidentiality construction in Turkish by using two corpora (OPUS2 Turkish Corpus and TrWaC), explain its form and meaning in a unified approach, i.e., lexicogrammar, and uncover its statistical preferences for the verbal slot to address the apparent research gap. However, what I do not intend to do in this paper is to convince readers that one approach is better than the other. This is merely a novel way of approaching a phenomenon in Turkish using a different view for opening other linguistic endeavors explained at the end.

Construction Grammar and Association Measures

Starting in the 1970s, especially with the work of John Sinclair and Ronald Langacker, researchers sought different ways of approaching linguistic phenomena, other than what the generativist approaches had to offer. What is meant by generativist approaches in this article is best captured by Guasti's (2-39) account of it. Briefly, the generativist approaches assumed that language consisted of separate and autonomous modules, i.e., syntax, lexis, pragmatics, morphology, phonology and other subsections. In this line of thought, researchers assumed that language was an innate capability of humans which

was acquired by means of the Language Acquisition Device. This hypothetical device analyzed the properties of ambient language then used Universal Grammar as a cloud-based storage, metaphorically speaking, to derive grammar rules of the respective language. This, however, arguably overlooks linguistic experience, exposure, and usage-events. For generativists, language is an organization that can be explained as minimally as possible (Chomsky, chapter 4). Consequently, this resulted in phrase structures (e.g., VP, NP and so on) and rules that attempted to generate the whole of language with as economically as possible. With the advent of powerful computers and corpora, researchers realized that language was in fact quite repetitive and not as never-heard-before as the generativist approaches put forward (see Dąbrowska 1-13 for a detailed discussion).

(1) *She*$_{NP}$ *sneezed*$_{VERB}$ *the foam*$_{OBJ}$ *off the cappuccino*$_{OBLIQUE}$. (Goldberg, *Constructions at Work* 42)

As exemplified in (1), *sneeze* can be combined in a novel and meaningful way. From a generativist point of view, *sneeze* would be given two separate lexical entries in the mind, one with an intransitive and one with a transitive usage. These entries would then be put into a sentence by means of merge if its complementation requirements are met. This is arguably a verbocentric view.

Goldberg (*Constructions at Work* 42) names this (example 1) the caused-motion construction. This construction has such semantic properties (function) that when semantically coherent verbs[1] combine with it, it will result in the meaning "X moves Y along Z." As such, CxG distributes the labor of creating meaning between constructions of different abstractions, e.g., verbs and schemas. This and many other similar findings from Langacker (*Foundations in Cognitive Grammar*, 27-42), and Bybee (*Morphology*, 81-109) led to a different understanding of language: a lexicogrammatical continuum (figure 1). On one side of this continuum, there are items that look like words, prefixes, and suffixes and on the other, there are items that are partially filled, idiomatic or fully schematic, i.e., the caused-motion construction. Another important aspect of CxG is, unlike what generative grammar postulates, constructions do not emerge from derivation. Each sequence experienced in ambient language is a construction of its right, or a less-abstract construction of a more highly abstracted construction (see Goldberg, *Constructions at Work* 45-68). To give an example, according to Herbst ("Constructions, generalizations, and the unpredictability of language" 69) because *give* is used almost 50% of the time in the ditransitive construction, e.g., *I gave her a book*, there could be a *give*-ditransitive construction, a less abstracted version of the highly abstracted ditransitive construction, since *give* is one of the most prototypical verbs that carry the meaning of the ditransitive construction. This is because the verbal slot in the *NP VERB OBJ OBJ* would be filled up by *give*, resulting in *NP GIVE OBJ OBJ*. As such, CxG argues that what linguists generally consider as grammar, i.e., the right-hand side of figure 1, carries meaning just as other items (see example 1).

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[1] See Goldberg (*A Construction Grammar Approach to Argument Structure Constructions* 50) for the semantic coherence principle.

In other words, they were not passive in the creation of meaning, but had semantic/pragmatic functions. Constructions come in different sizes, as seen in figure 1. Following Goldberg (*Constructions at Work* 5), constructions are form-meaning pairings that "occur with sufficient frequency."

Figure 1, the lexicogrammatical continuum

Prefixes, suffixes	Words	Fixed constructions	Partially-fixed constructions	Constructions with fixed items	Highly abstract constructions
De-, re-, -ing,-ify..	*Cat, dog, bird*	*Kick the bucket*	X called, X wants Xs Y back *1995 called, it wants its cord back*	The Xer, the Yer *The more, the merrier*	NP VERB OBJ OBJ *I gave her a book*
-mIş, na-, -Dir..	*Kedi, köpek, kuş*	*Yangına körükle gitmek*	NP vezir de eder rezil de eder *Aile vezir de eder rezil de eder*	Ne kadar X, o kadar Y *Ne kadar ekmek, o kadar köfte*	NP OBJ OBJ VERB *Ben ona kitabı verdim*

In this approach, language is not a set of a priori rules but rather a dynamic web of interrelated signs, i.e., both grammar and lexis, that unfold over time and that are learned through domain-general cognitive abilities (Tomasello 144-193; Divjak 97-155) which are thought to be an innate capacity (e.g., attention, memory, automation, and abstraction). Thus, language learning is likened to learning any other skill, and does not require a special faculty. Thus, usage-based linguists formulate that language learning is based on exposure to a set of highly repetitive chunks via domain-general cognitive abilities, which help with the learning of other lower-frequency constructions (Goldberg, *Constructions at Work* 69-92) and generalizations occur due to frequency effects, as speakers try to predict what will come next in ambient language.

Usage-based studies[2] have been gradually taken up in Turkish linguistics over the last decade. The studies seem to be scattered across contact-linguistics (Akkuş 1-13; Backus and Demirçay 13-15), applied linguistics (Kiraz 1-15; Yılmaz 1-4; Römer and Yılmaz 108-109), acquisition studies (Altınkamış-Altan 69-91, Ordem 190-195), formulaicity (Durant 1-38), constructicographically (Gedik, turkishconstructicon.wordpress.com), and typology (Fried and Östman 11-86; Kawaguchi 247-268; Yılmaz 269-286) to name a few. While there are a few usage-based studies on Turkish suffixes (Durant 1-38; Karayayla 753-754), there do not seem to be many on evidentiality. One exception however is Aksu-Koç, Ögel-Balaban and Alp (13-28). In their seminal work, they focus on the

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[2] Studies that subscribe to the main tenets of a usage-based approach and not just employ a corpus in the analysis.

learning of evidentiality in Turkish from a usage-based perspective in native speaker children. Another similar but earlier study is Aksu-Koç (15-28). These studies are important as they provide cognitive plausibility into child language learning by means of usage-based approaches. However, one important point that needs attention is that while it has been studied from usage-based approaches to the researcher's knowledge no other study to this date has examined the unevidentiality construction (UnCx) in Turkish from this perspective, i.e., usage-based construction grammar. Bridging this gap is important because it can give insight into the frequency profile of this construction and can serve as a reference work for future studies on other phenomena, for instance determining the productivity of this construction, translation purposes, or determining L1-L2 entrenchment levels and interference of the UnCx (see Goschler and Stefanowitsch 1 for a similar study in German and English). It can also serve for constructicographic purposes.

Turning our attention to frequency effects on language, terms such as entrenchment, and statistical preemption have been offered as mechanisms behind generalizations to capture frequency effects and in speakers. Starting with the former term, entrenchment suggests that the more an item is experienced, the more easily it is retrieved. The item to be entrenched can occur in varying shapes and sizes and it will gradually become easier to process. There is also ample evidence that points at a correlation between high entrenchment levels and easier accessibility, retrieval, and cognitive salience levels (Bybee, *Language* 33-57). Entrenchment has been associated with frequency levels (Bybee, *Morphology* 117; Langacker, *Foundations of Cognitive Linguistics* 59). In other words, high frequency levels of an item might suggest high degrees of conventionalization. Generalizations occur because as speakers see the usage of a construction in a particular social context with frequency, and they test it in similar social contexts instead of using a competing construction (e.g., the use of *-yor* versus *-Ir*), see Goldberg (*Explain me this* 51-94). Measuring entrenchment can be done using and analyzing data from acceptability tests and corpora.

Statistical preemption, on the other hand, is an error-avoidance system, as it will block the production of unattested constructions (see Boyd and Goldberg 55-83 as an example). To illustrate, one can suggest that learners record information[3] on preemption whenever they see *she gave him the book* and *she gave the book to him*. Upon collecting the information, speakers then arrive at a general principle that blocks the use of TO-DATIVE in certain contexts and blocks the use of the DITRANSITIVE in others (see Perek 79-89 for a lengthy discussion on the usage conditions of these above-mentioned constructions). Preemption is therefore a powerful tool that extracts negative indirect evidence from the input. In other words, the non-existence of an item is also evidence.

From Goldberg's (*Explain me this* 122-123) perspective, entrenchment and statistical preemption are two entangled phenomena that are difficult to pick apart. Moreover, she presents evidence for how these two complement one

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[3] See Bybee, *Language* 14-33.

another. Thus, instead of differentiating between the two, she combines both terms under "entrenchment" and simply names them simple entrenchment for the effects of entrenchment, and conservatism via entrenchment for the effects of statistical preemption (Goldberg, *Explain me this* 122-123). In this study, I will subscribe to this line of thought.

Finally, item-specificity, as opposed to overarching generalizations are one of the central topics in CxG. Goldberg (*Constructions at Work* 12) acknowledges the need for a theory that can both accommodate item-specific knowledge and generalizations. Figure 2 is a visualization of this continuum of item-specificity/generalizations. For instance, as will be discussed later, while the UnCx would situate itself on the left-hand side of the continuum as it has a highly schematic schema, e.g., verb+(*I)mIş*, the hearsay-UnCx would be in the middle with its partial generalizability, e.g., *bana böyle demiş, - öyle yapmış - öyle mi yapmış?* This is because it either appears with reporting verbs such as *de-, söyle-* and so on, or it appears in combination with the preceding sentence, which makes it partially item-specific, partially open to higher generalizations. That is why researchers have advocated for lower-level constructions (Herbst "The Status of Generalizations" 347-368, "Is Language a Collostruction?" 1-22, "Constructions, generalizations, and the unpredictability of language" 56-80; Perek 105-111), e.g., the ditransitive construction → *give*-ditransitive construction. Alongside this, Herbst ("Constructions, generalizations, and the unpredictability of language" 58-90) argues for an items-in-constructions (ITECXs) approach to constructions, which sketches out the usage or frequency-profile of a construction. In his words, ITECXs indicate and capture "abstractions over many many usage events (all of which contain items)" ("Constructions, generalizations, and the unpredictability of language" 83). As such, it is possible to capture frequency effects, preemption and entrenchment, to identify how important the item is for the construction and how important the construction is for the item using raw frequencies. Herbst ("Constructions, generalizations, and the unpredictability of language" 67) calculates ITECX frequencies as "IT∈CX1: the proportion of a particular item as opposed to other items occurring in the same slot of the construction: ITEaCXA: ITEa–zCXA, IT∍CX2: the proportion of uses of a particular item in a construction as opposed to its use in other constructions: ITEaCXA: ITEaCXA–Z." In other words, IT∈CX1 is calculated as follows: divide the raw frequency of the item by however many other items occur in the same slot. However, one problem in this approach for Turkish is the difficulty of determining all constructions that use a specific item, e.g., *demek ki (then)*. Since there is not a reliable constructicon[4] for Turkish, IT∍CX2 will not be used in the analysis.

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[4] A constructicon is a reference work based on the assumptions of construction grammar. In other words, it is a lexicon, but it does not only include lexical items but the entirety of the lexicogrammatical continuum.

Figure 2, generalizations continuum (adapted from Herbst "Constructions, generalizations, and the unpredictability of language" 59)

overarching generalizations	partial generalizations	item-specific knowledge

There are other measures researchers can use to identify how strongly the item and the construction are related to one another. In addition to ITECXs, there is delta (Δ) p, faith, and collostructional analysis (Gries and Stefanowitsch 209-243). However, this study uses the first three except collostructional analysis because ITECX already gives a collostruction-like insight into the construction.

Faith scores measure how faithful a verb (or any other item) is to a particular construction (Gries et al. 644-645). It is also possible to measure the faithfulness of a construction to a verb in the same vein. In other words, it measures the probability of a verb appearing in a particular construction (e.g., the ditransitive, the passive, the caused-motion construction to name a few). Faith scores are calculated using $\left(\frac{a}{a+b}\right)$. To put it in perspective, Kyle and Crossley (525) calculate the faithfulness of the verb *'have'* in the transitive construction as 17.7%. This means that *'have'* has a 17.7% probability that it will appear in the transitive construction. Measuring faith scores for the same verb in comparison to other competing constructions in the corpus can give a better insight into its usage pattern. By using faith scores, it is possible to determine which verbs have a higher chance of occurring in the UnCx.

ΔP, which is another bidirectional approach and a variant of faith, predicts the likelihood of a construction being used when triggered by a cue, i.e., a verb, and this score is deduced by the likelihood of the construction being used without the cue. Kyle and Crossley (525) calculate this with the following formula: $\left(\frac{a}{a+b}\right) - \left(\frac{c}{c+d}\right)$.[5] In the same vein, they explain that the likelihood of *'have'* appearing in the transitive construction is higher than the likelihood of the transitive construction appearing with another verb. The authors illustrate this as .177 (the likelihood of *'have'* appearing in the transitive construction)-.053 (the likelihood of the transitive construction appearing without *have*)=.124 (.124>.053). With this approach, it is possible to see which verbs have a higher chance of occurring with the UnCx than the others.

The Unevidentiality Construction (UnCx) and the Research Gap

The UnCx analyzed here has been discussed with approaches from structuralist linguistics, i.e., no lexis-grammar continuum, no form-function unity. For ease of referring to the description of the construction (cx) in other studies, the *-(I)mIş* notation will be used. Before moving further, it is important to note that, in this augmentation of CxG to Turkish, each suffix, i.e., *-yor, -Ir* and so on, is a construction that is nested within an argument structure alongside a verb. Figure 3 for sentence (2) reflects the idea (for space purposes, the focus is on

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[5] See the appendix to see what a, b, c, and d represent in this analysis.

the verb, for notating and illustrating the constructions, I follow Herbst and Hoffmann 197-218[6]):

(2) *Şu an siz-in ev-in ön-ün-de-yim de-miş.*
   Now you-GEN house-GEN front-GEN-LOC-1PERSON say-3PERSONEVID
   'She/He said she/he is in front of your house'

Figure 3, the quotative-hearsay-UnCx

"Sizin evin önündeyim"	*De*	*Miş*	The quotative-hearsay-UnCx[7]
[The quotation-block cx]	[the Verb-root cx]	[the UnCx suffix cx]	

This construction has been researched by several authors from a usage-based perspective (Aksu-Koç et al. 14-28; Aksu-Koç 15-28; Işık & Sağın Şimşek 1). Aksu-Koç et al. (22) discuss that children learn the UnCx with 95% accuracy by the age of six. They postulate two versions of the UnCx, namely reportative and inferential. Some other researchers name this construction to be a 'hearsay' marking with past tense properties (e.g., Banguoğlu 271; Gencan 423). Other researchers (e.g., Lewis 122-124; Cinque 47-60) claim that this construction has inferential past tense properties. Alongside these authors, there are also studies that elaborate on the construction's aspectual properties, namely, its nature of completeness, i.e., perfectivity (Underhill 169-175; Lewis 122-124). Işık and Sağın Şimşek (1), using a corpus, sketch the differences of the usage of this construction between Turkey Turkish and Cypriot Turkish. They note that the Cypriot abstraction of the construction has changed in its pragmatic functions, reference to past, and its inferentiality due to language and dialect contact between Cypriot Turkish and Greek and Turkey Turkish.

While the construction itself may have been well-defined in terms of its form and function separately, i.e., tense and aspect, a fusion of its form and function with its frequency profiling is missing. To account for the construction, I will follow a holistic approach and suggest a network or family of the UnCx from a usage-based constructionist approach. The network has a taxonomic structure and has inheritance links. That is, the network does not imply a sense of hierarchy but rather a categorization of the construction's abstraction. Inheritance links ensure that the lower levels[8] of the network also inherit the overarching properties of the higher-level constructions and that lower levels can add new features to themselves. For all purposes, I suggest that the construction is best analyzed as a suffix on a high level, and lower-level constructions (Perek 105-111) on smaller levels (see figure 5), i.e., the

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[6] Each building block, i.e., the root, suffix, prefix and so on, is taken as a construction which then form a bigger construction.

[7] *De- (to say)* as an item semantically presupposes that somebody collected hearsay evidence from someone else and thus can be categorized as the hearsay UnCx.

[8] Lower or higher level refers to the degree of abstraction of the construction in this context.

quotative-hearsay-UnCx. Semantic properties will be compiled from the OPUS2 Turkish corpus and frequency data for association measures will be compiled from TrWaC for reasons explained in the methodology section. In this study, I prefer to call this phenomenon unevidentiality as it suggests both un- and evidentiality. This, however, is merely a preference in notation. It may well be named the evidentiality construction.

The semantics of evidentiality that emerged from a corpus-based analysis in this study is compared against Plungian's (353) and Aksu-Koç et al's (14-16) research. Their proposals of evidentiality assure that there is a difference between personal and impersonal evidence, namely reportative and inferential.

Methodology

The study uses the OPUS2 Turkish Corpus,[9] which is freely available on SketchEngine, to retrieve two randomized sets of 100 sentences to do a semantic analysis, i.e., a total of 200 sentences, using the following CQL query: [tag="V.*" & word=".*mış" | word=".*miş" | word=".*muş" | word=".*müş" | word=".*mışım" | word=".*mışsın" | word=".*mışlar" | word=".*mışız" | word=".*mışsınız"] [word=="." | word==","]. To run a query for everything else except *–(I)mIş,* the following CQL query was run [tag="V.*" & word!=".*mış" | word!=".*miş" | word!=".*muş" | word!=".*müş" | word!=".*mışım" | word!=".*mışsın" | word!=".*mışlar" | word!=".*mışız" | word!=".*mışsınız"] [word=="." | word==","]. The corpus was preferred over other corpora such as the Turkish National Corpus, and TrTENTEN. The reason behind this was that they either lacked part-of-speech tagging or CQL query, which made the analysis almost impossible, or that the corpora compiled were not clean and had duplicates. The OPUS2 Turkish Corpus is an amalgamation of subtitles, newspapers, and documentation and is well-balanced. The OPUS2 corpora are parallel corpora, which means that the texts that a corpus has most likely appear in another language. It is also reliable because the translated documents were proof-read and edited by native speakers in the target language(s). However, to calculate association measures, TrWaC[10] was preferred as the OPUS2 corpus did not have lemmatization available at the time of the study. Thus, data for association measures were gathered from TrWaC. Nevertheless, because the lemmatization of TrWaC was not reliable and brought up other non-verb results even with the part-of-speech tag embedded in the query, I only calculated association measures for those items that occurred at the end of a sentence or before a comma, as they were most likely verbs, which was ensured by manually checking via lemmatization and KWIC. As such, the total number of hits for the verb+UnCx combination was 52,172.[11]

After retrieving the sentences from the OPUS2 Turkish Corpus for a semantic analysis, they were manually checked and those sentences that did not have a

[9] It has a total number of 151,342,424 words. Accessible at sketchengine.eu with a free account. Access date August 14, 2021.
[10] It has a total number of 32,791,491 words. Accessible at sketchengine.eu with a free account. Access date August 14, 2021.
[11] Frequency data from TrWaC is available on demand.

verb or the suffix were discarded. Running the query, the engine retrieved 497.398 hits. Then, to compile the actual verb+UnCx combination, verbs that occurred at the end of a sentence or before a comma were included in the analysis. This is because the OPUS2 Turkish Corpus also brought up results where the verb+ImIş combination was not a verb, but a different part-of-speech tag, i.e., adjective *yamulmuş tava*. In the end, there were a total of 175.565 verb+UnCx combinations. Using the random sampler, two sets of 100 sentences were gathered. Frequency of items within the verbal slot of the construction was not lemma based, i.e., *etmiş, edilmiş, edilmemiş → et*, because the corpus did not have the function available. The randomized sample only included hits from the subtitle and newspapers subcorpora, because the documentation subcorpus did not bring up any results. Out of 200 sentences, 30 were discarded because they were duplicates.

To form a network of the UnCx, the study follows compiling a pre-lexicographic database (Atkins and Rundell 100–101). Then, it employs Corpus Pattern Analysis (Hanks 404) alongside all the association measures mentioned above to identify the collo-profile (Herbst, "Constructions, generalizations, and the unpredictability of language" 81), or a frequency profile, of the construction. Finally, the network is compared against Plungian's (353), Aksu-Koç et al's (14-16), and Aksu-Koç's (17-18) classification of evidentials to ensure reliability. The presentation of the analysis is twofold: a) a semantic analysis of the construction, and b) statistical preferences of the construction.

Analysis

The network in figure 5 shows the relationship between different levels of abstraction of the UnCx in Turkish that emerged from the corpus analysis. Comparing this taxonomical structure to what previous evidentiality studies suggest with regard to semantic analysis (Aksu-Koç et al. 14-16; Aksu-Koç 17-18, Plungian 353), it appears to be comprehensive as it demonstrates a division between indirect and direct evidence, i.e., evidence collected from others in comparison to evidence collected by and within one's body,[12] and some of the functions that arose here (Plungian 353). This also becomes clear throughout concordance lines with linguistic items that indicate how the evidence was collected. Across these three lower-level constructions, the not-aware-UnCx has the most frequent usage (80 hits), followed by the it-seems-as-if-UnCx (50 hits), and finally the hearsay-UnCx (40 hits). Turning back to Goldberg's inheritance links,[13] the lower-level constructions, e.g., the quotative-hearsay-UnCx, inherit the general properties of not-witnessing-an-event. In other words, these constructions are essentially different levels of abstraction of a highly abstract

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[12] While it did not occur in the random sample, within-one's-body refers to sentences such as *acıkmışım* or *uyumuşum*, where the speaker realizes the happening later during speech. In this paper's account, such uses are categorized under the "not aware" usage.

[13] Inheritance links (Goldberg, *A Construction Grammar Approach to Argument Structure Constructions* 73-81) are a way of connecting a more highly abstracted construction to a lower one, such that the lower one inherits some of the structural or semantic properties of the highly abstracted construction.

schema, and they all share the same property of 'unevidentiality'. The higher levels of the structure indicate a higher degree of abstraction while lower levels indicate item-specificity.

Figure 5, the taxonomic family of the UnCx
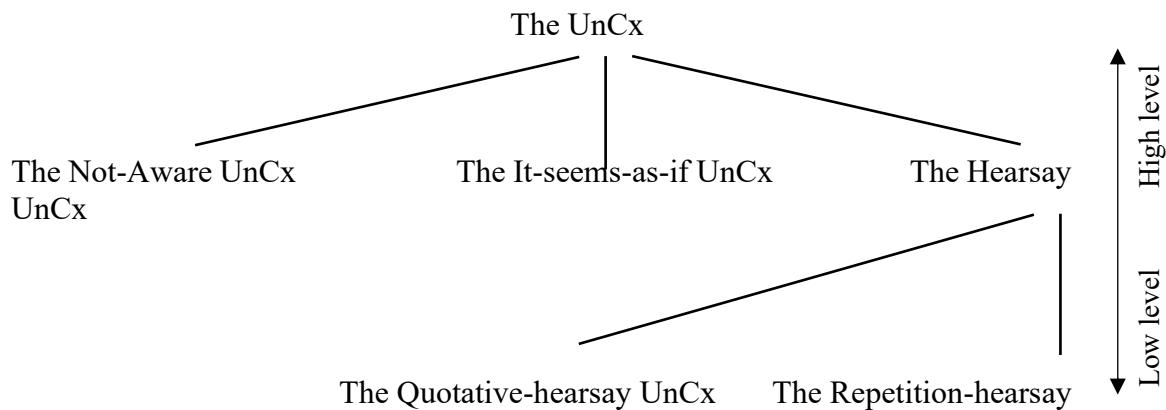
Direct Evidence
The "not aware" Usage

Speakers in this usage realize a situation after the event took place. In other words, at the time of uttering the sentence, the event had already taken place. Out of 200 sentences, this usage had a total of 80 sentences. Some of the examples taken from the OPUS2 Turkish Corpus are as follows:

(3) *Kim-in koca-sı? -Jenny'-nin... -O evlen-miş.*
Who-GEN spouse-ACC? -Jenny-GEN -She marry-3PERSONEVID
'Whose spouse is it? -Jenny's... -She got married (I did not know that)'

(4) *Serçe parmağ-ın-da iltihap farket-miş ama önemse-me-miş.*
Pinky finger-GEN-LOC infection realize-3PERSONEVID but care-NEG-3PERSONEVID
'She/he realized that her/his pinky finger got infected but she/he did not care'

(5) Bak! Ne çok kar yağ-mış.
Look-IMP! What much snow snow-3PERSONEVID
'Look! It has snowed a lot'

(6) *... kilise-de-yken büyük darbe al-mış, Pikul. Kablo-lar-ın-dan biri-si sökül-müş.*
...church-LOC-ADV big impact receive-3PERSONEVID, Pikul. Cable-PL-GEN-ABL one-ACC rip-3PERSONEVID.
'... it got damaged in the church, Pikul. One of the cables were ripped open (and I was not aware until now)'

This usage is accompanied by items that signify a later-realization in the concordance lines, i.e., *fark etmiş, bak, Jenny'nin*. Restricting the analysis of this

usage from a grammatical point-of-view only would not help with the semantics or the function of it. By using this construction in combination with other constructions, speakers point at and redirect the focus onto what is now newly introduced to the discussion. This usage can sometimes semantically merge with the "it-seems-as-if" usage if the concordance lines lack enough information. However, this usage has retrospectivity as a feature. In other words, it has more emphasis on a retrospective analysis of an event than the "it-seems-as-if" usage.

The "it-seems-as-if" Usage

Speakers collect evidence on events that took place before the moment of utterance. Using various linguistic or external cues, speakers then arrive at a conclusion by reasoning. This concluding or reasoning is the vague semantic line that separates it from the previous usage, i.e., the "not-aware" usage. This usage had a total of 50 sentences.

(7) *...çünkü basit-çe yanlış   tuş-a   bas-ıyor-muş...   dinleme tuş-u-na bas-mak yerine.*

...because simple-ADV wrong button-DAT press-PROG-3PERSONEVID... listening button-ACC-DAT press-INF instead.

'... because s/he simply kept pressing the wrong button... instead of pressing the tune-in button (reasoning)'

(8) *Baş-ta-ki   yara-ya   bak-ılır-sa   kısa   mesafe-den vur-ul-muş.*

Head-LOC-ACC wound-DAT look-PASS-COND short distance-ABL   shoot-PASS-3PERSONEVID

'Inspecting the wound on the scalp, s/he must have been shot from a short distance'

(9) *Bir hata ol-malı. Daha emir-ler   ulaş-ma-mış   ol-abilir.*

One error be-AUX. Yet order-PL arrive-NEG-3PERSONEVID be-AUX

'There must be a mistake. The orders may not have made it yet'

(10) *Maymuncuk kulan-ıl-ma-mış.   Kurban kapı-yı   açık   bırak-mış ol-malı.*

Picklock   use-PASS-NEG-3PERSONEVID. Victim door-ACC open leave-3PERSONEVID be-AUX

'The picklock was not used. The victim must have left the door open'

These sentences have linguistic cues that serve as a reason that led speakers to conclude certain ideas. For instance, in (7), the fact that the other person did not press the correct button serves as linguistic evidence for the speaker to conclude that the other interlocutor was pressing another button. In (8), the wound is the evidence. Similarly, in (9), the intuition that there is a mistake is linguistic evidence. And finally, in (10), the fact that the picklock was never used helps speakers arrive at a conclusion. This lower-level abstraction of the UnCx has linguistic items that serve as or direct the speaker to a piece of evidence, e.g., the use of the UnCx in the preceding sentence.

Indirect Evidence
The "hearsay" Usage

The semantics of this usage is straightforward. Speakers collect evidence from some other source, usually an agent, and report on it. This usage was the least frequent usage with only 40 sentences.

(11) *-Bu hiç adil değil. -Bu hiç adil değil-miş.*
    -This any fair not.   -This any fair not-3PERSONEVID.
    '-This is not fair. –(S/he says) this is not fair'

(12) *-Hayır ama Philip ısır-ıl-dı.   -Isır-ıl-mış - mı?*
    -No   but   Philip bite-PASS-PAST. -Bite-PASS-3PERSONEVID-Q
    '-No but Philip was bitten. –(I just heard it from you) he was bitten?'

(13) *"...Calut'-la ben döv-üş-ür-üm"   de-miş.*
    *"...*Calut-INS I fight-RECP-PRES-1PERSON*"* say-3PERSONEVID
    'S/he says "I will fight Calut"'

(14) *Bu bilgi için çavuş-a 500 dolar ver-di-m... Hana tam bir işkolik. Mastır yap-mış, donanma-ya gir-miş.*
    This information for officer-DAT 500 dollars give-PAST-1PERSON... Hana total one workaholic. Master do-3PERSONEVID, navy-DAT enter-3PERSONEVID.
    'I bribed the officer 500 dollars for this information... Hana is a workaholic. (I heard it from the officer that) she did her masters and joined the navy'

These sentences demonstrate either immediate hearsay evidence, as in (11) or (12) or hearsay evidence which was collected some unknown time ago. (13) is a common example for how the verb *de-* (to say) co-occurs with *-(I)mIş*. (14), on the other hand, is a rare example of how the hearsay-UnCx can also be realized without *de-*, other reporting verbs, i.e., *anlat- (to tell), söyle- (to say)* and so on, or repetition. Out of those 40 sentences, 28 of them had reporting verbs and a quotation. The rest employed repetition. In (14), the speaker provides the fact that they bribed someone for intel on someone else, which is hearsay information in the end. Furthermore, a striking characteristic of the hearsay-UnCx is that in all the corpus examples, it is either in combination with *de-* or is the repetition of the entire preceding sentence with *-(I)mIş*. As such, it is possible to propose two lower-level constructions under the hearsay-UnCx, namely the quotative-hearsay, and the repetition UnCxs. This is because there is no derivation in CxG and each experienced form is a construction on its own in a network.

Association Measures

The figure below demonstrates the top ten lemmatized verbs[14] that co-occur with the UnCx in TrWaC. Using faith, ΔP, and IT∈CX1, it is possible to get a

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[14] Due to space issues, only the top ten verbs were included for presentation.

glimpse of the overall statistical preference of the UnCx for verbs. For faith and ΔP, Gries (Coll.analysis 3.5) was used for the automatic statistical analysis. IT∈CX1 was manually calculated following the guidelines previously mentioned. For ease of reference, the scores were converted into percentages. The data for association measures of the top ten verbs in figure 6 were gathered from TrWaC. The total frequency count for the verbs listed below was 49,678, which occurred with the construction at the end of a sentence or before a comma. The total frequency for other constructions except the UnCx at the end of a sentence or before a comma was 4,261,653. There was also a strong correlation between the measures[15] (*r= .80*).

Figure 6, association scores

Verbs (lemmatized)	IT∈CX1 Value (rank)	Faith Score (rank)	ΔP [verb to construction] (rank)	ΔP [construction to verb] (rank)
Et- (cause)	91.48% (1)	2.07% (8)	0.92% (8)	2.40% (1)
Ol- (be)	91.25% (2)	1.59% (9)	0.46% (9)	1.46% (5)
Yap- (do)	61.56% (3)	3.24% (3)	2.01% (3)	2.38% (2)
Al- (take)	44.23% (4)	2.86% (5)	1.64% (5)	1.58% (4)
Ver- (give)	42.68% (5)	2.50% (6)	1.30% (6)	1.37% (7)
Kal- (stay)	35.88% (6)	4.62% (1)	3.27% (1)	1.62% (3)
Çık- (leave)	35.78% (7)	3.26% (2)	2.02% (2)	1.39% (6)
De- (say)	33.89% (8)	1.55% (10)	0.38% (10)	0.50% (10)
Başla- (start)	33.09% (9)	3.08% (4)	1.85% (4)	1.24% (8)
Gel- (come)	32.45% (10)	2.47% (7)	1.27% (7)	1.04% (9)

Starting with IT∈CX1, it is based on raw frequencies and indicates the importance or simple entrenchment of an item in the construction. Interpreting these results, the top ten verbs have a descending importance for the UnCx. The striking result is that in TrWaC, *et-* and *ol-* appear to be the two most significant and competing items-in-construction. This, however, is not surprising according to the top 50 frequent verbs list in Turkish[16] gathered by the TNC team (TNC). These are followed by the rest of the verbs in the figure. Furthermore, faith and ΔP verb to construction show that these verbs, *et-* & *ol-*, are not that faithful to this construction, as they are used more frequently in other constructions, i.e.,

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[15] Identified using SPSSv26.
[16] http://www.tudfrekans.org.tr/dosyalar/first_50_verbs_w.pdf.

competition. However, from the UnCx's perspective, it is possible to claim that *et-* and *ol-* have become entrenched across speakers' mental constructicon because they occur very frequently. This is also partially further supported by ΔP construction to word scores, which shows a similar descending rank for the attraction of the construction to the verbs as in IT∈CX1. The frequency profile can be visualized as in the collo-profile (figure 7). Typeface indicates the frequency and consequently the importance of the item. It is possible to claim that *et-, ol-*, and *yap-* point at the superordinate construction's prototypical meaning, namely that speakers report on directly or indirectly collected evidence (see Herbst "Constructions, generalizations, and the unpredictability of language" 70).

Figure 7, collo-profile of the UnCx

The verb-root cx	The UnCx-suffix cx
et- ol- yap- al- ver- kal- çık- de- başla- gel-	-(I)mIş

Turning our attention to faith scores, faith calculates the probability of a verb occurring with a construction. For instance, *kal-* has a much higher probability of occurring in the UnCx than *ver-*. In other words, *kal-* as a verb may not be as frequent as *ver-*, but when it occurs, it has a bigger tendency to appear with *-(I)mIş* than *ver-*. In the same vein, the least faithful verb to the construction is *de-* This quantitative result can also be traced back to the quantitative analysis, i.e., the semantic analysis, of this paper where the least frequent lower-level construction was the hearsay-UnCx. Another possible assumption is that *de-* may be used more frequently with the past-tense construction, i.e., *-DI*, than the UnCx. It, however, requires further research as it is not possible to uncover it with the present data set.

ΔP verb to cx results tell a similar story. Being a variant of faith, the result here is a calculation of how likely it is to see *-(I)mIş* when triggered by a verb minus the probability of *-(I)mIş* occurring without the triggering verb. If one of the scores resulted in a negative ΔP value, it would have indicated that the probability of the verb triggering *-(I)mIş* would be low. In this vein, *kal-* ranks first with a 3.27% chance of occurring with *-(I)mIş*, e.g., *kalmışlar*, when compared to *kal-* appearing without *-(I)mIş*, e.g., *kaldılar*. Another way of putting it is whenever speakers encounter *kal-*, it has a higher chance of occurring with the UnCx than with other constructions. Faith and ΔP scores show that their rankings of the verbs are the most faithful to the construction. Even then, the highest percentage of a conditional probability for the *verb+(I)mIş* schema is 4.62%, which is quite low. The verbs with a higher rank in faith and ΔP columns are more likely to be entrenched with the UnCx in speakers' minds while lower-ranking verbs might be in competition with other constructions, i.e., *de-*. These scores can prove useful in the formation of grammaticality judgment tests or translation tasks in usage-based studies as they provide a vague insight into speakers' mental constructicon representation of this construction. ΔP cx to

word scores, on the other hand, show that IT∈CX1 values have validity, and that the construction is attracted to such verbs, possibly pointing at collostructions.

In the end, it is possible to claim that while IT∈CX1 values indicate which verbs have more entrenchment or familiarity in the construction which can show collostructions, i.e., items-in-constructions, higher values in faith and ΔP suggest higher degrees of collocation-ness which is useful for lexical priming studies and network activation studies (see Cangır 58 for a similar discussion).

Discussion and Implications

Starting with the semantic analysis, unlike many studies that focus only on grammar or semantics of the construction separately, with the current approach, it is possible to merge the two and arrive at a lexicogrammatical continuum and identify items-in-constructions, i.e., collostructions. While in its core, the analysis here agrees with the semantic distinctions made in previous cognitively oriented studies (e.g., Aksu-Koç et al. 14-28), it presents statistical biases and item-specific lower-level constructions of the UnCx. As shown in figure 5, the UnCx has both overarching and partially generalizable properties, i.e., compare the UnCx in figure 8 and the quotative-hearsay-UnCx in figure 9. This shows that some items or discourse tendencies tend to occur more frequently in some constructions. For instance, the partial generalization of the quotative-hearsay-UnCx is the reporting verbs and some information in quotation marks or reported linguistic evidence. This partial generalization can be illustrated as in figure 9, where the verb-root construction is a slot that can be filled by various reporting verbs. Moreover, linguistic evidence that is reported is also a part of this construction. As such, it is argued that the quotative-hearsay-UnCx is a lower-level item-specific construction.

Figure 8, the Unevidentiality construction template

The UnCx	
FORM	
Verb	*-(I)mIş*
The verb-root cx	The UnCx-suffix cx
MEANING: speakers report on directly or indirectly collected evidence. This is a highly abstracted construction.	

Figure 9, the quotative-hearsay-UnCx template

The quotative-hearsay-UnCx		
FORM		
Linguistic elements to be	*de-, söyle, anlat-…*	*-(I)mIş*

reported		
The quotation-block cx	The verb-root cx	The UnCx-suffix cx
MEANING: speakers quote a piece of information that they collected indirectly and report on it		

Outlining the collo-profile of the quotative-hearsay-UnCx would illustrate which reporting verbs are the most important for the verb-root construction slot, however, due to space limitations this cannot be done. Following the idea of Tomasello's verb islands (5-18), hypothetically if *de-* is the most frequent verb that occurs in that slot within the quotative-hearsay-UnCx, then speakers will gradually generalize over other reporting verbs that they encounter in ambient language for this specific lower-level construction. In other words, *de-* will act as a training wheel for other reporting verbs to cluster on. However, it is possible to claim it for the superordinate UnCx and suggest that *et-, ol-, yap-,* and *kal-* probably act as prototypical items for constructional learning. Similarly, Goldberg (*Constructions at Work* 103-128) found out that such islands or clusters help speakers learn the construction faster as they represent the most prototypical meaning for that specific construction. It is safe to argue that *de-, söyle-* or *anlat-* represent a prototypical meaning of quoting and act as training wheels for the acquisition of the construction. Over time, processes such as conservatism via entrenchment will avoid semantically incoherent or discourse-ill verbs, i.e., verbs that do not meet the communicative purposes of discourse. As such, as speakers are exposed to this construction in usage-events, they generalize over items and what discourse specific functions this construction has. This is also in line with Aksu-Koç et al's findings (22) because as seen in the corpus data, the hearsay-UnCx does not occur as frequently as the other semantic classifications. Based on frequency effects, it is expected that speakers generalize over the highly frequent uses of the construction first, i.e., *et-, ol-,* which will be expanded onto lower frequency uses of it by means of simple entrenchment. In this vein, the statistical biases for the verbal slot would be useful for studies that test acceptability ratings of the construction in native speakers of Turkish (or creating Turkish as a foreign language material, see for instance Cangır 45-66).

Linguists know that a theory of language should be able to account for idiosyncrasies and other phenomena in all languages. In that sense, construction grammar as a theory when combined with usage-based linguistics can well account for phenomena in Turkish in a unified way. What is important in analyzing sentences in agglutinating languages such as Turkish or Finnish is that we take the central idea of construction grammar and apply it to each building block to arrive at bigger blocks. The central idea is that each form-meaning pair is a construction at different levels of abstraction (Goldberg, *Constructions at Work* 69-103). By looking at Turkish from a usage-based construction grammar view, linguists can get a better glimpse of how Turkish constructions are taxonomically organized. This can help with typology studies and whether there

exist cross-linguistic constructions. Finally, such studies can also help with explaining idiosyncratic errors of Turkish speakers of English when they speak English. There is also evidence for this from Turkish in a recent study done by Gedik and Uslu (1), in which they found that statistically biased verbs in the ditransitive construction interfere with the output of advanced Turkish speakers of English, resulting in unconventional sentences, e.g., *I transfer you the money, I explain you the situation*. As such, the descriptive adequacy of a usage-based constructionist approach to Turkish is quite high, especially if one were to consider its special attention to cognitive plausibility with relation to frequency effects and how speakers' emergent grammar might be organized.

It is important to note that this study has several limitations. First, it only gives a statistical overview of the highly abstracted UnCx. A future research study can analyze the statistical biases of lower-level constructions in the UnCx family for applied or cognitive linguistics purposes. Second, corpora in Turkish are somewhat problematic and usually employing two corpora in one study is not desired. However, for reasons explained before, it was preferred. Finally, a bigger sample for the semantic analysis might add more lower-level constructions to the UnCx family.

Conclusion

This study analyzed the unevidentiality in Turkish from a usage-based constructionist approach. While the theoretical grounds of the study are not new and have been used by several other studies to analyze various aspects in Turkish, this study couples the usage-based and constructionist approaches to account for a constructicographic perspective of the unevidentiality construction (UnCx). Such a coupling enabled for not only a unified account of how certain lexemes are more attracted to specific instantiations of the UnCx, but also allowed for a more cognitively plausible analysis of the construction with statistical biases for the verbal slot, giving way to collostructions, which can serve as the basis for the preparation of acceptability tests, or an analysis of linguistic productivity, for instance. The findings indicate that the UnCx, *-(I)mIş*, has lower-level constructions with various semantic functions which are connected to the highly schematized UnCx via inheritance links. Furthermore, an association-measure analysis reveals verbal preferences of the UnCxs, for example *kal-* has a higher probability of occurring with the UnCx than *çık-*. *Et-, ol-, yap-,* and *kal-* likely act as prototypical items for constructional acquisition, possibly in children or L2 learners of Turkish, though this requires further longitudinal research. The association measure results confirm naturalistic data obtained from child language acquisition studies on the UnCx, and points in the direction of simple entrenchment, namely that speakers will be more likely to produce highly frequent variants of a construction, only to expand the construction to other lower frequent variants of it. The findings in this study can serve as a reference work for future usage-based constructionist approaches to unevidentiality to detect for instance L1-L2 entrenchment interference levels. We hope that this study inspires more studies analyzing Turkish from a usage-based constructionist perspective.

Acknowledgement

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Appendix

Example contingency table for faith and ΔP

	Construction (cx) *-(I)mIş*	**Not Construction** Not *-(I)mIş*
Verb (*et-*)	A (verb+cx) 1798	B (verb+other cxs) 168.496
Not Verb (not *et-*)	C (other verbs+cx) 50.374	D (other verbs+other cxs) 32,622,995

Subverting *Hamlet* through Re-writing*:* Sexual and Gender Politics of the Mother in Howard Barker's *Gertrude-The Cry*

Hamlet'i Yeniden Yazma Yoluyla Yıkmak: Howard Barker'ın *Gertrude-The Cry* Oyununda Annenin Cinsel ve Toplumsal Cinsiyet Politikası

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Abstract
In Howard Barker's *Gertrude-The Cry* (2002), all the things most popularly known about Shakespeare's play *Hamlet* are subverted and transformed to a great extent. In this adaptation, the title character of the source text is changed from Hamlet to Gertrude, who is presented as a villainous woman in *Hamlet* with her potential involvement in her husband's murder and subsequent marriage to Claudius. Barker alters the status of Hamlet as the tragic hero and makes his mother the new heroine of the play who does not conform to any of the norms set for her in Shakespeare's text. Instead, Gertrude behaves as a woman extremely driven by erotic desire towards several male characters in the play. This paper analyses Barker's rewriting as an attempt to challenge the norms of womanhood represented in conventional literary works. The transformations in Barker's version are also related to women's role and status in society at the time the play was written. Regarding the dominant ideas of the play such as personal will and sexual liberation in light of the relevant legislations of the New Labour as the ruling party in Britain in the early years of the twenty-first century, Barker's play is also discussed as a politically driven adaptation.
Keywords*:* Howard Barker, *Gertrude-The Cry*, Shakespeare, *Hamlet*, New Labour

Öz
Howard Barker'ın *Gertrude-The Cry* (2002) adlı oyunu Shakespeare'in en popüler oyunu *Hamlet* hakkında bilinen her şeyi altüst eder ve büyük ölçüde dönüştürür. Bu uyarlamada, kaynak metnin ana karakteri Hamlet yerine, kocasının katline olası katkısı ve Claudius ile evlenmesiyle Shakespeare'in *Hamlet*'inde kötü bir kadın olarak sunulan Gertrude'dur. Barker, Hamlet'in trajik kahraman statüsünü değiştirir ve annesini Shakespeare'in metninde kendisi için belirlenen normların hiçbirine uymayan oyunun yeni kahramanı yapar. Bu uyarlamadaki Gertrude, oyunun birkaç erkek karakterine karşı aşırı derecede erotik arzuyla dolu bir kadındır. Bu makale, Barker'ın yeniden yazımını geleneksel edebî eserlerde temsil edilen kadınlık normlarına meydan okuma girişimi olarak analiz etmektedir. Barker'ın versiyonundaki dönüşümler, oyunun yazıldığı dönemde kadının toplumdaki rolü ve statüsüyle de ilişkilendirilmektedir. 21. yy.'ın ilk yıllarında İngiltere'de hâkim olan Yeni İşçi Hükümeti'nin düzenlemeleri ışığında, bireysel irade ve cinsel özgürlük gibi konuları ele alması bakımından Barker'ın eseri politik güdümlü bir uyarlama olarak da tartışılmaktadır.
Anahtar Kelimeler: Howard Barker, *Gertrude-The Cry*, Shakespeare, *Hamlet*, New Labour

Introduction

Howard Barker is one of the innovative playwrights of contemporary British drama with his sensational plays. In his *Theatre of Catastrophe*, which is "a form of tragedy that refuses catharsis or moral enlightenment" (Kilpatrick 704), he renders difficult subjects endowed with startling characterisation. One of the ways he succeeds in confronting his audience with challenging plays is by rewriting some canonical plays. Two Shakespeare adaptations, *Seven Lears* (1990) and *Gertrude-The Cry* (2002), exemplify Barker's "art of theatre" that aims to provide amoral plays with no deliberate messages or solutions whatsoever. This paper focuses on *Gertrude-The Cry* and argues that Barker's re-writing of Shakespeare subverts the norms upheld in the source text and also suggests that the criticism of patriarchy extends to the dominant norms and practices observed in Britain at the time of the play's production. Rewritten texts need to be discussed in relation to the social, historical, and political contexts in which they are written to analyse the specific motivations behind the alterations made to the text. As a play written in 2002, Barker's work challenges some of the conservative practices of the New-Labour government led by Tony Blair such as family, parenthood, and patriarchal values by portraying an overly sexual woman that is far from realising her duties as a mother and as a wife in a traditional sense. In the final analysis, it is observed that Barker's play poses a challenge both to the source text and to its context by presenting a woman that does not comply with the upheld norms of the state and confronts limitations on sexual freedom.

Why *Hamlet*?

R. A. Foakes acknowledges that *Hamlet* is seen by most as "the best, the greatest, or the chief masterpiece of Shakespeare" (1). However, Barker's impulse to rewrite this play does not seem to have any relation to the work's canonical status, rather, his adaptation is a critical response to the source play's treatment of topics such as femininity, sexuality, and morality. Barker explains his reason for rewriting Shakespeare's *Hamlet* with an inquiry: "why is that woman rendered so horrific, when she is driven by love? That was my intervention" ("On Shakespeare" 167). Barker intends to compel the limitations of his audience's imagination and make them reconsider the idea of eroticism in one of the most well-known, yet overlooked, stories of British literature—that of Gertrude and Claudius—with a specific emphasis on the female character. By taking up the silenced character of Gertrude in *Hamlet* and making her the new heroine of his play, Barker challenges the ethicist language of Shakespeare in light of the Elizabethan staging conventions as he says "[i]n shifting the focus to her fatal eroticism (a hypnotic regard which engulfs Claudius and wounds him grievously), I have set out to reinvigorate an ancient theme, annexed by Shakespeare from earlier texts, and turn it as he did to yet further extremes" ("Gertrude-The Cry" n.p.). In this text, Barker reconstructs Shakespeare's characters that were bound by moral determinism in the form of individuals that choose to act with free will.

The dominant motifs of usurpation, adultery, murder, and revenge have rendered *Hamlet*'s popularity vibrant. These topics are also observed in Barker's version; however, this time the focus is on Gertrude, a very unconventional woman that does not care about social rules or norms. Barker chooses *Hamlet* of all Shakespeare's plays which provides us with a depiction of a woman figure that is silenced and obedient. Feminist criticism has often held Shakespeare's works responsible for not treating female characters equally and/or as much as their male counterparts. It is not hard to observe that most female characters in his plays are represented in relation to a male figure whereas male characters are much more extensively represented and likewise they do not need to be considered with reference to a female character to be fully appreciated. When the representation of female characters is scrutinised, it is also seen that they are fashioned in a manner that requires them to follow the rules and decisions of their male counterparts around whom the plot is dominantly organised. Regarding the inequality of representation of different gender identities in Shakespeare's works, Hilda Smith aptly observes that "[w]omen were more concerned with virtue and with not appearing at odds with husbands or the wishes of male family members. Men were more concerned with their social standing and their egos to ensure they were not belittled or cuckolded by the women around them" (44). Accordingly, the representation of some female characters in Shakespeare's plays is problematic as in the case of Lady Macbeth and Gertrude, for instance, who are portrayed as bad wives and mothers, and in the case of Desdemona who is tested in terms of her sense of loyalty to her male counterpart. Moreover, some of his female characters are not given sufficient voice as we see in Ophelia, and at times they are removed from the plots of most notable works altogether such as the absent mother figures in *King Lear*, *The Merchant of Venice*, *Measure for Measure*, and *Cymbeline.* Similarly, a critical reading of *Hamlet* would show that Gertrude is among the least-speaking characters in Shakespeare's play, and she is always criticised by her son Hamlet. She is far from acting upon her free will and is ruled by the male figures around her. When juxtaposed, Barker's play portrays a new context in which Gertrude, as the silenced character of the source text, is given a new characteristic that defies previous interpretations. Barker indicates that the reason for rewriting *Hamlet* is to offer an alternative identity for Gertrude and to alter her reputation as solely a guilty and weak woman. Problematising the patriarchal discourse of *Hamlet*, Barker centralises female sexuality, which he sees as a conceivably crucial and rather undermined topic in Shakespeare's text. Sexuality is already embedded in *Hamlet*; however, the representation of Hamlet's misogyny does not allow this underlying theme to be fully recognised. To subvert the conventional approach in representations and analyses of *Hamlet*, Barker sees this play as a vibrant source to explore sexual and gender issues.

Considering Barker's agenda in his theatrical works, *Hamlet* seems to be the most appropriate source play as it poses a moral problem. As Barker objects to didactic and moralist forms of tragedy, *Hamlet* is an appealing text for the playwright to construct another play about immorality. *Gertrude-The Cry* is quite subversive as it takes up the characters from Shakespeare's most renowned play

and places them in their own context by attributing different characteristics to them. In Barker's play, both obscene language and salacious scenes are employed to create an erotic effect different from the source text, which only impliedly mentions the issue of incest with the Ghost's warning: "Let not the royal bed of Denmark be/A couch for luxury and damned incest" (*Hamlet* 1.5.82-83) and Hamlet's ungrounded accusations such as "[s]he married. O most wicked speed! To post/With such dexterity to incestuous sheets" (*Hamlet* 1.2.156-157). The source text's negative approach to sexuality is underlined in Barker's text where Gertrude does not allow others to judge her on basis of her hasty marriage and for engaging in an incestuous affair. In Barker's work, incest, the most condemned issue in Shakespeare's text, becomes the centre subject an example of which is portrayed in the beginning scene in which Gertrude and Claudius make love in front of King Hamlet's dying body. Barker's play opens with the murder scene in which Gertrude insists on killing her husband herself:

> I should
> Surely […]
> HE IS MY HUSBAND WHY NOT ME. (*Gertrude* 9)

This opening scene illustrates that Gertrude is utterly guilty of murder as well as incest and adultery. The fact that the couple has sex in this scene poses a challenge as such a scene could not have been imagined in early modern drama as Bruce R. Smith contends: "In the drama of early modern England such consummation is not even simulated directly: it happens offstage, out of hearing, out of sight" (128). Evidently, in this scene where murder, sex, lack of secrecy, adultery, and incest meet, not only the on-stage intercourse of Gertrude and Claudius but also the existence of a dead body in such a context render the subversive approach of this adaptation more manifest. All in all, Barker chooses *Hamlet* as a source text specifically because of the text's dominant themes like femininity, sexuality, and morality which he subverts altogether. To illustrate the problematic approach to these issues in the previous text, he rejects poor representation of a potentially powerful female character who does not let others rule her but overrules them all. *Hamlet* seems to be a proper choice as a source text as the play preaches morality which is denounced by Barker as he denies the centrality of moral issues both in his context and his text.

An Eroticised Mother and the Cry

Drawing attention to the fact that the male characters define the representation of the female characters in *Hamlet*, Rebecca Smith claims that male characters like the Ghost, Hamlet, and Claudius see and introduce Gertrude "as a sexual *object*" (207). This objectification undermines any function of Gertrude other than being an archetype of sexual infidelity, especially following Hamlet's harsh assaults directed toward her. Different from this representation, Barker reinterprets Gertrude as an eroticised woman who does not feel the slightest remorse after murdering her husband and marrying his brother. That is to say, this adaptation projects Gertrude as a character responsible for all unwarranted accusations set against her in Shakespeare's play except that she does not regret them, which means she defies the limitations of social norms. The traditional

characterisation of Gertrude in Shakespeare's version holds her responsible as much as Claudius for the murder of her husband, and the source text expects her to feel even more regretful than the actual villain. Barker, however, transforms this approach by making her equally responsible and yet not regret any of her deeds by denying the expectations of society and her son. The fact that she does not feel guilty is a seminal example that marks her difference from Shakespeare's Gertrude and makes Barker's interpretation a subversive one.

In Shakespeare's *Hamlet*, Gertrude and Claudius are mainly depicted as the murderous and sinful couple, which justifies Hamlet's anger and ambition to take revenge, and makes it solely *his* play. In Barker's version, however, Gertrude is the focal point and Hamlet is not unquestioningly held right. Barker believes that in Shakespeare's text, Gertrude is appraised according to moral criteria informed by the religious establishment of Elizabethan England: "Shakespeare's moral sense and his role in a Christian/Reformation society compelled him to routinely punish transgression with guilty feeling, and Gertrude's sketchily described character is soddened with shame and regret" ("Gertrude-The Cry" n.p.). This sheds light on Barker's specific emphasis on creating a female character that stubbornly devotes herself to transgressive sexuality. Barker depicts a contrary Gertrude who exemplifies an exceptional potency for lust and her sexual influence on nearly all of the characters of the play is quite evident. Her central role in the play is obvious considering that other characters are somehow depicted with their attitudes around her. For instance, she has two lovers, Claudius and Albert, who both admire her sexual potential. On the other hand, her son, Hamlet, and her mother-in-law, Isola, seem to hate her for the same reason. All characters admire her, judge her or talk about her. Even her servant Cascan's admiration of Gertrude's body is observed in the following words: "[E]very time your nakedness is so perfect hide it […] keep it for the dark or these rare acts" (Barker, *Gertrude-The Cry* 10). Similarly, Isola is aware of her beauty and calls her legs "a dream" (10) even though she does not approve of her manners. The reactions of other characters illustrate the centrality of Gertrude's physicality which is never mentioned in the source text.

As Barker makes his criticism of Shakespeare explicit by interpreting his representation of Gertrude as censorious towards her sexuality, he makes a specific emphasis on her transgression of social and moral taboos. As an example, in this text, Gertrude is not afraid to assert her erotic side and exhibit her naked body. She is also depicted as an overly self-confident woman with daring and heretic remarks as she claims her nakedness as an expression of divine power in the question she poses to Claudius: "It is God my nakedness?" (61). Barker provides sexuality, more than any other feature, as a means to empower Gertrude rather than repeating a traditional representation of the character ruled by others. David Ian Rabey points to the impact of Gertrude's sexual power on other characters of the play as follows:

> Gertrude's characteristic struggle and her mesmeric power are both erotic, frequently manifested in the play by her nakedness, beauty and

> pain in/of searching, as physicalized through visual contact and the effect of the gaze – on her, and on those around her – as her energy transforms and unsettles the surrounding characters, particularly the men. (176)

Barker's presentation of sexuality as empowering the female character needs to be considered along with politics of sexuality. Kate Millett underlines the fact that sexual politics is constructed and defined by patriarchal politics: "Sexual politics obtains consent through the 'socialization' of both sexes to basic patriarchal polities with regard to temperament, role, and status. As to status, a pervasive assent to the prejudice of male superiority guarantees superior status in the male, inferior in the female" (26). Correspondingly, Gertrude in Shakespeare's work is conditioned by the interests of patriarchal politics. However, Barker confronts this type of politics by displaying her as an assertive woman who does not shape her sexuality upon the wishes of the male characters in the play. In his Theatre of Catastrophe, Barker uses strong female characters and attributes sexual and erotic aspects to them. Discussing Gertrude in comparison to other female characters in Barker's plays, Ruth Shade observes that "[m]any of his women are promiscuous, prostitutes or have bizarre sexual fetishes," which runs parallel with the claim that transgression is used by Barker as a way of attributing power to female characters (105). The first moment in the play that illustrates the difference between Shakespeare's Gertrude and Barker's version is when Gertrude's orgasmic cry mingles with King Hamlet's cry of pain during intercourse. Particularly in this surprising moment, it is initially noticed by the reader/audience that Barker's Gertrude is a cruel woman depicted differently from Shakespeare's character. Beginning from this scene, Gertrude's rebellious sexuality startles all the characters of the play, specifically Claudius, since, from this moment on, the ecstatic cry coming from Gertrude enslaves Claudius as he seeks the same cry throughout the rest of the play. Apparently, sexuality is reinforced with the sound of the orgasmic cry to highlight the power attributed to Gertrude in this play. It is through these transgressive acts can Gertrude assert herself against the male characters. Regarding the influence of Gertrude's cry on all characters in the play, Rabey states that "Claudius is haunted by it, addicted to it, seeks to provoke it and command it, though it can never be the same; Cascan listens out for it, Hamlet [...] seeks to police it, subdue it and extirpate it; but it proves uncontrollable" (173). Additionally, drawing on Rabey's comment "it occurs only at moments of betrayal and transgression" (176), Gertrude gives out this loud cry only at moments of guilt which seems to give her extreme pleasure. At first, she cries when she has intercourse with Claudius upon murdering her husband and second it is heard when she sees her son Hamlet dead upon her order. The cry, therefore, is associated with Gertrude's guilty nature and becomes a symbol of her transgressive power as she cries when she trespasses social and moral/religious norms. Therefore, her sexuality and the cry need to be taken as mediums through which she defies social norms.

Sean Carney mentions the significance of this cry by stating that it is the cry, "the object of the play's subtitle, which will go on to manifest itself as an inhuman and

disembodied force of desire, beyond the Queen's agency" (110). The cry outweighs Gertrude, for which reason Kilpatrick claims that "[a]s the king dies and the queen cries, her mad, ecstatic (orgasmic?) sob itself becomes the play's protagonist" (704). It is quite clear from the responses of other characters that the cry possibly surpasses the protagonist. The cry is especially influential on Claudius, who tries to objectify Gertrude for the sake of the cry itself: "The cry is more than the woman […] The woman is the instrument/ But from the woman comes the cry" (33). Claudius's obsession for Gertrude is so great and dangerous that he heretically associates Gertrude's orgasmic cry with the death of god as he says to her:

> I must have it […]
> The cry Gertrude
> I must drag that cry from you again if it weighs fifty bells or
> one thousand carcasses I must
> IT KILLS GOD. (22)

As he expresses her influence on him, Claudius equates having sex with Gertrude to being in a religious war: "your body for all that it's revered by me is flesh and being flesh is ground ground trodden ground to which I'm bound a dirt poor labourer who tills and spills and fights and fails in his possession Gertrude it is God I'm fighting when I fight in you" (44). Claudius identifies the cry as a power that kills god, and he imagines he is fighting god while having sex with Gertrude. As it appears, Gertrude also assumes a godly position as she asks Claudius after sex: "How good am I? […] How good I see your cock admires my performance" (18). Another example that demonstrates Gertrude's hold on Claudius is seen as he forgets the duties of a king when it comes to her:

> The king governs the kingdom
> Gertrude governs me
> To him the armies and the acres
> My whole life's in her belly in my opinion a superior estate. (67)

The sexual power Gertrude has been appointed objectifies Claudius, which is evident in the above quote illustrating his weak nature as he ignores the duties of a king when he is with Gertrude. Another instance that shows Gertrude's control over Claudius is when he feels apologetic toward her as she judges him for not cutting his nails and not washing his feet (29). These examples illustrate that Claudius acts like a servant to Gertrude, which is obviously in stark contrast with Shakespeare's text that depicts Gertrude as subject to Claudius. Claudius's attachment to the cry and his subsequent state of melancholy illustrate that he is cast in an inferior position to Gertrude as he is enslaved by her cry. Even though he wants to possess Gertrude with the words "Let him see what I have stolen/What was his/And what now belongs to me" (9), he becomes a servant of Gertrude's cry. In this regard, the cry not only signals her transgression of social and moral boundaries but also symbolises her sexual power over her male counterpart. In comparison to Shakespeare's Gertrude who does not talk much and even interprets the player queen's attitudes as "protest[ing] too much" (*Hamlet* 3.2.224), the "cry" she is given in the rewritten version alters the

perception of the character as a ruled object to a woman who makes her own decisions concerning sexuality.

Gertrude's eroticised nature is not only explicit in terms of her relation to Claudius. She also has an affair with a friend of Hamlet, the Duke of Mecklenburg, Albert who is mesmerised by Gertrude's body as he says, "I cannot describe the tension you keep me in [...] I am afraid to see what I so want to see" (58). Similar to Claudius, he is even ready to die for Gertrude as he begs "[b]e my death Gertrude" (59). It seems that Gertrude breaks social and moral norms once more by having a relationship with another man who admires her. The power of Gertrude's sexual nature over the other characters is once more underlined as this extremity arouses disgust in the male characters of the play towards her yet she does not act according to their judgements. Even after confronting all sorts of accusations, Gertrude is never ashamed, and she takes pride in knowing the art of sex and being so much desired by the two men. Her following exclamation is one of the most obvious examples of this:

> I AM NOT ASHAMED
> I SHALL NOT BE ASHAMED
> WHEN DID I KNOW SHAME
> NEVER
> AND NEVER WILL KNOW IT (56)

Similar to the exposition of her naked body and bold language as transgressive acts, Gertrude goes against the notions of shame, decency, and propriety. Even though she is the source of rivalry and jealousy between two male characters, she does not yield to being possessed by any of them. This justifies that the play prioritises Gertrude's sexuality and her selfish attempt to satisfy only her pleasure. Ultimately, the representation of Gertrude in this play reflects Barker's opinions on the politics of sexuality: "Sexuality is the only thing that draws us completely out of ourselves and exposes the extreme, the will to conquer and submit on both sides of the partnership, the desire to conquer, own, possess, and simultaneously to surrender and be possessed" (qtd. in Rabey 14). Gertrude's effect on the male figures is a proper example of this as it is seen that she conquers the king and possesses Albert similarly. Even though it seems like Gertrude is the object of desire of the male characters, it is always up to her to decide whom she chooses, which shows that she is the one to subjugate them into her objects of desire. She is the decision-maker of these relationships, which illustrates that she has the power rather than the king or Albert.

Barker presents Gertrude in scenes of (im)moral extremity, which renders her an amorous, guilty, amoral woman, and this makes the play and the character even more challenging for the spectator. When Barker comments on his intentions to reiterate this character, his statement also reinforces this argument: "What I'm trying to do is to expose something that convention has made too solid. The conventional treatment of Gertrude, for instance, dismisses her as an oversexed bad mother. Something in me wanted to pose an alternative, to refocus, to put the light on different areas" ("On Shakespeare" 164). Instead of reiterating the traditional roles attributed to Gertrude as a wife and a mother,

he chooses to depict her as an independent woman who does not need to justify or feel guilty for any of her decisions and sexual experiences. By presenting the character in this light, Barker does not judge her, nor does he invite the audience to obtain such a critical approach. Rather, his version is a celebration of the woman's sexuality that helps us to ponder on the amount of judgement and oppression executed on her in the source play.

Hamlet, a Moralist

In Shakespeare's *Hamlet*, Hamlet's characterisation as a moralist is seen as he reprimands the relationship between Gertrude and Claudius upon the comment of the ghost of his father who describes Gertrude as "a most seeming-virtuous Queen" (*Hamlet* 1.5.46). Hamlet's obsessive interest in his mother's sexuality commences following his encounter with the apparition of his father. In this regard, the two male figures of the play define the nature of sexuality of Gertrude as they obtain a censorious and a judgemental perspective towards her. This exemplifies Kate Millett's argument that "[t]he connection of woman, sex, and sin constitutes the fundamental pattern of western patriarchal thought" (54). Millett underlines that patriarchy sustains itself through sexual oppression. Regarding this view, Hamlet, both in the source text and in this adaptation, assumes a critical approach towards Gertrude and her sexuality, which is representative of the patriarchal thought defined by Millett. Different from Shakespeare's version, in Barker's play, Gertrude always confronts her son Prince Hamlet as quite an unconventional mother. In contrast to the highly erotic representation of Gertrude, Hamlet is a moralist, and like Shakespeare's Hamlet, he cannot abstain from blaming his mother. Comparable to the extremity of Gertrude's sexuality, Hamlet's persistence in the practice of social graces and ethical conduct is also excessive. Other characters' impressions of Hamlet also highlight this as his grandmother Isola calls him "a prig / And a prude/And a moralist" (24), and likewise, the servant Cascan describes Hamlet as a dangerous moralist (67).

Hamlet hates Gertrude's sexual manners, and he always criticises her clothes mainly because they do not make her look like a woman of her age. In an instance, knowing that Gertrude intentionally wears seductive dresses, he warns her about the length of her skirt: "The skirt's too short/However excellent your legs might be" (23). Although he impliedly expresses that it is inevitable not to be charmed by her legs, he wants her to behave like a mother. Similarly, he does not like the high-heeled shoes Gertrude wears when she gets naked after her labour, and he aggressively warns her to

> REMOVE
> THE
> UNMATERNAL
> CLUTTER
> CLINGING
> TO
> YOUR
> FEET. (75)

The control Hamlet would like to exert on his mother and Gertrude's ignorance of all these recalls MacKinnon's observation on female sexuality, which is "a force for freedom while being shacked and distorted and channelled in twisted directions by patriarchal controls" (xiv). Oppression of sexuality, which is what Hamlet tries to do throughout the play, is a form of patriarchal dominance. However, Gertrude's obstinacy poses a political response to male hegemony that cannot defeat her. Reminding the reader/spectator of Shakespeare's Hamlet, throughout Barker's play, Hamlet voices seriously misogynist remarks such as "WOMEN ARE SO COARSE" (13), and he tries to keep Gertrude under control with the words "Your skirt and your sex/EMBARRASS ME" (24). Gertrude's erotic nature causes Hamlet to hate the concept of love altogether. He does not believe in love as he voices: "I hate it all manifestations of the thing called love fill me with horror and contempt" (55). In this play, Hamlet's problem with his mother's sexuality is more in the foreground than in the source text. This time, he not only criticises his mother but also abhors her sexual nature. An apt example of this is observed as Hamlet voices the following words as he hears Gertrude's cry during her labour:

> The woman I decline to employ a word like mother biologically correct though it might be the woman [...] [i]s 43 and by the laws of nature if nature were not so contaminated with disease should have shed her last egg whole easters and christmases ago [...] and [...] should be seated in a rocking chair with black blankets spread across her knees. (64-65)

Gertrude portrays an extremely opposite example of Hamlet's ideal vision of proper motherhood. For that reason, Hamlet considers her a sinful, unashamed woman, and never a proper parent. This idea is also manifested as Hamlet is told that his newborn sister has smiled upon her birth and he responds: "[W]ho would not smile to have escaped the fetid dungeon of my mother's womb" (65). In line with the claim that Howard Barker aims his drama to be "about rapturing of tolerances" (Barker, "Interview" 210), Hamlet is unable to tolerate his mother's lack of meeting social and moral demands. However, Hamlet's judgemental approach does not seem to suffice to control Gertrude. He cannot stop her from engaging in further sexual relationships, hence he fails to make her conform to his ideal portrait of motherhood.

Similar to Hamlet, his grandmother Isola does not approve of Gertrude's sexual manners either. Due to Gertrude's openly expressed erotic nature, Isola even hates the word sex: "I hate the word sex I really do I hate the word I tried to shut it out of my vocabulary but frankly it's impossible" (23). The reason for her disgust with sex is, similar to that of Hamlet, Gertrude's dissolute expression of her sexuality in front of all others. It is observed that just like Hamlet, Isola hates Gertrude's excessive sexuality and claims she has never seen "a darker and more vicious face it's like a wolf's it's like a bat's" (35). Isola and Hamlet are similar in the sense that they try to control and judge Gertrude throughout the play. However, despite Isola and Hamlet's warnings, "Gertrude is [...] mutinously unmaternal and persists in her spectacular eroticism" as Rabey claims (277). She is always assertive towards Hamlet unlike the Gertrude of Shakespeare's

play, and she even goes to the extreme of remaining naked in front of her son to prove her rebellious nature. Similar to her cry that enslaves other characters, she also uses her naked body to startle others, primarily Hamlet, and defies their norms.

To provide another note on the politics of sexuality, at the end of the play, Gertrude overcomes Hamlet as Gertrude manipulates murdering Hamlet by making him drink from the poisoned cup. This moment means the triumph of sensuality over morality. It turns out that if she had not killed Hamlet, Hamlet would kill Gertrude as he was planning her execution (85). This is a triumph for Gertrude as she gives out the cry of ecstasy a second time as a sign of transgressive power against her disciplinary son. His murder and Gertrude's survival mean the assertion of sexuality over morality. Contrary to the importance attached to morality and repentance in the former play, Barker's play defends impenitent characters against regularity, which marks his departure point from Shakespeare's version. His Theatre of Catastrophe rejects the moral message Shakespeare's work attempts to provide with the representation of characters that are more inclined to retribution. This adaptation illustrates that Barker disagrees with the moralist function of *Hamlet* and transforms the source text to such an extent to scrutinise fixed value systems by rejecting the more traditional moralistic interpretations and productions of the play.

Morality as a Norm

Concerning literary adaptations and their relation to the context in which they are produced, Linda Hutcheon argues that "adaptation is always framed in a context" (142). The period, place, society, and culture which give rise to a production or a text all play an important role in a thorough analysis. In this regard, an adaptation should not only be read in relation to the source text but also to its context. By situating Barker's play in its context as a work written in 2002, it is possible to observe some of the topics handled in the play as responses to the socio-political background of the production. The play's first production corresponds with the New-Labour government with Tony Blair as the leading figure. It is known that this government, even though led by Labour politicians, gave importance to norms of family, community, parenthood, and patriarchal values, which are all denounced in Barker's play. An analysis of the play alongside the predominant issues of the context in which it was constructed illustrates that much of the criticism embedded in the text extends to British society's norms and policies that limit individual freedom.

Howard Barker sees Britain as an empiricist, moralist, and utilitarian state (Barker, "Death" 113). For that reason, he voices his concern for the current status of the country in a number of his writings. In this play, he also covertly criticises the country and the major party politics by portraying characters that go against the norms upheld by the establishment. In this period, the New Labour government introduced some acts and orders that limited the rights of the individual. A prominent change in the early 2000s regarding the protection of public welfare was the introduction of Asbos (Anti-Social Behaviour Orders)

under the legislation of The Crime and Disorder Act of 1998. These orders along with other acts such as the subsequent Sexual Offences Acts of 2000 and 2003 were enacted by the New Labour government to ensure public safety and to subdue individuals with an 'extreme' sense of freedom that disrupt the rights of others. Representing both moralist and transgressive characters in his play, specifically with the juxtaposition of Hamlet and Gertrude, Barker reminds the reader/audience of these norms that are found to be excessively limiting individual liberty. To assert the power of individual liberty over limiting norms, recalling, in Graham Saunders's words, "the erotic potential to disrupt order" (150), Barker uses Gertrude's sexuality as an anarchic attack on social regulations. In the play, Hamlet's emphasis on morality and conformism resembles the importance attached to the practice of social morality during the New Labour years. Although British politics was largely ruled by the left-wing between 1997 and 2010, it is widely considered that the practices of the Labour Party did not correspond to the expectations of the liberals and socialists in the country. Tony Blair, as the then prime minister, might have intended to keep his party aloof from both the Old Labour policies and the conservative notions of Thatcherism. However, it is largely observed that the New Labour was "heavily influenced – as no other Labour leadership in British history – by Christianity" (Coote 129), which meant that the party had strong tendencies toward conservative ideology. This is also evident in most of the statements of the party leaders concerning the regulations passed during the New Labour government as there was much emphasis on conventional family structure, patriarchal values, and the need to moderate dissenting individuals. An example is illustrated in Tony Blair's following remark: "Social democratic thought was always the application of morality to political philosophy. One of the basic insights of the left, one of its distinguishing features, is to caution against too excessive an individualism" ("Our Citizens" n.p.). Although New Labour was expected to draw a profile markedly different from both Thatcherism and Old Labour politics, their emphasis on norms of family and traditional gender roles lead to questioning New Labour's approach to liberalism. To discuss Barker's rewriting of Shakespeare in this framework, the state's preoccupation with moral standards for society is manifested in the play with Hamlet's obsession to control any act of indecency. This correlation between the text and the context illustrates that Barker does not only alter Shakespeare's text to a great extent but he also voices his disillusionment with the establishment by depicting characters that represent both sides of the larger social conflict.

Other ideas like family and parenthood are also used in Barker's play to question and challenge the normative establishment. Newman informs that in the 2000s, "many of the government's policies harked back to images of family and parenting based on traditional gender roles as the source of moral order" (3), which is yet another example that shows the close ties between New Labour's agenda and conservative politics. It is also known that New Labour placed great emphasis on the concepts of family and parentage as it is "evidenced by efforts to make divorce more difficult and strong endorsement of the family as 'society's most important unit'" (Coote 129). Challenging this dominant notion of the day,

Barker dismisses this idea by portraying Gertrude and Claudius as completely irresponsible parents and by eroding the traditional set roles within the family. Possibly, the most striking example in the play that subverts the norms of parenthood is the moment when Claudius drinks Gertrude's milk while the newborn infant cries. Following the birth, Gertrude rejects her duty to feed the baby as a mother: "I MUTINY/Drink me Claudius/Let my daughter queue" (68). Symbolic of their lack of attention as parents, they leave the baby unnamed, and the child is taken away from them, which is also symbolic of the state's control over uncared children. The practice of detaching the baby from the parents for its good brings New Labour's Asbos to mind as they also included parenting programs that helped to control whether it was suitable for children to grow up in certain families or not. In light of the dominant politics of the day that uphold family unity as an important value and the roles of wife and husband as paramount, Barker's work stands out as highly subversive of such precepts. Other examples that go against the norms of the family are seen in scenes where Claudius smothers his mother, and Isola and Ragusa drown the infant. It should be noted that Barker does not portray such scenes to give a didactic message to the audience/reader. Instead, he positions these ideas in opposition to the dominant New Labour Socialism that is not genuinely grounded in individual liberty. In this respect, Barker's dissolution of proper family structure poses a response to the notion of collective conformism that characterised the period.

Barker's representation of nudity and sexuality on the stage also needs to be taken as a manifestation of the power of individual liberty against state control: "The body is a symbol of liberty, of disorder. Free sexuality, the liberty of desire is a threat to political power, to the order of the state. The human body is the object of all political power. It is the control of each body that is the object of the state" (qtd. in Obis 2013, 74). Barker's views on the power of the body, nakedness, and overt sexuality reflect the importance he attaches to Gertrude and shows how his version is a challenge to that of Shakespeare as well as social norms. Gertrude's body is the object of political power not an object of male desire as is previously thought. Therefore, the representation of nakedness, which is itself a symbol of transgression, needs to be taken as a political act against patriarchal hegemony. By defending her right to express her sexuality and her body as she likes, Gertrude poses a challenge to the idea that the body of the individual needs to be controlled by the state.

Conclusion

Gertrude-The Cry is a highly subversive modern Shakespeare adaptation that transforms the motivations of the most important characters of the play and brings the previously silenced female character to the foreground. In her analysis of Barker's play, Lynne Bradley argues that in the process of adaptation, Barker "deconstructs Shakespeare until there is no Shakespeare left" (184). The play, *Gertrude-The Cry* puts Gertrude and Claudius as the characters that have been cast as guilty of murder in Shakespeare's *Hamlet* to the foreground and attributes eroticised identities to these characters and challenges society's

norms concerning such taboos. It is clear that the principal characters of this catastrophic play are driven by guilt, and they rebel against accepted moral values. Barker does not aim at a moral teaching or a didactic message through such an unapologetic work. Instead, the early-modern perception of a guilty woman represented in Shakespeare's plays is challenged and replaced by an extremely assertive and passionate contemporary female/feminine figure in Barker's adaptation.

Among the adaptations of Shakespeare's plays, Howard Barker's *Gertrude-The Cry* is one of the most subversive examples. Barker mainly criticises the particular representation of the not-so central female figure of *Hamlet.* Along with this, his adaptation also poses a subverted version of the source text and its support of traditional values of morality and patriarchy that limit the freedom of the overlooked female character. Considering the transformations in Barker's adaptation, his work is mostly shaped by sexual and gender politics as it depicts both concerns in one character by reformulating Gertrude as an assertively sexual woman. Using the basic principles of his Theatre of Catastrophe in his Shakespearean adaptation, Barker subverts the cultural reception of the source text by startling his readers/audiences with a very different approach to a familiar story. The political aspect of Barker's transformations also resonates with the historical framework that surrounds his text. As the adaptation is created in the early 2000s, the criticism he poses in the play also extends to the problematic issues of this period, namely the moralistic discourse of the New Labour politics. All in all, by shifting the focus to the female character of the source text and by foregrounding the centrality of sexuality for her liberty, Barker's adaptation alludes to the specific British context during the New Labour government that is remembered for its preoccupation with social and moral values.

Acknowledgment

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Reflections on Early Modern Understanding of Affects in Shakespeare's *Hamlet*: Humors, Bodies and Passions in the Player's Hecuba Speech

Shakespeare'in *Hamlet* Oyununda Erken Modern Dönemin Duygu Anlayışı: Oyuncunun Hecuba Konuşmasında Mizaçlar, Bedenler ve Tutkular

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Abstract
Considered to be affective mediums exercising powers changing the humoral balances of bodies, theatre plays have been severely attacked on the grounds that they provoke strong emotions by early modern critics such as Stephen Gosson and Philip Stubbes in the Shakespearean period. According to Stephen Gosson, for instance, due to their emotional and physiological impact theatre performances weakened and undermined audiences' capacities to reason and judge; and thus, needed to be prohibited altogether. This study provides a detailed analysis of the Hecuba speech (II, ii) in Shakespeare's *Hamlet*. Through the Player's and Hamlet's reactions to the Hecuba-speech, it will discuss the characters' attitudes towards theatre and comment on early modern theatre debates. The study will further discuss William Shakespeare's stand on the affective potential of theatre in times when theatre plays have been considered contagious and altering the balance between minds, passions and bodies.
Keywords: theatre, emotions, humors, passions, Hecuba, Hamlet

Öz
Duyguların bedensel mizacın dengelerini değiştirebilen güçleri dikkate alındığında, Shakespeare döneminde tiyatro oyunları, Stephen Gosson ve Philip Stubbes gibi erken modern eleştirmenler tarafından ciddi biçimde saldırıya uğramıştır. Stephen Gosson'a göre, duygusal ve fizyolojik etkileri yüzünden tiyatro gösterileri, seyircinin rasyonel düşünme yetisini ve değerlendirme kapasitesini zayıflatarak baltalamaktadır ve bu nedenle yasaklanmalıdır. Bu makale, Shakespeare'in *Hamlet* oyunundaki Perde I, sahne ii'de geçen oyuncunun dikkate değer konuşması üzerine ilginç bir araştırmadır. Oyuncunun Hecuba üzerine konuşması ve Hamlet'in buna reaksiyonu (tepkisi) yoluyla, bu çalışma sadece karakterlerin tiyatroya yönelik tavırlarını tartışmakla kalmayarak, aynı zamanda erken modern tiyatro üzerindeki fikir çekişmelerini ve tiyatronun insanın bedeni, zihni ve tutkuları arasındaki dengeyi değiştirerek yozlaştırdığı düşüncesinin yaygın olduğu bir zamanda Shakespeare'in tiyatro sanatının duygusal potansiyel gücünün arkasında dimdik duruşunu tartışmaktadır.
Anahtar Kelimeler: tiyatro, duygular, mizaçlar, tutkular, Hecuba, Hamlet

The early modern perception of passions as closely related to the bodily humors[1] and actively engaging in contagious transmissions contributed to the early modern debates on the affective quality of theatre. The belief that alteration of the humoral body was possible by the emotions stimulated at theatre performances, led to the formation of different sentiments towards plays. Not only literary critics, but also audiences, playwrights and players were aware of the emotional and physiological impact of performances. Thus, the often discussed question was not whether theatre was influential, but the degree and manner of its affective consequences, namely, the ability to move the audiences. On the one hand, Stephen Gosson, one of the critics with the strongest anti-theatrical discourses as well as others such as Philip Stubbes, attacked the very essence of theatre and argued that it was a source of evil and corruption. In his *Plays Confuted in Five Actions* (1582), Gosson, for example, refers to the emotional appeal in drama as weakening and undermining reason and healthy judgement. On the other hand, scholars such as the pro-theatre critic and poet Philip Sidney, who in his "Defence of Poetry" (1595) ambitiously points at the social and moral worth of drama and literature, supported the idea that when properly employed, because of its affective means, theatre could contribute to the development of a modern society (with high ethical standards). This study focuses on one particular scene in Shakespeare's *Hamlet*, in which the Player performs the Hecuba-speech and Hamlet delivers one of his famous soliloquies. It discusses how the "passionate speech" reflects and comments on the general sentiments towards theatre in the context of the early modern understanding of passions; how it affects the Player and Hamlet as well as what it suggests about Shakespeare's views on the emotional impact of plays at a time when theatre was fiercely criticised and attacked.

The Early Modern period's general understanding of emotions needs to be firstly discussed in order to better grasp the early modern idea of metaphorical and literary 'contagious' theatre and approach the Player's Hecuba-speech in the light of the humoral model of passions. Katharine A. Craik and Tanya Pollard in their "Introduction: Imagining Audiences" in *Shakespearean Sensations* (2013) and Gail Kern Paster in his "Introduction" to *Humoring the Body: Emotions and the Shakespearean Stage* (2004) have suggested that the revival of both medical and philosophical ancient Greek texts played a significant role in the formation of the early modern material perception of passions. According to the predominant Galenic medical theory the well-being of the body and the soul was dependent upon the humoral balance. The course of the humors was subject to change. The body, open to the internal alterations of the bodily fluids, was also under the influences of the outer world. Among the factors that determined the change in the quantity and flow of the humoral liquids were passions. Thomas

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[1] Humors in the Early Modern period were perceived as "the four defining fluids that coursed through the body, [and] were simultaneously literal substances and affective dispositions. They were also both innate and subject to change [...] The six non-naturals that could interfere with one's humoral balance were air, food and drink, exercise and rest, sleep and wakefulness, retention and evacuation of wastes, and perturbations of the mind, or emotions" (Craik and Pollard 5).

Wright in *The Passions of the Mind* (1604) defines passions and affections as "perturbations of the mind" of which no one can be ignorant (Wright par. 2). They applied to everyone and everything and were not necessarily governed by rational judgement; on the contrary they were almost always associated with the irrational appetites and unhealthy excesses. Passions were also thought to be embodied forces causing internal humoral changes often through the subject's experience of the social environment. Imagination, which was believed to be the faculty strongly responsible for the evocation of emotions, stood behind the assumption that literature in general was capable of influencing the humoral balance of readers, audiences, players who encountered the literary texts and performances. The subject's sensual experience formed the bridge between the macro-microcosmic relationships of the individual with the world and partially expressed one aspect of the early modern philosophy of connectedness among body, soul and world. The inter- (between, among) and intra- (from within) macro- and micro-relations, in which everything living and non-living mattered and exercised forceful potential to move and change, were characteristic for the time. The idea of the transmissibility of emotions was more than metaphorical. Passions, in the age of Shakespeare, were often viewed as contagious 'viruses' affecting the physical and spiritual well-being of individuals.

The Player's recitation of the "passionate speech" telling the story of Achilles' revengeful son Pyrrhus and the mournful Trojan queen Hecuba reflects the common contagious model of emotions both in Hellenic and early modern times. Once Pyrrhus is to strike Priam, the city of Troy (or depending on the interpretation, the royal castle[1]) is not indifferent:

> Pyrrhus at Priam drives, in rage strikes wide,
> But with the whiff and wind of his fell sword
> The'unnerved father falls. Then senseless Ilium
> Seeming to feel this blow, with a hideous crash
> Takes prisoner Pyrrhus' ear. For lo, his sword
> Which was declining on the milky head
> Of reverend Priam seemed i'th' air to stick.
> So as a painted tyrant Pyrrhus stood
> Like a neutral to his will and matter,
> Did nothing. (II, ii, 497-507)

Though described as "senseless," Ilium is emotionally moved by the horrifying sight of murder. The transmissibility of passions works as much on microcosmic as on macrocosmic level. Pyrrhus' anger and "rage" affect the city and as a response Troy "[t]akes prisoner Pyrrhus' ear." Approached in the context of the early modern humoral theory, the choice of the 'ear' does not seem to be coincidental. Passions, commonly viewed as maladies, were believed to spread via the senses. The sensorial encounters were held responsible for the physical and emotional changes. In the light of the perception that there was not a clear-cut division between the realms of the body and mind and that the alterations of the one caused alterations in the other, the undertaken action by the city can be read as blocking the attacker's auditory experience and thus causing

interruption in the process of accumulation and circulation of negative passions such as wrath through the body. Ilium's intervention has visible consequences. It results in the freezing of the Greek warrior who for a moment stood "as a painted tyrant." Nevertheless, similar to what happens in nature when the dreadful storm is preceded by the "silence in the heavens" and by the speechlessness of the winds before it gains power, the Player recites that it is not long before the "roused vengeance" of the Greek "sets him new a-work":

> But as we often see against some storm
> A silence in the heavens, the rack stand still,
> The bold winds speechless ad the orb below
> As hush as death, anon the dreadful thunder
> Doth rend the region, so after Pyrrhus's pause
> A roused vengeance sets him new a-work
> And never did the Cyclops' hammers fall
> On Mars's armour, forged for proof eterne,
> With less remorse than Pyrrhus' bleeding sword
> Now falls on Priam. (II, ii, 508-517)

Although the story, the Player tells, is from the distanced Hellenic past, Shakespeare's use of it reflects the early modern understanding of affective relations between the individual and the natural world and their inter- and intra-dependences. Not only the microcosmic mirrors the macrocosmic, as Pyrrhus's moment of silence and tremendous rage reflect the thunder's course in nature, but also the flow of emotions has the potential to produce effects on every level. The fury of Achilles' son activates Troy's reaction which consequently leads to different affective readjustments. Shakespeare's choice of the particular ancient tragic example represents how the humoral model of dynamic emotions has become a model for living in the world in early modern times.

The second half of the Player's speech telling of Hecuba's despair, different from the first which has drawn attention to the auditory experience in relation to emotions, shifts the focus to the visual. The five senses were not believed to be equally valuable for the processes of circulation of affects in the Hellenic and Early Modern periods. Two of them, hearing and sight, seemed to be of utmost importance especially in regard to theatre and imagination and Shakespeare has cunningly made use of them in various situations connected with the physiological and psychological changes of living and non-living bodies throughout *Hamlet*. For instance, another notable example of Shakespeare's use of 'ears' in *Hamlet,* is the scene in which the "The Murder of Gonzago" is staged. The scene shows how the ear is both the faculty through which words, stimulating the imagination and passions, enter the body and how it becomes literary the organ in which the poison killing the sovereign is poured. Furthermore, in this particular scene, in addition to the auditory experience of King Claudius, the visual experience of the staged performance is what changes his mood and makes him leave. The play he has seen, as Hamlet later on learns from Guildenstern, has made him choleric. Ears and eyes, in early modern times,

were the two faculties that became the medium through which the affective "maladies" were able to enter bodies and cause real physical/emotional changes. Nevertheless, although both were valued, the ability to see in comparison with hearing seemed to be more instrumental in affective transmissions. In the subdivision "How passions seduce the will," Thomas Wright emphasizes the significance of the 'eye' as an organ playing a vital role for the exchange of emotions and their effects on the body, soul and mind (Wright, par. 20). The Player, who is moved to tears while reciting to Hamlet, often refers to what would have happened and how everyone and everything would have been moved by the *sight* of the poor Trojan queen:

> Who this had seen, with tongue in venom steeped,
> 'Gainst Fortune's state would treason have pronounced.
> But if gods themselves did see her then,
> When she saw Pyrrhus make malicious sport
> In mincing with his sword her husband limbs,
> The instant burst of clamour that she made
> (Unless things mortal move them not at all)
> Would have made milch the burning eyes of heaven
> And passion in the gods. (II, ii, 535-544)

The cause – effect relationship of passions is remarkably built around the visual. The queen is affected by the sight of King Priam's savage slaughter. Moreover, the audience is told that whoever sees her devastation brought about by the spectacle of the Trojan king's murder, would not be able to remain unmoved, even the gods would get emotional and the sun and stars would cry. The contagion of passions is said to reach everyone and everything that *witnesses* the crime. Though the scene is recited and not performed and thus neither the Player nor Hamlet and the others literary see the extremely upsetting sight, Polonius tells that the Player has changed colour and "has tears in's eyes" (II, ii, 545). Art, especially literature, was and still is believed to have the potential to fire imagination and activate emotional responses. As it has been already suggested, the Shakespearean generation shared the ancient Greek worldview of connectedness and dynamics of bodily forces on microcosmic and macrocosmic levels as well as the assumption that poetry fired the imagination and vice versa. Derived from the Greek word *poiēsis* (creation, productive activity), poetry, was closely linked with creativity. It should be noted that in Hellenic and early modern times poetry and plays were not perceived as so different. Katharine A. Craik and Tanya Pollard suggest in the "Introduction: Imagining audiences" that they were thought to be much more alike and that they "shared a conceptual and discursive vocabulary" (8). The workings of imagination have also been a widely discussed philosophical theme throughout centuries and the assumption that imagination is the formation of images in the mind or soul (or both dependent on the period), which is not entirely governed by reason, was plausible in early modern times. Craik and Pollard tell how Aquinas' understanding of the sensitive soul contributed to the approach to imagination and its link with the senses and the body (5). As there was no doubt that the humoral body was under the influence of external experience which was

mainly processed and accumulated via the senses, imagination - the faculty that made individuals see images "in the mind's eye" Shakespeare also cunningly uses the phrase when referring to Hamlet's imagination (I, ii, 193) – was thought to be "most closely allied to sensory appetite" (Craik and Pollard 5), and more precisely linked with the sense of sight. The Player, under the impact of the spoken words and their highly probable visualisation, cannot remain unimpressed and he "has tears in's eyes" (II, ii, 458) as "the burning eyes of heaven" (II, ii, 455) would have had, have they seen Hecuba.

Shakespeare further elaborates on the relationship between literature, imagination, the senses vision and audition, emotions and bodies in the first few lines of Hamlet's soliloquy following the Player and the others' departure. The prince contemplates on how the Player got emotionally and physically affected by a fictitious story which does not relate to him at all:

> Is it not monstrous that this player here,
> But in a fiction, in a dream of passion,
> Could force his soul so to his own conceit
> That from her working all the visage wanned
> – Tears in his eyes, distraction in his aspect,
> A broken voice, and his whole function suiting
> With forms to his conceit – and all for nothing –
> For Hecuba? (II, ii, 578-585)

Hamlet, impressed by the Player's passionate reaction to Hecuba's drama, gives a brief overview of how passions work in the early modern humoral body. The tragedy of the Trojan queen is a beautiful instance of human imagination, an effective piece of "poetry," which has the power to force the Player's soul (imagination) and consequently change his humoral balance. The transformative potential of the play is remarkable. The Player shows real physical signs of sadness and grief. Both his body and soul, moved by and through imagination (by the play and through the human ability to imagine), undertake visible emotional and bodily changes. The symptoms he experiences match the passions he seems to feel. Stirred by pure fiction, the transmissibility and affective power of passions is at work. Hamlet continues this line of thought, but this time wonders what the Player, who shows strong emotions for "nothing," would have done if he really had the reasons for passionate grief and anger:

> What's Hecuba to him, or he to her,
> That he should weep for her? What would he do
> Had he the motive and that for passion
> That I have? He would drown the stage with tears
> And cleave the general ear with horrid speech,
> Make mad the guilty and appal the free,
> Confound the ignorant and amaze indeed
> The very faculty of eyes and ears. (II, ii, 586-593)

The Prince of Denmark touches upon one of the major themes in Shakespeare's *Hamlet* – the one of being/having and seeming/pretending. The theme of appearance and reality is to be further discussed in the essay later on, but for the present moment it is important to emphasize that Hamlet, in this particular instance, differentiates between the two and views "having" more important than the Player's imagined causes for grief. If the Player had Hamlet's motive, the prince imagines him flooding the stage with *cries* and with appalling words tearing apart the listeners' *ears*. The reference to the senses gets more apparent when Hamlet acknowledges that the Player's rage would affect by the attack on the visual and auditory. Hamlet draws a vivid picture of the circulations of negative affects in which the transmission of emotions happens via the faculties of eyes and ears. The imagined sight of the grieving and revengeful Player as well as his horrid speech would move, "amaze indeed" so much that it would "damage" whoever encounters them.

An alternative way to approach the Player's altered physical and psychological state of emotion, is to think of him as a trained professional whose skill to inhabit and control the passions, as Evelyn Tribble comments in "Affective Contagion on the Early Modern Stage," "is best demonstrated through the art of action – gestures and movements which capture emotion, transform it, and carry it to the audience through purposeful and meaningful movements of the body" (202). Thus, a possible interpretation of the Player's changes of complexion, voice, gestures and others is to think of him in the context of training and professional labour, which then makes the discussion of what reality is and what appears/seems to be real in the play necessary. Almost from the very beginning of *Hamlet*, the relationship between performance and authenticity is questioned and Shakespeare does not make clear distinctions; on the contrary, he playfully complicates their relation. Similar to the instance in which Hamlet differentiates between the Player and himself, according to who has and who seems to have emotions for either real or fictional reasons, the scene in which Hamlet philosophizes on what "seems" and what "is" in Act One Scene Two is a notable example dealing with the topic of appearance versus reality. "'Seems,' madam? Nay, it is. I know not 'seems'" (I, ii, 79), he tells his mother that the grief he experiences is real and claims to know the difference:

> Together with all forms, moods, shapes of grief,
> That can denote me truly. These indeed "seem,"
> For they are actions that a man might play;
> But I have that within which passes show,
> These but the trappings and the suits of woe. (I, ii, 85-89)

Hamlet acknowledges that there are actions that can be played, but there are also ones "within" – more than plays. Though Hamlet insists on his awareness of that which is 'within' and that which is faked, the ambiguity between 'reality' and "show" sharpens when the prince most asserts the authentic internal nature of his sorrows. Often when he does so, he vigorously *performs* his own sadness in front of the eyes of others. Shakespeare makes it difficult for both characters within the play and audience to see and recognize when passions are sincerely

felt or faked or whether they are both felt and faked. A possible way to interpret the Player's emotional outburst after the recitation of the Hecuba-speech, is to think that in the act of performance (pretending to live through the drama) he really gets affected. He is a trained player, who knows how to pretend experiencing a wide range of feelings, but because of the physical changes and his appearance in the eyes of others it is hard to claim that he has not been really moved by the tragedy of the Trojan queen. Either only performed or truly felt or both, Shakespeare's *Hamlet* reflects how the circulation of affects in the Galenic humoral system is a process that includes sense perception (with stronger emphasis on eyes and ears) and imagination on microcosmic and macrocosmic levels.

The Hellenic perception of tragedy as a literary genre that had to arouse pity and fear (developed under the influence of Aristotle's *Poetics*) was adopted in the Early Modern period. Good players were believed to engage with the audience in a way that enabled them to capture their ears and eyes and consequently alter their opinions. Tragedy was expected to move bodies and minds. The effects it could have on the audiences had been widely discussed by the literary critics at the time. Many anti-theatre thinkers such as Stephen Gosson who developed their argumentations around this assumption viewed theatre as a potential evil that lingered throughout centuries from pagan times and endangered the emotional and physical well-being of Christians. He claimed that "[t]he beholding of troubles and miserable slaughters that are in tragedies drive [audiences] to immoderate sorrow, heaviness, womanish weeping and mourning, whereby [audiences] become lovers of dumps [melancholy] and lamentation, both enemies to fortitude" (95). The very themes of tragedies according to Gosson were problematic. Their impact became reason for immoderate feelings, which endangered the healthy humoral balance of bodies. Shakespeare must have been familiar with the anti-theatrical sentiments of the period; he might have even been familiar with Gosson's sharp criticism on plays. Approaching Hamlet's soliloquy, right after the Player's recitation of the Hecuba-drama, in the light of the early modern debates on theatre's ability to influence, gives room for interpretations of Shakespeare's possible stands on theatre in the middle of the fierce discussions of its affective powers.

The early modern tragic hero Hamlet contrasts his own incapability to express passions with the Player's highly emotional response to Hecuba's grief. While the Player expresses his feelings towards the Trojan queen's suffering both physically and emotionally, Hamlet complains of his inability to act his passion although his causes, different from the Player's, are real. The Prince of Denmark, annoyed by his incapacity to perform his grief and anger, calls himself offending epithets:

> Yet I,
> A dull and muddy-mettled rascal, peak
> Like John-a-dreams, unpregnant of my cause,
> And can say nothing. No, not for a king
> […]

> Who calls me villain, breaks my pate across,
> Plucks off my beard and blows it in my face
> [...]
> Why, what an ass am I: this is most brave,
> That I, the son of a dear murdered,
> Prompted to my revenge by heaven and hell,
> Must like a whore unpack my heart with words
> And fall a-cursing like a very drab. (II, ii, 593- 615)

Hamlet seems to point at physiological dispositions which prevent him from acting as passionately as he believes is proper to his cause. He blames himself for being stuck in emotional paralysis – a murdered king, his father, needs to be revenged, but the prince angrily confesses that the only thing he does is empty talking. Hamlet curses himself for being "unpregnant of [his] cause," suggesting exactly the dilemma he is in: he has the motive and he is in an emotional pain, but he cannot perform the passions in his soul as the Player does for Hecuba. Nevertheless, there seems to be inconsistency between the claim of passivity and his highly passionate soliloquy. Not having the same physical and emotional reaction to Hecuba's suffering, does not mean that the tragic protagonist is not under the influence of the play. Had he not been affected by the Player's recitation, Hamlet would not have been so scrupulous towards himself and would not have questioned his own being, movements and speech. The Prince of Denmark's monologue exposes his affective response to what the Player's recitation made and at the same time did not make him feel. In fact, on a closer examination of Hamlet's expectation from a tragedy, "the passionate speech" seems to have reached its purpose:

> Hum, I have heard
> That guilty creatures sitting at a play
> Have by the very cunning of the scene
> Been stuck so to the soul that presently
> They have proclaimed their malefactions. (II, ii, 617-621)

He expects plays to do exactly what the Hecuba-speech has "done" to him – the revelation of the weaknesses and guilt in wrong-doers. The Player's lines have triggered an emotional questioning of Hamlet's own melancholic condition. Hamlet points at his use of inadequate language and actions instead of taking action and being revengeful to his uncle, the King.

For the sake of this study, it is important to consider in what ways the interpretation of Hamlet's soliloquy relates to Gosson's attacks on theatre. On the one hand, Shakespeare appears to reject the critic's statements that the common theme of tragedies always moves around murders, slaughters or revenge stories, which consequently lead to alterations in bodies and souls often expressed in the excess of emotions such as the excess of grief and sadness in melancholia. Gosson's criticism applies almost word by word to what have been discussed in the scenes of Shakespeare's tragedy. The player's Hecuba speech is itself a fiction about revenge, murder and emotional excess as well as Hamlet's soliloquy- the prince is melancholic because of his inability to avenge his father's

murder by killing the new king, his uncle. However, Shakespeare's highly probable consensus with Gosson on the general topic of plays and the nature of emotional responses which theatre has believed to have the potential to trigger, does not mean that the early modern playwright completely shared with Stephen Gosson the same feelings towards theatre. In Gosson's *Plays Confuted in Five Action*, it is clear that the critic does not differentiate between audiences and the degree and manner of their passions triggered by performances; according to him all are alike and similarly in danger because of plays' affect upon the crowds. Shakespeare has a different approach to the relation between performance – players and audiences. For the playwright, playgoers seem to be affected according to their backgrounds and personal histories. For example, Hamlet's comments on the "passionate speech," which he wants the Player to recite, demonstrate that there has been a huge variety of opinions on the quality of the play. For the general public, Hamlet says:

> 'twas caviary to the general. But it was (as I received it, and others whose judgements in such matters cried in the top of mine, an excellent play, well digested in the scenes, set down with as much modesty and cunning. I remember one said there were no sallets in the lines to make the matter savoury nor no matter in the phrase that might indict the author of affection, but called it an honest method. (II, ii, 461-469)

Hamlet describes how the same play can trigger different responses according to the audiences' familiarity with theatre criticism, tastes and preferences. He differentiates among the general public, himself and others whose judgements he believes to be more precise and thorough. Shakespeare also contrasts Polonius' (whose understanding of theatre seems to belong to the "general public" able to distinguish between genres ("tragedy, comedy, history, pastoral, pastoral-comical" (II, ii, 421) and having some knowledge of what is a good accent and discretion (II, ii, 492) in a play) with Hamlet's knowledge and understanding of performance art and demonstrates how for different individuals the same play can trigger unlike responses. The Player's recitation of the scene, in which Pyrrhus murders Priam, the killer of his father Achilles, makes Polonius protest at its length. "This is too long" (II, ii, 523) utters Polonius further emphasizing his boredom with the recitation; quite the contrary Hamlet wants the Player to "say on" and criticises Polonius by stating that "he's for a jig, or a tale of bawdry, or he sleeps" (II, ii, 525), which points at Polonius' untrained palate and suggests that his opinion cannot be a criterion for measurement of how good a tragedy is.

Moreover, Shakespeare demonstrates that audiences are not moved alike by the very same play because of the differences in their historical background. Everyone has their pre-history before experiencing any performance. The fact that there are different playgoers with different pre-formed views and pasts is a factor that cannot be ignored. The Player, for example, is affected according to his background and occupation, Hamlet is himself differently living through the passionate speech and he expects his uncle to react in a particular way to the performance to be soon staged. In the instance of the Player, it is significant to

think of him as a professional trained to transmit emotions through the right use of his voice, facial expressions and gestures. Further, it should not be missed that the Hecuba's drama is not something new that the Player encounters, but a speech he has practiced and knows by heart. Thus, Pyrrhus' anger and Hecuba's grief are not new to him, he is not surprised neither by the way the characters react nor by the way they feel. Nevertheless, Shakespeare does not suggest that because of his occupation, the Player's feelings are faked at the moment of recitation. On the contrary, his physical and emotional bodily alterations can be interpreted in the context of extreme emotionality caused by highly developed imaginative powers. The tragedy itself and the way he experiences it can be considered in the context of what the ancient Greek philosopher Aristotle expects the tragic play to do – to emotionally move the audience to such a degree that it will make them experience catharsis. The shedding of tears, within this line of thought, can be approached as a symptom of the very process of purgation. Humors, thought to be liquids circulating in the human body, were believed to reach the state of balance only by accumulating or throwing away the emotional excess. The Player's flood of tears can be viewed as the very process of cleansing and getting rid of the unnecessary in the form of the liquid coming out of eyes. Shakespeare does not apparently give any clues about how real the Player's passions are; the playwright leaves it to the audience to decide.

The way Hamlet expects his uncle to feel when confronted with the play "The Murder of Gonzago" also depends on various factors such as the Prince of Denmark's and the new King's pre-histories and peculiar features of character. The sudden death of the prince's father, King Hamlet, the hasty marriage of his mother, Gertrude and the story the Ghost reveals him in addition to the emotional input and other internal and external factors, have made the tragic protagonist believe that King Claudius is responsible for the dead of his brother. However, Hamlet's reflective complex nature also makes him doubt the authenticity of the Ghost's tale as well as his interpretation of what might have happened to his father. Thus, under the influence of the Player's performance, the prince comes up with the idea of testing the new King by using the emotional properties of a tragedy. Hamlet believes that staging the murder of a king by his wife and brother, would have a strong impact on his uncle Claudius. In other words, Hamlet believes that Claudius' past deeds will make impossible for the new King of Denmark to hide his guilty "conscience" (II, ii, 634). Thus, the effects the staged play is supposed to have on Claudius are predicted in accordance with his imagined past deeds.

Neither the Player performing the Hecuba-speech and the monarch of Denmark or Hamlet are divorced from their pasts when in one way or another they experience theatre performances. Hamlet's decision to craft a cunning plan which will reveal the truth about his uncle as well as the passionate soliloquy right after the Player's recitation are expressions of the prince's emotional response to Hecuba's drama, which is predetermined by his prior experience. When it comes to the "passionate speech," it is important to stress that Hamlet is the one to choose the play for the Player. His choice, it can be argued, is not coincidental. The ancient tragedy develops around two major themes: rage fired

by the will to revenge and grief for a dead husband. The emotions and the thematic subjects of the play are closely related to Hamlet's own feelings and concerns. Further they fulfil his passionate desires – to avenge his father's murder and to have a grieving mother after the death of King Hamlet as the performance is expected to serve as a mirror to Claudius' past fratricide. Approaching the prince's monologue considering the fact that the play is of his choice, sheds lights on his anger of the inability to shed tears and show his passions in the way the Player does. Though Hamlet claims to have heard or/and viewed the tragedy only once on stage (II, ii, 458-459), the drama which Aeneas tells to Dido about Achilles' son Pyrrhus, the Trojan king Priam and his wife Hecuba is well known to Hamlet. His ability to partially recite it when having encountered it visually and auditorily only once or twice is remarkable and shows the power of Hamlet's memory. Similar to the Player, neither the experience of the characters nor the way the action develops is unfamiliar to Hamlet. However, different from him, he is incapable to feel the Aristotelian cathartic show of emotions that would be able to calm and comfort his troubled soul afterwards. Evelyn Tribble comments on how tragedies differently affect audiences by saying that "[h]uman beings are not pre-existing rational-bounded individuals suddenly and mysteriously infected with affects; rather, humans are inherently social and permeable, liable to consciously and unconsciously imitate and entertain; moreover, they come to particular places and events with pre-formed conceptions of the affective exchanges they might expect" (201-202). Although both Hamlet and the Player are almost equally familiar with the Hecuba-speech, they experience it in completely unlike ways because of their predispositions to the play. Thematically and emotionally the story is so much related with the prince, that he cannot perform his passions and feelings to the extent of purgation.

Stephen Gosson not only perceives audiences as semi-minded people equally and similarly endangered by plays, but also defends the idea that passions, especially stimulated by performances, cannot coincide in any way with a healthy reasonable soul:

> [t]ragedies and comedies stir up affections, and affections are naturally planted in that part of the mind that is common to us with brute *beasts*. [...] But the poets that write plays, and they that present them upon the stage, study to make our affections overflow, whereby they draw the bridle from that part of the mind that should ever be curbed, from running on ahead: which is manifested treason to our souls, and delivereth them captive to the devil. (105, my italics)

Before drawing attention to how Shakespeare shows that passions stirred by plays could be efficient and used for good means, it is interesting to elaborate on the idea of the bestial with regard to emotions. Gosson is not the only one to suggest that passions are what humans share with animals. Thomas Wright defines affects in his *The Passions of the Mind* as "[t]hose actions [...] which are common with us and beasts" (par. 2). Animals, since Hellenic times have been often considered as lower in rank than humans. Lacking the ability to speak,

which was essentially linked with reason and consciousness, animality has been for a long time viewed as dangerous, irrational and unpredictable, something to be rejected, feared of, something that do not belong to the civilized world of humans. The anthropocentric perception of animal-human relationship was common for the Early Modern period. Thus, it is not a surprise that passions used interchangeably with words and phrases such as "maladies," "sources of the soul" and "perturbations of the mind," were seen in Shakespearean dramatic texts, in which moderation was a virtue for humans, whereas excessive and strong feelings were what people shared with beasts. Considered in the context of correlation between the two, Hamlet's correction of the first line of his recitation of the play might offer Shakespeare's brief commentary on the connection between "beasts" and "emotions":

> The rugged Pyrrhus like the Hyrcanian beast...
> – 'Tis not so. It begins with Pyrrhus.
> The rugged Pyrrhus, he whose sable arms,
> Black as his purpose, did the night resemble (II, ii, 475-478)

What Hamlet changes is the second half of the line he firstly recites. "The rugged Pyrrhus" remains the same, but the Greek warrior is not anymore called a "Hyrcanian beast." In fact, although many epithets linking Achilles' son with blackness, night, blood, horror, and others are used in the Hecuba-speech, he is not called any animal names. This is remarkable when the micro-macrocosmic view of the Hellenic and early modern universe is considered and when there are examples in which Pyrrhus is likened to the natural forces such as storms. Although the Greek character is depicted as highly emotional and under the influence of strong passions, Shakespeare does not leave room for his linkage with 'bestiality' and thus, in *Hamlet* in particular, keeps his distance from Gosson and the similar minded anti-theatre critics for whom passions were not much than inhuman evil forces.

Moreover, Shakespeare demonstrates that passions can coexist with careful thought and consideration. A notable example of how emotions are not in complete contradiction with reason is Hamlet's ability to carefully plan the staging of the "trap" play for his uncle, King Claudius. Hamlet is going to add "a speech of dozen lines" to the tragedy of "The Murder of Gonzago" to find the truth about his father's death:

> I'll have these players
> Play something like the murder of my father
> Before my uncle. I'll observe his looks,
> I'll tent him to the quick. If 'a do blench
> I know my course. The spirit that I have seen
> May be a de'il, and the de'il hath power
> T'assume a pleasing shape. Yea, and perhaps
> Out of my weakness and my melancholy,
> As he is very potent with such spirits,
> Abuses me to damn me! I'll have grounds
> More relative than this. The play's the thing

> Wherein I'll catch the conscience of the King. (II, ii, 623-635)

The truth will come to light through the emotions the play is to stimulate in the murderer. Although tragedies are fictions and belong to the realm of appearances, because they have the potential to make strong impacts on audience, they make the border between reality and appearance porous. The humoral body under the influence of imagination and passions is stuck in-between the two. Passions move to and fro the border via the senses and the imagination and change the humoral balance of bodies. The story of "The Murder of Gonzago" will cause a physical and emotional reaction in King Claudius. Thus, a product of imagination via the senses and the stimulation of the king's own imaginative input, is believed to alter his soul, mind and body in visible ways for others. Hamlet plans to read and interpret the change in his uncle's looks and complexion and judge his deeds according to the physical clues his body produces as an emotional response to the staged performance. The play "The Murder of Gonzago" with the added written lines by Hamlet consequently will become the very means by which the truth about King Hamlet's murder will come to light.

Shakespeare also does not seem to share Stephen Gosson's opinion against theatre performances expressed in the second material cause of his *Plays Confuted in Five Actions*, in which the critic claims that plays are built upon deception; thus they are lies which cannot contribute to any good. The playwright refers to the utmost importance of theatre for his time through Hamlet's words to Polonius: "Do you hear, let them be well used, for they are the abstract and brief chronicles of the time: after your death you were better have a bad epitaph than their ill report while you live" (II, ii, 549-552). In contrast with Gosson's argument, Shakespeare makes Hamlet show how players, symbolically standing for theatre, are in a symbiotic relationship with real life. Performances, similar to the way "The Murder of Gonzago" reflects the crime against King Hamlet, mirror society in its different social, cultural and political aspects. The playwright compares plays with historical records by characterizing them as the "chronicles of the time." Moreover, Hamlet adds weight to performances when he contrasts epitaphs with the 'truths' theatre can speak of. The impressions plays can create, the very nature of their affective means, exceed the influence of the historical, scientific words. In his "An Apology for Poetry," pro-theatre early modern thinker Sir Philip Sidney, in a similar way elevates the art of poetry above history, mathematics and the other natural sciences. His claim is built upon the imaginative and emotional appeal of poetry. None of the other sciences and disciplines has the potential to impress and affect people as much as literature. Approached in the context of Gosson's criticism in regard with his claim that plays are evil fabrications, Shakespeare seems to suggest that theatre is an illusion as much as life is a deception.

Plays (and literature in general) were thought to exercise affective powers which changed the humoral balance of bodies in the Early Modern period. Products of imagination, performances, stimulated the audiences' creative thinking and feelings and caused physical and emotional alterations. Aware of

the affective potential of theatre, theatre critics vigorously discussed its future, how beneficial it was and what kind of dangers it posed. In the light of the Galenic humoral theory of interrelation between minds, passions and bodies in microcosmic and macrocosmic contexts, the study has approached the Hecuba speech (II, ii) in Shakespeare's *Hamlet* and analysed in what ways the Player's and Hamlet's reactions to the Hecuba-speech reflect and comment on the theatre debates. Attention has been drawn to the importance of the visual and auditory senses in the process of circulation of affects as well as to the relation of emotions and plays to reason and reality. It has been suggested that in times when playhouses were associated with physical and affective contagion, theatre performances were seen as influential part of the dynamic early modern humoral model of life.

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Research Note

Existential Images: Heidegger, Camus, and Levinas
Varoluşculuğun İmgeleri: Heidegger, Camus, and Levinas

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Abstract
This essay examines key images presented in the works of the following philosophers: Martin Heidegger, Albert Camus, and Emmanuel Levinas; the central notion is that certain images are employed in order to express vital points of the thinkers' works and, arguably, act as Existential artefacts in their own right. Existentialist thought employs such images because of a rhetorical constraint or limitation of language which is not explicitly recognised or elaborated within the works themselves. Further, it is maintained that the imaginative aspect of Existentialism articulates an essentially metaphorical approach to the world. Finally, it is considered how this tension between the expression of philosophic positions and the image relates to concepts.
Keywords: Existentialism, Heidegger, Camus, Levinas, abode, Sisyphus, the face, the image, rhetorical constraint, concept work

Öz
Bu çalışma Martin Heidegger, Albert Camus ve Emmanuel Levinas'ın eserlerinde sıkça görülen ana imgelerin bir analizini sunar. Çalışmanın temel düşüncesi, incelemenin konusunu oluşturan düşünürlerin önemli noktaları açıklamak için eserlerinde ortak belirli imgeleri kullandığı ve bu imgelerin varoluşçu felsefenin arketiplerini oluşturduğu yönündedir. Aslında bu düşünürlerin eserlerinde açıkça ifade edilip tartışma konusu yapılmasa da varoluşçu düşüncenin dilin retorik boyutta neden olduğu kısıt ve engellemeler yüzünden bu tür imgeler kullandığı iddia edilmektedir. Ayrıca, varoluşçu felsefenin imgesel yönü gözlemlenen dış dünyanın temelde betimlemeler aracılığıyla ifadesini gerektirir. Sonuç olarak, varoluşçu felsefenin görüşlerinin ifade biçimi ile imge arasındaki gerilimin felsefinin temel kavramlarıyla olan ilişkisi bu çalışmanın konusunu oluşturur.
Anahtar Kelimeler: Varoluşçuluk, Heidegger, Camus, Levinas, Sisyphus, imge, retorik kısıt, kavram

In *Existentialism and Humanism* (1998), Jean-Paul Sartre sets out to defend Existentialism from claims that it leads to despair and inaction. He also defends against claims that Existentialism is based on the pure subjectivity of isolated individuals, lacks the necessary solidarity, and constitutes a denial of human affairs and values. Sartre, in contrast, maintains that Existentialism "renders human life possible" (65). It has been stated that Existentialism "over-

emphasis[es] upon the evil side of human life … [on] ugliness," but Sartre argues that it is in fact life-affirming and humane (65); "every truth and every notion imply both an environment and a human subjectivity" which is related to meaning (65). Sartre asserts that it is in fact the general public who have a negative view of man and not the Existentialists, for the "dismal proverbs and common sayings" of society such as "How like human nature!" amount only to the prevention of rising above one's station or of going against tradition (66); man is told that he must be restrained from his natural inclination towards evil. Existentialism, then, offers an optimistic alternative in which man is confronted with a "possibility of choice" and the possibility of living meaningfully in the world. This *possibility of living meaningfully in the world* is essentially connected to the production of existential images.

Sartre distinguishes the Christian and Catholic Existentialists (Karl Jaspers and Gabriel Marcel) from the atheistic Existentialists (Heidegger, himself, and the French group); the central tenet of both strands, however, is that existence *precedes* essence and that "we must begin from the subjective" (66). The idea persists that essence is prior to experience; human nature is imagined as a universal concept in which particular humans participate. In opposition to this, Existentialists claim that man is "a being which exists before it can be defined by any conception of it" (67); originally man exists, then he finds and defines himself. Man begins as nothing, or at least as an undefinable entity, and only later may he make something of himself (or not). Therefore, Sartre asserts that there is no human nature or God, only Being in which man *is*; he *is* what he wills, and as he conceives or imagines himself after already existing: "Man is nothing else but that which he makes of himself" (68); Man is a being which primarily exists, that is, "something which propels itself towards a future and is aware that it is doing so" (68); man as *project* is in possession of a subjective life and nothing exists prior to this projection or propulsion.

As such, man is responsible for himself and what he becomes or has become; by extension, he is responsible for all men. Subjectivism amounts to both the freedom of the individual and a necessary limitation as "in choosing himself he chooses for all men" (69). Self-creation is in accordance with "an image of man such as he believes he ought to be" and thus how all men ought to be (69); the value of what is chosen is affirmed as valid for all and "the entire epoch in which we find ourselves" (69). Man is responsible for, or has a commitment to, mankind. For example, marriage is a commitment to the human practice of monogamy: "I am creating a certain image of man as I would have him to be, in fashioning myself I fashion man" (69). Man is in anguish in the sense that he cannot escape from his profound responsibility, for when he chooses for himself he chooses for all mankind; he must imagine "what would happen if everyone did so?" (69). Sartre maintains that it is not an anguish of inactivity as man is "obliged at every instant to perform actions which are examples" (70); one must act, which is the cause of the distress or the weight of his responsibility. There exists a plurality of possible actions so there is value in what is chosen to be enacted.

Sartre believes that God does not exist, is absent, or has abandoned man; he writes that it is in fact a divine disappointment not to find a universal in an intelligible heaven or an infinite, perfect consciousness. Dostoevsky maintains that, as there is no God, everything is permitted; this is another foundation of Existentialism; in this case man is forlorn as there is no support system in place, no excuse, no given human nature to blame, and no original sin. Man is free and is freedom; there exists no justification or value which commands legitimization, only man himself. Yet man is *thrown* into the world and is, subsequently, supremely responsible for his actions in the face of an absolute ambiguity. Choice is a perennial invention in which "we ourselves decide our being" and interpret events in order to justify (or come to terms with) our own choices (75). Despair relates to limitation, feasibility, and probability; the world will not and cannot adapt to the entirety of one's will. Sartre asserts that there is "no reality except in action" (75); man exists insofar as he realizes himself; he is, therefore, nothing else but the sum of his actions or the culmination of his own [lived] life. One may be horrified by this state of affairs in which some possibilities are not allowed by circumstance and, further, potential capacity (the *what could have been*) is of no import. Sartre states that "in life, a man commits himself, draws his own portrait and there is nothing but that portrait" (75) (which does not bring much comfort to the unsuccessful). It raises the question of whether it is indeed possible for all men to succeed. Finally, one is not judged merely on an *object* of art or labour: "man is no other than a series of undertakings, that he is the sum, the organization, the set of relations that constitute these undertakings" (75). For example, it is claimed that a coward is responsible for his cowardice as, it is argued, his actions and choices made himself into such a coward; this presents the reality of, on the one hand, guilt, and on the other, the possibility to give up being a coward. Existentialism is the total commitment to such an undertaking.

It seems that in order to undertake the Existential project, one must *imagine* himself doing so; the coward first imagines bravery before it can be enacted. The Existentialist creates an *image* of himself and an image of mankind. Although Sartre is concerned with practical action, there is apparent in his philosophy a figurative turn; that is, man is committed to action but that action is secondary to the imaginative capacity for action; if the Existentialist must draw his own *portrait*, and if it is the *portrait* itself which is meaningful; then it raises the question of the role of the image in Sartre's philosophy and in Existential philosophy generally. For instance, how does man conceive of himself and others? Does imagining of Self, others, world, and operation within it itself constitute action? Is the essence of existence imaginal? In which case, it may be the ability of consciousness to imagine which allows the opportunity for man to grasp his essence and to make sense of his existence. The *image*, then, is a central aspect of Existentialism; this essay will examine the image as employed in the works of Heidegger, Camus, and Levinas; the question is the extent to which images are used to provide examples of philosophic or conceptual positions, whether such positions can only be expressed as images, and whether the image

has some kind of larger role in the thought of the above thinkers (even if this is an implicit or denied function).

Heidegger, in his key Existential text *Being and Time* (1998), endeavours to formulate the fundamental question of Being in which what is sought guides the act of seeking; that is, activities in the world are prefigured by prior understanding of Being. Being is understood as the non-conceptual understanding of what is or "that which determines entities as entities" (27). Being itself is not an entity and differs in how it is discovered. Entities are interrogated regarding their Being and are accessible as they are in themselves: individuals are Being, and so is how they are. Being is the fact that something is, as it manifests as present, valid, and substantiated reality. *Dasein* is posited by Heidegger to mean a kind of question or method of questioning related to Being in which Being becomes transparent to itself through self-conscious activity. Looking, understanding, conceiving, choosing are all constitutive of the appropriate inquiry and all constitute modes of Being (there) in themselves: "to work out the question of Being adequately, we must make an entity – the inquirer – transparent in his own Being" (28). Inquiry, as one possibility of Being, is Dasein.

It is argued that entities with the character of Dasein are essentially related to the question of Being. The totality of entities corresponds to the field for "delimiting certain areas of subject-matter" such as history, space, language, and Dasein which are the objects or themes of scientific investigation (30). Such objects are limited or confined by previous scientific thought but may be liberated through an understanding in which the mode of inquiry concerning Being affects the experience of Being: "basic concepts undergo ... a radical revision which is transparent to itself" (30). The fundamental task of the sciences, according to Heidegger, is to clarify the meaning of Being; the ontological foundations of which are prior to the ontical sciences. Dasein is ontically distinguished by the fact that is own Being is a central issue or crises: "with and through its Being, this Being is disclosed to it" (31). Self-understanding is characteristic of authentic Being. Being-towards-Dasein as self-understanding, in Heidegger's work, is existence in which Dasein is the self-expression of Being or the "possibility of itself ... to be itself or not itself" (33). Dasein is self-determinate and has the potential to take hold of its own existence or not; in which case the question of existence is answered by existence itself. Ontic concerns specific entities whereas ontological concerns the underlying structure of reality; a fundamental ontology is sought by Heidegger in the Existential analytic of Dasein. Heidegger posits an "ontico-ontological condition for the possibility of any ontologies" in which Dasein can approach or understand the Being of other entities through its understanding of existence (33). Dasein can be understood as "the pre-ontological understanding of Being" in which we *are* it (34). However, each of us are not ontologically close to it, but the furthest away. The analytic of Dasein is the first requirement in the question of Being in which the basic structures are "adequately worked out with explicit orientation towards the problem of Being itself" (35); therefore, Dasein could be interpreted as an Existential justification; choosing "a way of access" to Dasein

constitutes "a kind of interpretation … [in which this] entity can show itself in itself and from itself" proximally and in its average everydayness (37).

Centrally, Heidegger chooses to illustrate this notion of Dasein with an image of *dwelling* or *Being-in-the-World* in his 'Letter on Humanism' (1977); this reference to a key image in order to express the basic point of his philosophy is significant; it raises questions concerning how exactly an individual may approach their own Being; is a process of imagining necessary for self-transparency? Is the inquiry into Being or its pre-ontological status founded on an approach which is essentially imagistic? Heidegger begins his letter by considering the essence of action; he claims that "the essence of action is accomplishment. To accomplish means to unfold something into the fullness of its essence, to lead it forth into this fullness-procedure" (193); therefore, to *accomplish* Being, or to *act essentially* in the world, requires the *unfolding of Being*; what already *is* (or already exists) can be accomplished in this sense through *thinking* which constitutes the *relation of Being* to the essence of man (as an acting individual). Importantly, Heidegger stresses that thought does not cause the relation of Being and Man; Being *hands over* this relation or reveals it through thinking; and this handing over is through the medium of language: "Language is the house of Being. In its home man dwells. Those who think and those who create with words are the guardians of this home" (193). Being, then, (as Dasein) is manifest linguistically and is sustained through language acts. Essential action is understood, not as the application of thought, but as thought itself; this action is described as "the simplest and at the same time the highest, because it concerns the relation of Being to man" (193); that is, thinking as expressed in language hands over or illuminates man's essential Being-in-the-World.

However, Heidegger states that the essence or truth that language may reveal is unavailable in a large amount of its usage in contemporary technological society; instead, it is employed as an instrument of human will or domination over others and the environment (199). In which case, individuals encounter "beings as actualities in a calculative business-like way" (199); further, even the inexplicable, the mysterious, or the uncommunicable, are subordinated to scientific explanation and proof; the potential for incomprehensibility is no longer valid. In contrast, Heidegger writes that, "If man is to find his way once again into the nearness of Being he must first learn to exist in the nameless" (199). It seems then that the *nameless*, the simple, the mysterious, and that which eludes scientific terms, is somehow closer to the dwelling of Being. It is claimed that many notions of Being relate to general Being rather than the essential Being of an individual in the world. To realign man to Being, Heidegger seeks to redefine the meaning of humanism or *humanitas* as the essence of man. This necessitates the *primordial* experience of the essence of man (the pre-conceptual) as well as an illustration of particular accomplishments of Being. According to Heidegger, "the essence of man lies in ek-sistence" or that which *is* essentially (224); additionally, that for which *Being* is a central concern. Such *humanism* celebrates the essence of individual *revealers* of Being as essential to the truth of Being.

As above, Heidegger employs an image to shed light on this position of his philosophy and in response to the question: *When are you going to write an ethics*?; in other words, how ought a man live in a fitting manner? Heidegger refers to the saying of Heraclitus which reveals the essence of *ethos*: "*ethos anthropoi daimon*" in which ethos is understood by Heidegger to mean abode or dwelling place (233); the phrase, typically translated as "A man's character is his daimon" is reinterpreted to mean that "Man dwells, insofar as he is man, in the nearness of God" (233). Being appears to man, and is allowed to appear, in the *open region* of man's abode or dwelling; it is within this space that essence may be revealed in relation to Being in the sense of the above *namelessness* or incommunicability; in addition, it could be said that man dwells in language; Heidegger gives the following example:

> The story is told of something Heraclitus said to some strangers who wanted to come visit him. Having arrived, they saw him warming himself at a stove. Surprised, they stood there in consternation – above all because he encouraged them, the astounded ones, and called for them to come in with the words, "for here too the gods are present." (233)

The travellers are disappointed with the reality and *everydayness* of Being; they find an abode, a figurative dwelling of the highest thought, and it is nonetheless unremarkable; in fact, it is so simple that it is hardly worth the effort of the trip. The image of Heraclitus in relative poverty by the stove is employed in a significant way by Heidegger; Heraclitus' utterance to the travellers that, "*Einai gar kai entautha theous* ... Here too the gods are present" (234) takes on a new meaning:

> *Kai entautha*, "even here," at the stove, in that ordinary place where every thing and every condition, each deed and thought is intimate and commonplace, that is, familiar, "even there" in the sphere of the familiar, *einai theous*, it is the case that "the gods are present". Heraclitus himself says, *ethos anthropoid daimon*, "The (familiar) abode is for man the open region for the presencing of God (the unfamiliar one)". (234)

The abode of man, his *ethos*, is a dwelling in which one may meet with an unfamiliar presence. In light of this, Heidegger's *ethics* considers this abode: "... that thinking which thinks the truth of Being as the primordial element of man, as one who eksists, is in itself the original ethics" (235). Heidegger writes that this notion of ethics, "the thinking that ponders the truth of being [and] defines the essence of *humanitas* as ek-sistence from the latter's belongingness to Being" is neither theoretical nor practical as "it comes to pass before this distinction" (236). It is also fundamentally connected to ontology but not in the metaphysical sense; Heidegger postulates a *reaching back into* the essential place of Being, the simple dwelling place of the everyday and unfamiliar in which the truth of Being may reveal itself through our relation to it. This type of thinking differs from conceptual approaches; it is so simple that it is felt to be almost undigestible for the modern mind; "In the poverty of its first breakthrough, the thinking that tries to advance thought into the truth of Being brings only a small part of that wholly other dimension to language" (235); Heidegger asserts that language should

move away from its scientific or research concerns and attempt to approach Being phenomenologically; adequate thinking is not yet possible for this experience, therefore it is to be first expressed using contemporary philosophic terms; yet these very terms are to be surpassed (ethics, ontology, metaphysics, Existentialism) due to the error which they induce through being passively received by readers rather than actively rethought. Thinking about the truth of Being, the essence of *humanitas* as ek-sistence, one's accomplishment of and dwelling within Being, are understood as *recollections of Being*; such investigation constitutes one's belonging to Being as it is the *thinking of Being*. This type of thinking "has no result. It has no effect. It satisfies its essence in that it is … it lets Being – be" (236).

How a man should live in the world is answered by his living; man's dwelling in the world, his abode, is found in language and the activity of thought; this is the essence of his Being-in-the-world. The *primordial element* of Being is a meeting with the mysterious as expressed by the God that appears in the house of the familiar; Being is all-pervasive and yet is not easily encompassed in thought; to reveal Being, that is, to join (and in so doing *accomplish*) one's essential Being to the *ethos*, dwelling, or truth of Being, requires turning away from the complexity of concepts and embracing the simplicity of *Being* as such. Now, Heidegger has expressed the core of his philosophy through etymology and an image; however, he concludes that "the talk about the house of Being is no transfer of the image "house" to Being. But one day we will, by thinking the essence of Being in a way appropriate to its matter, more readily be able to think what "house" and "to dwell" are (236-237). In a sense then, we are met with the images of Being before we can grasp them in thought; therefore, it could be argued that we possess the image of Being before unfolding our essential Being itself. If language is the *home* of Being and we dwell in language, then linguistic or even literary examples seem to the point the way towards a more developed, future understanding (and actualisation) of Being. In order to grasp the thinking which is to come, Heidegger finishes his *Letter on Humanism* with another image:

> Thinking is on the descent to the poverty of its provisional essence. Thinking gathers language into simple saying. In this way language is the language of Being, as clouds are the clouds of sky. With its saying, thinking lays inconspicuous furrows in language. They are still more inconspicuous than the furrows that the farmer, slow of step, draws through the field. (242)

Heidegger's existential description of thought, then, requires an image; further, it could be said that it is Heidegger's use of *metaphor*, as an application or extension of an image to the world, which allows his readers to grasp his philosophic position. I would argue that (1) Existentialism proposes an essentially metaphorical relation to the world as evidenced in the production of images by philosophers to express their positions; (2) existential images and metaphors are necessarily prior to work with concepts; in this sense, such images *compose* concepts: they articulate concepts and are also components or instances of these concepts.

Camus' image of absurdity in the figure of Sisyphus needs no introduction; it clearly illustrates his philosophical position in a way that can be easily grasped and internalised by readers. Camus presents the image in his work *The Myth of Sisyphus* (1995) to help solve the "truly serious philosophical problem" of suicide (1); for Camus, individuals are met with an absence of any profound reason for living, a daily agitation or trace of the ridiculous in their everyday activities, and an apparent meaninglessness of their suffering; the central philosophic issue, then, is whether one should continue struggling to survive in face of such an absurd existence. In contemporary technological society, man becomes increasingly *weary*; yet this weariness, anxiety, or alienation is the source of consciousness and leads to a choice: to commit suicide or to recover: "is one to die voluntarily or to hope in spite of everything?" (5). The *Absurd* is understood by Camus to be the irrational or incomprehensible which eludes man's desire for reasoning and understanding. Camus writes that it is Sisyphus' return to the bottom of the hill to continue his eternal labour which is significant:

> I see that man going back down with a heavy, yet measured step toward the torment of which he will never know the end. That hour like a breathing-space which returns as surely as his suffering, that is the hour of consciousness. At each of those moments when he leaves the heights and gradually sinks towards the lairs of the gods, he is superior to his fate. He is stronger than his rock [...] All Sisyphus' silent joy is contained therein. His fate belongs to him. His rock is his thing. Likewise, the absurd man, when he contemplates his torment, silences all the idols. (9)

In this way, when man contemplates his Being or existence (and is conscious of its absurdity) then he accomplishes his Being; he reaches an essential understanding and acts (exists) essentially. Importantly, Camus *imagines* Sisyphus as happy; this imagined struggle nevertheless represents the core of his philosophy. The Sisyphean image constitutes a vital experience of the Absurd and Existentialism; it may in fact be more visceral, relatable, or persuasive than if the same point were expressed in conceptual terms; further, it could be argued that the moment of Sisyphus' descent can *only* be expressed as an image. An individual may choose to say yes to his fate, that is, to master their own activity; he may find his own meaning and his own world in this task; yet this situation has been most adequately articulated as an image, and it is possible that man himself, before he is fully conscious of his own Sisyphean descent, must first imagine it (to fully grasp one's experience as a distilled, essential moment) before meaning can be revealed and affirmed.

Emmanuel Levinas, in 'Is Ontology Fundamental?' (1998), maintains that "the whole man's life articulates the understanding of being or truth. It is not because there is man that there is truth, it is because there is truth, or, if you like, it is because being is intelligible that there is humanity" (2). We see here, then, that Levinas connects Heidegger's position that Being reveals man's essence to Camus' approach that one's activity in the world (and consciousness of it) provides meaning to Being. Levinas states that ontology is based on the actuality of temporal existence in the world; for instance, man does not exist in a historical

vacuum but, instead, exists in relation to a particular, factual situation. Further, man acts inadvertently: "we get caught up in things; things turn against us ... our consciousness, and our mastery of reality through consciousness, do[es] not exhaust our relationship with reality" (3-4); here, Levinas differs from Heidegger as one's "consciousness of reality does not coincide with our dwelling in the world" (3); man leaves *traces* of unwilled existence and mistaken actions on the world; Being-in-the-world is not a pure, conscious dialectical process as embodied, awkward man leaves unintended traces of his Being through his actions. Additionally, Levinas questions whether language "is not based on a relationship that is prior to understanding, and that constitutes reason" (4); that is, for Levinas, understanding of Being is a movement beyond Being; rather than approaching being as a universal relation in which individuals are subordinated, Levinas approaches Being through the *Other*:

> Our relation with him certainly consists in wanting to understand him, but this relation exceeds the confines of understanding. Not only because, besides curiosity, knowledge of the other also demands sympathy or love, ways of being that are different from impassive contemplation, but also because, in our relation to the other, the latter does not affect us by means of a concept. The other is a being and counts as such. (5)

A fundamental issue is how indeed does the Other affect us? Is it a figurative or real encounter? There are also additional similarities to Heidegger's position: language is central to Levinas' ethical approach as "man is the only being I cannot meet without my expressing this meeting itself to him. That is precisely what distinguishes the meeting from knowledge" (7); in this sense, man encounters an Other in reality which necessitates a linguistic and social position; as with Heidegger, "thought is inseparable from expression," or accomplishing Being, as one meets the Other in language in a way that precedes understanding (7). Levinas maintains that one's relation with the Other cannot be represented which seems to be at odds with the actuality of the linguistic-social encounter; the *invocation* of the Other is understood as a *religion*: religion here means to conceive of the Other as a distinct being; this Other is no longer an entity to be *of* use to the individual, but is beyond our powers; "the being as such (and not as an incarnation of universal being) can only be in a relation in which he is invoked" in the sense of a prayer or call to one's neighbour (8); it constitutes an encounter with the *face*. There are similarities here to Heraclitus' abode considered above; in both Heidegger and Levinas there is a very real, practical element to the philosophy but also a more transcendent and figurative (or metaphorical) turn; for example, is the invocation of the Other in Levinas an actual call or is it rather an image employed to illustrate an Existential approach to Being-with-others-in-the-world? On the one hand, Existentialists are concerned with practical action and meaningful existence in the world; on the other, there is an element of something which is *transcendent*; that is, beyond language, sociality, or perhaps even the written philosophic text itself, resulting in the necessity of images for its expression.

Maria Dimitrova (2011), in her edited collection *In Levinas' Trace*, clearly puts across the position which has been considered:

> Ethics is prior to ontology. He [Levinas] questions the departure from the thinking subject [traditional ontology] and gives priority to the moral subject and to the relationship with Exteriority or Transcendence, understood as *autrement qu'etre*, that is, *beyond Being*. According to Levinas, Transcendence reveals itself prior to the objectifying thinking and summons me by the face of the Other to give a response to the incessant challenge of his otherness. (viii)

It could be stated that Heraclitus' statement that the *God* is present in the everyday abode or ethos of Being can be reworked to state that the Other, the mysterious, the Exterior, the Absurd, the incommunicable, the transcendent, also exist in the familiar. An individual dwells with others; therefore, their Being-in-the-world, if it is to be meaningful or essential, must come face-to-face with other beings; such other beings may be outside our usual context, absolutely external, yet always knocking at the door: "In response to the otherness [and vulnerability] of the Other, the moral subject becomes aware of the existence of Infinity and, correspondingly, his own finitude" (viii). However, if the Other is transcendent or beyond Being, then how does an individual meet them in the world? Does the *face* signify a meeting with infinity or a distinct entity? If one reaches the Other only through their *trace* of Being, then is the *face* merely another image?: A flicker of the past and that which escapes our present consciousness. If the Other is absent, always in passing, then how can one be said to encounter him? Dimitrova writes that "the otherness summons us again, provokes, and surprises, and in our attempt to capture it, to enclose it in the scope of totality, we realize that it evades, passes, withdraws beyond the boundaries not only of what is given, but of what is possible …" (x). If the Other is truly transcendent in this way, beyond language, sociality, history, and even typical existence, then the face could be understood as an image; further, any meeting with the face is an *imaginative meeting*: relation to the transcendent or *beyond Being* is founded on and by the image. Perhaps a future language or concept will be able to adequately reach this Existential dialectic in thought (or perhaps it will remain necessarily unreachable).

In "Figurative Language and the Face in Levinas's Philosophy," Diane Perpich (2005) articulates the tension within Levinas' thought as follows:

> The fundamental thesis broaches the notion of the face is the is the difference between the way in which things are given to consciousness (the order of ontology) and the way in which human beings are encountered (the order of ethics). Whereas things are given to consciousness in sensible experience through the mediation of forms or concepts, the face is present, according to Levinas, in its "refusal to be contained" in a form. (103)

Levinas, in *Totality and Infinity* (1969), states that the face of the Other surpasses all ideas one might have of it; it is not an image one forms as "the face of the

Other at each moment destroys and overflows the plastic image it leaves me" (50-51). Perpich describes this as *non-phenomenal*: "it does not *appear* as such and remains exterior to concepts. Rhetorically, the face is an image that represents the inadequacy of every image for representing alterity … it represents the impossibility of its own representation" (103). If the face of the other cannot appear, be recognized, or conceptualized, then it can be asked: "in what sense can we think or represent absolute alterity if … it is unthinkable and unrepresentable?" (104). If the Other is understood as that which cannot be thematized, then it escapes literal representation, thought, or expression in language which raises the question of in what way *is* it? In fact, we are speaking about Others in some way through the image of the face so it is not absolutely unrepresentable. Another issue is that relying on such an image creates a situation in which "all unique, singular faces are the same" (Marion 227). Jean-Luc Marion (2000) formulates this succinctly: "How can one assign an identity to the origin of the appeal such as that one can specify which face is involved each time, but without thereby reducing it to a visible phenomenon in the mode of a spectacle? (226)". How can the face be both an indication of a relation to infinity or the beyond as well as representative of a distinct identity?

As mentioned above, this issue may be due to a limitation of language in which "the singularity 'represented' by the face cannot appear in language as such; it appears only at the price of losing or foregoing its singularity" (Perpich 104). Nonetheless, Perpich maintains that this limitation constitutes a significant tension in Levinas' work; I would state, further, that this conflict is also present in the Existential writing of Sartre, Heidegger, and Camus. In Levinas, the tension concerns his conception of our ethical situation: "singularity must be said and it cannot be said" (104). The act of saying in some way does an injustice to the Other in terms of its linguistic abstraction; the Other (and our own Being) demands affirmation, but this affirmation cannot be contained in language or expression of thought. At the heart of all that has been considered, then, is a type of *rhetorical constraint* that characterizes Existential approaches in both their conceptual elucidation (as text) and in Being-in-the-World (as linguistic-social relation). The Other is not a concept nor an image but a person; yet we cannot approach him with our current conceptual tools; equally, Being is not a conceptual or imagistic process, but at present it necessitates working with concepts and images. The face, for example, is an essential image which expresses, primarily, a real-world entity, and secondly, a philosophical (communicable) concept; yet the reality itself is not reducible to an image (even though it can only be explained as such); Being too is a phenomenon which cannot be adequately expressed in language; despite this, the philosophical task amounts to using language as our fundamental approach towards Being. The rhetorical constraint of inquiring into one's existence and articulating one's experience results in the necessity of the image: the image could be said to be the *theoretically or conceptually impossible*.

In conclusion, if the image is the closest that we can come to essential Being and the transcendent, it raises the question of whether the rhetorical constraint or limitation can ever be overcome. However, Perpich stresses that "there is no

resolving this contradiction" (117); rather, it represents a central ethical or, I would add, Existential tension or mode of Being. The images of the face, of Camus' Sisyphus, and Heidegger's humble Heraclitean abode, express a key area of their philosophic positions which cannot be entirely justified or as clearly presented in the terms associated with their conceptual approach. Being-with-others-in-the-world cannot be fully represented linguistically; thus, thinkers turn to the image and the figurative (consciously or unconsciously); the image may point towards the impossible, the exterior, and the mysterious in ways which can be communicated far more powerfully and convincingly than through our limited linguistic prowess. Whilst it may not be explicitly elaborated by Sartre, Heidegger, Camus, or Levinas, the image as well as metaphor is central to their philosophic project and communicative approach; such images are Existential artefacts in their own right; they are in some sense separate from the rest of the written texts; the images we have considered express key points in the thinkers' work and are also independent from it; by themselves they constitute philosophic positions as an essential insight into experience or trace of existence that can be recognized by readers; they can be taken up and put to work by others in multiple ways and for various purposes; further, they can be approached as dialectical moments of transcendence which cannot yet be put down adequately in words or which cannot yet be grasped conceptually. The rhetorical constraint of philosophy produces Existential images which possess a potentiality beyond the philosophic texts which contain them.

Finally, my current research considers whether this rhetorical constraint, it could also be said rhetorical *possibility*, is exclusive to philosophy; for instance, literature also produces existential images; in fact, I argue that philosophy and certain fictional pieces are not so easily demarcated as both may lead to productive work with concepts (Milburn 2022a; 2022b). I maintain that this imaginative aspect of Existentialism *renders human life possible* as it allows for meaningful and novel relation to the world; this is a metaphorical approach to the world which I have examined in both the thought of the psychoanalyst, Carl Gustav Jung, and the Japanese writer, Haruki Murakami. Man defines himself and his world through existential images and through conceptual work with such images; Man himself is a *project* and is much more than an image (an unending task); Man as an existential project, it could be argued, *is* this imaginative work with concepts: instigated by, employing, or building on the kind of images we have considered; forming metaphors, connections, and applications to socio-historical issues. Such activity, in my view, is the ongoing attempt to *conceive* one's existence. *Man draws his own portrait and there is nothing but that portrait*: to be metaphorical (as I must), the portrait or image is essential (it is, also, detached from its creator), but it is the *drawing* or use of concepts which is of even greater philosophic importance. We might rephrase Sartre's quote accordingly: *there is nothing but that activity of drawing. Concept Work* is understood as philosophic *action* and *accomplishment* of which Existential images and metaphors form a vital and necessary part.

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