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Subaltern Portraits in *Waiting for the Barbarians*, *Sea of Poppies* and *The Afghan Girl*

Nur Banu Karaman

Abstract: Oppression against the subaltern women has always been a significant issue. They have not only struggled through many challenges caused by imperial powers but also suffered from the traditional, religious and social norms imposed by their own patriarchy. Although it is considered that the West is the only saviour for the East, it has never become true as it has been nothing but devastation, poverty, identity struggle and a challenging life in refugee camps. In order to avoid misinterpretation of the subaltern women, it is now up to intellectuals, writers and journalists to make their voices heard and reveal all the facts about them. In this sense, Coetzee and Ghosh draw a perfect picture and become the voice of the subaltern women under the domination of their own patriarchy and imperial powers all around the world. They, in a way, tell the story of millions of subaltern women like Sharbat Gula, who was objectified both by her patriarchal society and by the West to justify its violent acts upon the East. Intertwined between colonists and patriarchy the subaltern is always subaltern and it is almost impossible for them to express themselves as they do not have autonomy and are not independent from dominant foreign groups. Thus, the aim of this study is to discuss how the subalternity is pictured through the female portraits in the novel *Waiting For The Barbarians* by John Maxwell Coetzee and *Sea of Poppies* by Amitav Ghosh along with the real life story of the Afghan Girl, Sharbat Gula, who was photographed by Steve McCurry.

Keywords: Postcolonialism, Subaltern, Spivak, *Waiting For the Barbarians*, *Sea of Poppies*, *The Afghan Girl*, Orientalism, Guha

Since America was discovered, it has become a land of hope, dreams, new lives, endless opportunities and wealth for European countries, primarily for Spain followed by England and France. As the rumours claimed the New Continent to be rich in gold and other sources, the desire of moving to the newly-discovered continent was elevated among Europeans and huge waves of migrants were taking dangerous journeys across the ocean. However, the existence of the real owners, the natives living in tribes with their own traditions and values, slowed down and even altered their plans of settling down in peace because their priority changed into wiping out those natives with removal acts and violence if they were not persuaded to "live in peace" with them. Those who were "persuaded", again with violence and acts of assimilations, became the others who were forced to disown their lands and to turn into colonized while the settlers became the colonizer by subjugating the lands as well as destroying the values, languages and religions that the natives had. This kind of colonization, however, is not specific to America. Since it became one of the strongest countries in the world, it was time to exploit other parts of the world, mainly (middle) Eastern countries and, especially Africa, India and Afghanistan, which was thought to be the source of human labour as well as valuable resources. Since the colonizers in America needed slaves to be worked in the field, and people in Africa were means of free labour, it was inevitable for black people to be encouraged or persuaded to move to America in the hope of a better life, but eventually, they encountered violence, dehumanizing and repressive acts of the colonizers. As America was becoming a "great" country, it somehow claimed to have the right to bring "happiness" and "freedom" to the countries where there is oil. Britain, on the other hand, was looking for new routes and sources for trade which also caused many catastrophic wars such as Opium Wars that caused many lives of Indian people to be destroyed. Although there

have been millions of people who have suffered from colonisation, women have always been the main part of the sufferers of it because they not only struggle against the colonists but also try to survive within their own patriarchal societies. As well as being a controversy among many significant intellectuals, namely Spivak, Said, Fanon and Bhabha, the colonization and its dramatic impact on the colonized have been an inspiration for writers such as Achebe, Conrad and Coetzee. Moreover, worldwide known photographers have issued significant female portraits from "Third World Countries". These figures have been playing an important role in discussing and demonstrating the sufferings of the colonised and identifying the notion of *the other* and *the subaltern* by gendering them within the context of postcolonialism. Thus, the aim of this study is to discuss the subalternity through the female subaltern portraits in the novel *Waiting For the Barbarians* by John Maxwell Coetzee and *Sea of Poppies* by Amitav Ghosh along with the real life story of the *Afghan Girl*, Sharbat Gula, who was photographed by Steve McCurry. The paper will start with the introduction of the postcolonial theories followed by the notion of subaltern defined by Gramsci, Gula and Spivak. After this introduction, the female characters in *Waiting for The Barbarians*, *Sea of Poppies* and the portrait called *The Afghan Girl* will be examined within the context of subalternity.

Within postcolonial discourse, various notions such as othering, subjugation, hybridity and subaltern have been proposed by prominent theorists and intellectuals, all referring to the different aspects of colonisation. Edward Said, for instance, suggested the idea of Orientalism, which can be considered as the basis of *othering*. First of all, the idea of Orientalism proposed by Edward Said can be considered as one of the basics of othering. In his most famous work *Orientalism*, he differentiates "us", the familiar West, from "them", the strange East, and creates a binary opposition between the East and the West (44). In this sense of binary opposition, he also refers to the duality between colonizer (us) and the colonized (them/the other). Moreover, he emphasizes the cruelty and its justification by the colonizers who "claim that they brought civilization to the primitive people, but when they misbehave or become rebellious, imperialist powers think that barbaric people deserve to be ruled" (Said xi). Frantz Fanon, on the other hand, deals with negative effects of colonisation and how colonizers create *the other* with their own violent acts not only with physical violence but also with language and discourse. In his book, *The Wretched of the Earth*, he evaluates decolonisation as a violent phenomena which aims not only to keep the enslaved men at arm's length but also to dehumanize them. Postcolonial discourse does not stand alone as it includes a variety of theories such as Marxism and Feminism, thanks to Antonio Gramsci and Spivak who brought another perspective of *the other* within postcolonial context. As a Marxist theorist, Gramsci introduces the term subaltern to refer to Southern Italian workers, *the other*, marginalised by the hegemonic politics of the Fascist party (11)**.** Later in his studies, he uses this term to identify the relationship between the Italian intellectuals and the lowest strata, namely the subaltern groups and classes who are subject to the initiatives of the dominant class as they lack relative political power**.** Similarly, Ranajit Guha, who is the pioneer of particularly Indian Subalternity, defines the subaltern groups as inferiors who are objectified and suppressed because of their class, religion and culture (144). The main goal of Guha is to raise awareness of the subaltern groups in India with various studies and academic work without ignoring the dominant groups as they always objectify the subaltern. However, he claims that the historiography of Indian nationalism has been dominated by colonialist elitism and bourgeois nationalist elitism which rejects the autonomy and autonomous consciousness of the subaltern groups, so the subalterns are unable to create their own politics and nationalism independent from the British rule and patriarchy (Guha 144)**.** Taking it to a next level, Spivak defines subaltern from a different perspective focusing on the female subjugation, basically in India (300). Discrimination against women has been an inevitable fact for centuries, but Spivak takes advantage of the doctrines of Feminism combining it with the subaltern theory to be voice of subaltern women who are colonised both by the colonisers and by their own extraction. Referring to the patriarchy and imperialism, she suggests that women are subalterns who cannot speak because, as well as being a subject of the ideological construction of the gender that prioritises the male dominance, they are also doubly effaced and left more deeply in the shadow (Spivak 287)**.** Similar to Guha, Spivak mentions groups which dominate and objectify women: Dominant foreign groups, dominant indigenous

groups on the all-India level and dominant indigenous groups at the regional and local levels emphasizing that subaltern women are condemned to disappear by being entwined between the patriarchy and imperialism (Spivak 284).

Guha and Spivak have inspired many other intellectuals around the world who are studying subalternity within postcolonial context in order to give voice to the subalterns living in their countries particularly in the East. Thus, considering the definitions above, the novel *Waiting for the Barbarians* by J. M. Coetzee can be analysed through the lens of subaltern theory. In the novel, othering and its consequences are very well-pictured with the barbaric acts upon the other by Colonel Joll who is appointed to The Empire by the Third Bureau so that he can start interrogating the barbarians, torturing them to find out when and how the barbarians will attack them, which never happens. He even justifies his violent act after a deathly interrogation stating that the contradictions confronted by the investigating officer who was attacked by the prisoner and in return "a scuffle ensued during which the prisoner fell heavily against the wall. Efforts to revive him were unsuccessful" (*Waiting for the Barbarians* 10). However, the most important part in the novel is how the female character, The Girl, is subalterned through violent acts, as well as through the affection of a white man. The Girl represents an actual subaltern living on the streets alone, directly affected by the colonial forces and not understood by the outsiders as she is not yet capable of the language of the colonisers. In the book, The Girl is subalterned through dehumanization and objectification. Presented as *the other* who has been tortured and left on the street crippled and blind by the dominant foreign group, The Empire, The Girl is also dehumanized by The Magistrate although it may seem that he is always there to help The Girl. Although he acts like a father to her and takes care of her wounds after the tortures of the Empire, there is always a distance between them because The Girl, as a subaltern, barely speaks the dominant language and the existence of her always reminds him that he is the dominant. According to Bhaba, who relates the Lacanian mirror stage to othering in colonial context in his *The Location of Culture*, the ambivalence which focuses on the cultural differences between the colonizer and the colonized and the differentiation it creates when the first part attempts to dominate its supremacy ends in the objectification of *the other* (81). Within this objectification, there is always the threat of the look; in the identification of the Imaginary relation there is always the alienation of *the other* which crucially returns its image to the subject. This objectification which ends with the subalternity of The Girl starts when The Magistrate cannot get rid of his male gaze upon the girl. He sees the wounds and the torture marks on her body, he realizes that he never wished to drawn into such violence acts that later he will be exposed to, but he also thinks that he acts like his lover, he undresses her, bathes her, strokes her and even sleeps beside her, but he "might equally well tie her to a chair and beat her" (*Waiting for the Barbarians* 58-9). This is also a proof of how the subaltern is dehumanized in the gaze of a dominant foreign man. The objectification of the subaltern also appears when The Girl never speaks and always lets the magistrate take actions on her behalf. He becomes the one who decides to take her back to her family, he does not ask if she wants or needs help from him and, interestingly enough, although she has been tortured by the men of The Empire, she never gives up trusting the magistrate. In this sense, the girl is the subaltern that Spivak suggested by stating that within the hegemonic societies, the inferior cannot represent themselves; they must be represented and their representative must appear as their master or as an unrestricted governmental power that protects them from the other classes**.** The girl in the novel is the damsel in distress, a black woman to be saved by a white man, the magistrate, but who is she saved from or is she really saved? The magistrate, as a white man, attempts to save the girl from the white men, who are the real barbarians, by taking her back to her family, but Mai, the woman who he sleeps with, explains that he actually made the girl unhappy. The magistrate himself is also aware that "[h]owever kindly she may be treated by her own people, she will never be courted and married in the normal way: she is marked for life as the property of a stranger" (*Waiting for the Barbarians* 179). This quotation implies not only the subaltern female who is suppressed by the hegemonic superior within the familiar culture but also the colonised whose life was influenced and modified fundamentally.

Another prominent postcolonial text is *Sea of Poppies* by Amitav Ghosh who is Indian-born writer and is famous for its postcolonial texts in which he covers personal and national identity of the characters he creates. The characters in his books are generally travellers and they migrate to other lands in order to escape oppressions and discriminations that they face and they try to find out a way to be free and to survive with their own identity. Among his works, the first book of Ibis Trilogy, *Sea of Poppies*, tells the story of a group of people, representing the Indian people and their sufferings through Opium War and diaspora, travelling to freedom on a ship called Ibis. This ship is like an exit ticket for the people who have been suffering through the war, oppression and discrimination and it resembles the sea voyages, the superficial methods, for determining "slavery" and "freedom" and the struggle for human rights for African American during the nineteenth century**.** Among different subplots, the story of Deeti is the most remarkable one in terms of representing the subaltern. Coming from a relatively poor background, she has to deal with the prejudices against herself because of her dark skin tone with light grey eyes, a feature that was unusual in that part of the country where these features evoke "superstitions to the point where they would sometimes shout taunts at her – chudaliya, dainiya – as if she were a witch: but Deeti had only to turn her eyes on them to make them scatter and run off" (*Sea of Poppies* 5). Assuming she would be forced to get married to an old widower, she gets married to Hukam Singh who is from the upper class and rich, but that is the time her unbearable sufferings and oppressions that she cannot resist start. Deeti represents the subaltern that is under the oppression of the Dominant indigenous groups on the all-India level. Raped by her brother-in-law when she is unconscious because of the opium that her mother-in-law gives to her, she gets pregnant so that the infertility of her husband would remain as a secret. Living in a male dominant society, she has to give birth to that child remaining silent against all the tortures and mockeries she faces. When her husband dies, her brother-in-law proposes to her offering "the best hope for the future" but she rejects saying "I will burn on my husband's pyre rather than give myself to you" (*Sea of Poppies* 158). This part of the novel can be considered as the most critical one as Amitav intends to take the readers' attention to *sati* ceremony, a Hindu ritual in which the widow sacrifices herself after the death of her husband. This ceremony has created a conflict because it is considered to be sacred for the Indians while colonials believe it to be dehumanisation of the women by their own culture. Taking advantage of it in order to justify their colonial acts, the British abolished this exercise in India and declared themselves as "white men saving brown women from brown men" (Spivak 93). However, in opposition to the belief that the British freed the subaltern women in India and in order to emphasize that the British only veiled their colonial acts, Amitav introduces a subaltern male, the untouchable Kaula who keeps his silence in the face of the inhuman treatments of the upper class Indians. Kaula saves Deeti from *sati* and they elope together and get on the ship for a destination of freedom. In this sense, it can be proposed that Amitav tries to demonstrate subaltern autonomy that is independent from colonial oppression is possible only if the subaltern breaks free from their passiveness within the dominant Indian groups as well as the foreign dominant groups in order to be heard. Otherwise, they remain as the insurgent whose history is represented through three stages called primary, the immediate account by the officials, secondary, reports and memoirs narrated by officials later in time which cannot be reliable. Moreover, in the third stage called tertiary, the discourse of the historians fails to represent the subaltern groups and totally excludes them as those historians have no official and direct contact with the events and the subaltern groups of that time, so their narratives become unreliable. Thus, Deeti is an important female character representing the subaltern because of her acts and discourse against the dominant patriarchy. She demonstrates her gendered subaltern identity as a woman who feels free enough to reject marrying her brother-in-law and brave enough to elope with another man refusing the dominant indigenous practice, sati. Deeti not only tries to find a way out of her miseries by the male gaze of her dominant patriarchy but also goes through ambivalence because of the foreign dominant groups, particularly after getting on the ship, Ibis. The book is set in India at the beginning of the nineteenth century, right before the Opium War between Britain and China whose aim is to capture the fertile lands near Gange and manage the opium trade. Although China banned the opium trade, it was still shipped outside India and caused a war between two nations, bringing about poverty, starvation and mass migration and diaspora of Indian people.

In this sense, Deeti represents one of those people who has gone through a change of identity and ambivalence. Bhabha introduces ambivalence as liminal space, in-between designation of identity, which becomes the process of symbolic interaction that constructs the difference between upper and lower, black and white and this borderline, in-betweenness, of culture demands an encounter with "newness" that is not part of the continuum of past and present (4). In the book, Deeti, as well as other characters, wish to forget about their memories and identities that they already have in order to shape new ones for themselves so that they can easily adapt themselves to the current situation. In order to achieve it, Deeti changes her name to Adii in the expectation of leaving everything behind, but as Bhabha emphasizes, particularly after diasporas, colonisation and mass migration, the fixed identity disappears (163). This point of view is very-well pictured when Deeti defines the ship Ibis as a womb but questions if it really "had made [the ones on the ship] into a single family" (*Sea of Poppies* 432). Within the context of subalternity and othering, Deeti's point of view of the poppy seeds, when she sees one, also evokes the devastating effects of the colonisation and the imperial power on the subaltern. With the name Sea of Poppies, the writer aims to refer to the agricultural fertility of Indian lands as well as the valuable sources that would be a source of wealth for many Indian families. However, for that one single poppy seed, countries fought devastating many lives. Deeti as a subaltern becomes the voice of many Indians regardless of their gender as: "She looked at the seed as if she had never seen one before, and suddenly she knew that it was not the planet above that governed her life: it was this minuscule orb – at once bountiful and all-devouring, merciful and destructive, sustaining and vengeful" (*Sea of Poppies* 451). All in all, the subaltern, no matter what they do, remains as the spices that are condemned to be removed or replaced when they encounter a colonial power, whether it is indeginous or imperial.

Colonisation and its effects on the subaltern is not limited to the characters in books or a group of women in a specific region with its own patriarchal or foreign domination. All around the world, women are going through a different variety of oppression by the colonisers and writing fiction based on real stories is not the only means to reflect the sufferings of these women. Especially in Middle Eastern countries such as Afghanistan and Palestine, imperial powers are performing violent acts upon innocent civilians and everyday little children, men and women who do not have anything to do with the war or politics are dying or wounded. Moreover, the wars or the occupations of the countries and regions in the east cause millions of subalterns to leave their homes and flee to other countries, ironically to the west, or the refugee camps which are close to their homelands. Although the west is watching the occurrences or informed about the violence in the east, the best way to lay the truths, well-known photographers take thousands of photos of the real miseries and struggles of the real refugees, in other words, subalterns. One of these photos named *Afghan Girl* was taken by Steve McCurry, who is one of the most famous journalists in the world. Taken in the 1980s during the Soviet occupation in Afghanistan and published on the cover of *National Geographic* in 1985, the photo shows a girl with a fierce, fearful and bewildered look. Since then, this girl has become a figure and the voice of the subalterns who have been struggling through the same oppressions and imperialist powers. It was in 1979 that the tragedy of the Afghan people began when the Soviet Union sent coups to occupy there with an imperial logic that has been encountered throughout history which is to exercise dominance over the ones who are open to exploitation in terms of valuable sources, commercials, trade and so-called security. Nonetheless, this war brought nothing but devastation to the people who lost their agricultural lands and suffered from poverty; crimes such as plunder, sexual abuse, kidnapping and suicides increased. Moreover, children could not have proper education since they had to leave their homes with their families in order to escape the violence by imperial power. During this occupation, although there were lots of Afghan rebellions against the Soviet army, the innocent adults, children and women, particularly mothers with children, were forced to resist the invasion or they were simply forced to migrate and take refuge in nearby countries like Pakistan. These refugees, almost four hundred thousand in numbers, looked for a shelter in Pakistan, as well as the ones who decided to stay in their homelands, were abused by both Soviet army and Pakistani patriarchy: massacres, individual and collective rapes, arbitrary arrests, detention without trial, torture and executions took place both in Afghanistan and in refugee camps. The

Afghan Girl whose real name is Sharbat Gula was one of these refugees. During the Soviet invasion, she and her family were forced to walk miles over the snowy mountains, hiding in the caves in case the Soviet planes would see and attack them, in order to reach the Pakistani refugee camp called Nasir Bagh. Married at the age of what is estimated to be between thirteen and sixteen, she is a single mother of three daughters whom she wishes to get proper education under good conditions. The importance of her portrait by McCurry lies beneath subalternity which has resulted from the Orientalist look of the west upon the east. Although Orientalism is considered to be the school of interpretation whose subject is the orient with its civilizations, localities and peoples, it is believed that it must be the main job of scholars, historians, and linguists to reflect the truths about the Orient. Nevertheless, similar to the sati ceremony mentioned in Indian subalternity, the photo of the Afghan girl has been misinterpreted, particularly by the U.S, claiming that Afghan women needed help from the west in order to be free of both foreign and domestic oppressions. Since it was first published in *National Geographic*, the photo of the Afghan Girl has been considered as a tool for imperial causes because mass media has repeatedly emphasized how innocent women and children have become victims of war, insurgency and domestic violence in the east and used their portraits on media to show their so-called pity and remorse for them. Notwithstanding, their main aim has always been justifying their act of colonisation through politicians and charities claiming that they occupy the country to bring freedom, happiness and prosperity especially for women and children who are claimed to be under the oppression of their own domestic dominant groups. Sharbat Gula is one of these victims who was located in some distant refugee camp and who has been widely screened in documentaries, indirectly reviving orientalist and subaltern discourses in which the protection of women serves as an opening door to the expansion of the colonial state. While she became the worldwide sensation, she was suffering through hardships in the refugee camps where there is no privacy and she had to get married at the age of thirteen or sixteen -as her husband stated, she did not have proper education -she could only write her name but could not write, she was arrested in Pakistan because of forged identity and was betrayed every time by the Afghan leaders as an Afghan citizen. Sharbat is not only a colonised but also a subaltern; as a woman, she has undergone oppression within her own patriarchy. Within the years that McCurry was looking for her, she had an arranged marriage so she did not have right to make her own decision for the man she wants to be with; she was vanished from the society by going into purdah, the secluded existence followed by many Islamic women once they reach puberty; she could not even smile or look at the journalists who were taking her photo with her husband and daughter while smiling like the gleam of a lantern at dusk**.** Interestingly enough, when she was asked, she said that it was not a curse for a woman to wear purdah which, according to Fran Hosken, is nothing but a domestic violence and violation of human rights because purdah is something that is equated with rape, prostitution and pornography and women must neither reveal their desires of how and what they wear nor have a right to say a word against what they are forced to do (28), just like the Indian women who were "assumed" to be content with *Sati* tradition without even asking them. In this sense, when you look at the latest photos of Sharbat Gula, the only thing you can see is the weariness, the despair and the fear that the years of oppression and the struggle have brought in her bright green eyes. She is the real subaltern, the real representative of what has been presented in fictions.

It is an inevitable fact that millions of women have been exposed to various cruelties and dehumanizing acts of oppressors and patriarchy and they still are. They are daughters who are forced to be a wife at a very early age with an arranged marriage; they are wives who serve their husbands like a slave; they are mothers who have to protect their children during wars and give them a better future. Although they are also the subjects of colonization and politics, subaltern women have always been an inspiration for writers and photographers because their voice needs to be heard. In this sense, Coetzee presents the reader The Girl who is entwined between colonists and patriarchy and her life after being taken to her family is unknown similarly to the subalterns in today's world. Thousands of subaltern women, together with their little children, are obliged to leave their homelands and immigrate to the West where they encounter cruelties. They lose their future travelling to the unknown ahead and that is what Coetzee wants to demonstrate through his character The Girl. Gosh, in contrast to Coetzee, pictures Deeti as a woman who is strong and independent enough to revolt against the

patriarchal society and its customs, unlike the subaltern in real life. She represents the subaltern that Spivak and many other intellectuals would like to see around the world. Sharbat Gula, on the other hand, is a real subaltern who has been suffering from wars, terror and customs imposed by her patriachal society. What makes the photo of Gula significant is that it is the work of colonial gaze. Taken by the American photographer, Steve McCurry, her portrait has been misinterpreted by the West who claims the subaltern women in the Middle East are living under bad conditions because of harsh and cruel customs imposed on them. However, they only justify their barbaric acts on the subaltern. All in all, subaltern means differently in the gaze of the West and the East. This difference results from the interests that both parties have which means while the West is interested in the resources of the areas they occupy, the East aims to be the voice of the subalterns by picturing them in their works.

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A Contrastive Study on Motion Events: Encoding Manner and Path Information in English and Turkish

Pelin Önal

Abstract: Leonard Talmy's typology divides languages into two categories; satellite-framed and verb-framed languages. This paper, by focusing on the typological tendencies of the languages, examines English (s-framed language) and Turkish (v-framed language) motion verbs. The analysis is divided into four main questions which focus on the typology, manner encoding, and function of adverbs. Data, comprised of 360 motion verbs from ten novels in total, is analysed quantitatively to find an answer to the research questions. The results show that English and Turkish behave accordingly within the typology. However, the most significant finding is that Turkish can encode Manner information as much as English despite previous claims through alternative mediums, subordinated motion verbs, and adverbial expressions while employing the former more frequently.

Keywords*: Typology, Motion Events, Manner, Path, S-framed, V-framed*

Introduction

Cognitive Linguistics encompasses areas like the domain of space and expression of motion events by focusing on cognitive abilities and conceptualisation. According to Leonard Talmy's typology, which divides languages into two categories depending on their lexicalization patterns, satellite-framed languages encode manner inside the verb whereas path is conveyed through "satellites" (*Toward a Cognitive Semantics*; "Lexicalization Patterns" 57-149; Ibarretxe-Antuñano 325-47). In verb-framed languages, on the other hand, the path is usually integrated into the verb, and consequently, many verbs include direction within. Manner, however, is either omitted altogether or included in the sentences through verbals or adverbs. This lack of manner information in verb-framed languages has prompted researchers to question cognitive differences among speakers in terms of conceptualising motion events and led to the possibility of "cognitive deficiency" for speakers of verb-framed languages. Most of the studies have heavily relied on the comparison between languages of different categories including Finnish, Spanish, Chinese, and many more (Choi and Bowerman 83-121; Naigles, et al. 521-49; Slobin 219-57; Pasanen and Pakkala-Weckström 311-31; Chen and Guo 1749-66; Lester 617-40). As in other languages, there has been plenty of research done on Turkish regarding the typology on the topics ranging from language acquisition to the relationship between speech and gesture (Kita and Özyürek 16-32; Slobin and Özçalışkan 259-70; Babanoğlu 221-8). This paper, by focusing on the typological tendencies of the languages, examines English (satellite-framed language) and Turkish (verb-framed language) motion verbs. The analysis is divided into four main questions depending on the previous research on the topic: "Depending on the typology, is there a tendency in English to encode manner in the verb whereas Turkish encodes path?"; "Does English has more manner verbs compared to Turkish?"; "Can Turkish compete with English in terms of manner encoding?"; and "Do adverbs have different functions in two languages?". Data, comprised of 360 motion verbs which are taken from ten novels in total, is analysed quantitatively to find an answer to these questions. The results show that English and Turkish behave accordingly within the typology. However, the most significant finding is that, depending on the percentages, Turkish can encode Manner information as much as English despite previous claims through alternative mediums, subordinated motion verbs, and adverbial expressions while employing the former more frequently (Özçalışkan and Slobin 259-70). It

suggests that Turkish speakers may not necessarily fall behind speakers of English in terms of conceptualising motion events.

Data and Method

Five novels for each language are chosen for the analysis[1] and along with the respective translations, twenty novels are used in total. Since the number of Turkish novels that are translated into English is fairly limited, only the novels of well-known Turkish writers are selected[2]. In addition, English novels are not selected based on a certain variety of English as they include works from American and English writers. The previous research on the subject has not made such a distinction, consequently, this study also utilises any English novel regardless of its dialect. Nevertheless, they do not impose a problem for the research as it focuses on the inherent qualities of these languages. Therefore, even though some authors might include fewer motion verbs compared to others[3], they cannot alter the internal structure of the language[4]. 36 motion verbs are obtained from each novel and listed in an Excel sheet along with their translations. For a comprehensive representation of the novels, those 36 examples are chosen in a specific order. The page numbers of the novels are expectedly not equal; therefore, those of each novel are divided by 36 which allows calculating how many pages should be skipped. In the final results, for English, 326 motion verbs out of 360, and 350 examples for Turkish are taken for evaluation. The discrepancy results from the differences in the translation. In some cases, the sentence is either omitted altogether from the translation, or it is formed with a non-motion verb. As a result, it has created a gap between the numbers of motion verbs obtained for each language. Nonetheless, this gap does not cause a problem for overall results and comparison since they are evaluated on a percentage scale.

The span of motion verbs is understandably vast as there are many different kinds of motion verbs. As a result, a certain elimination process is necessary to narrow down the spectrum of motion verbs for the research. Only the motion verbs which are regarded as "pure motion" events are selected. The term "pure motion" specifies motion solely as a "change of location" between two points. As a result, some motion verbs are excluded from this research. They are outlined in six categories; caused-motion, transformation, phrasal and partial movement verbs, idioms, and any motion verb used figuratively in the broader sense (Caused-motion: *push, pull*; verbs denoting transformation: *shrink, stretch;* partial movement verbs: *jerk*; Phrasal verbs: *get back;* Idioms: *hit the road, run around in circles;* Any motion verb used figuratively: *run into trouble*).

Turkish has posed various difficulties for the research. One of the most challenging problems has occurred around the multiple meanings surrounding the same verb. In Turkish, some verbs might carry multiple meanings, like *dönmek* which can mean "come back", "circle", "turn around" and "roll over". In this situation,

[1] English novels: J.K. Rowling, *Harry Potter and the Chamber of Secrets/Harry Potter ve Sırlar Odası* (1998); William Golding, *Lord of the Flies/Sineklerin Tanrısı* (1954); J. D. Salinger, *The Catcher in the Rye/Çavdar Tarlasında Çocuklar* (1951); George Orwell, *Animal Farm/Hayvan Çiftliği* (1945); Ernest Hemingway, *For Whom the Bell Tolls/Çanlar Kimin* için Çalıyor (1941).
Turkish novels: Sabahattin Ali, *Kürk Mantolu Madonna/Madonna in a Fur Coat* (1943); Orhan Kemal, *Cemile/Cemile* (1952); Orhan Pamuk, *Kara Kitap/The Black Book* (1990), *Masumiyet Müzesi/The Museum of Innocence* (2008); Ahmet Ümit, *Bab-ı Esrar/The Dervish Gate* (2008).

[2] The availability of good translations of these novels was an important factor in the selection process.

[3] This is mostly caused by the plot of the novel. Novels like *Harry Potter* would obviously contain more motion events compared to *Kürk Mantolu Madonna* (*Madonna in a Fur Coat*) as the latter is centred on the emotions of the protagonist while the former is full of action.

[4] The word *girmek* "to go in" will inherently assume Path information just like *zıplamak* "to jump" will convey Manner information. The only way a writer can alter this situation is if they coin a term or a new word themselves. But this is not observed in these novels.

they are analysed depending on the meaning that is used in the sentence. As a result, their categories might change in the Excel sheets. For example, when the verb is used in the meaning of "come back", it is listed under the category of path verbs whereas, in the case of "roll over" or "circle", it is regarded as a manner verb. There are a couple of instances where such differentiation occurs for the same verb. As a result, they are categorised based on the meaning and included accordingly in the overall results. Another problematic issue concerns a particular verb structure in the language. There are some verbs in Turkish which have the structure of "noun+verb" and they are regarded as individual verbs. For example, *adım atmak* "step" constitutes two parts a*dım* and *atmak*. The former one is a noun meaning "step" and when combined with the latter one, the noun is transformed into a verb meaning "take a step" or "step" in short. There are other examples in the data like *gezinti yapmak* "stroll", and *takip etmek* "follow" as this structure has been quite frequently used in the novels. It is similar to the problem encountered in the case of the constructions "whistle into the room" in English since the main verbs in this construction are not motion verbs as well. Notwithstanding, in this case, this structure is included in the data as they are regarded as individual verbs that can be found in dictionaries. Although verbs in these structures might not be motion verbs themselves as in the case of *yapmak* "do" and *etmek* "make", they have transformed into motion verbs when combined with those nouns. Furthermore, they are crucial to the language unlike those constructions in English.

Adverbs and adverbial expressions play a crucial role in this research, and they will be immensely used to find an answer to one of the research questions. Therefore, they have also been subject to a degree of elimination to reach precise results. They are frequently incorporated in both Turkish and English novels, and they mostly accompany manner verbs or themselves add Manner information into sentences. However, it is crucial to determine whether they directly affect the main verb, in other words, whether they encode Manner information as a complementary to manner verbs or compensate for Manner information in sentences with non-manner verbs. There are quite a few examples in the data where a specific adverb is employed in the sentence; however, it does not convey Manner information which mostly occurs in the sentences with path and neutral verbs. To clarify which adverbs and adverbial expressions are included or excluded, two examples obtained from *Bab-ı Esrar* (*the Dervish Gate*) by Ahmet Ümit are given below:

(1) Bir süre sokaklar-da amaçsız-ca dolaş-tım. (332)
One time streets-LOC aimless- ADV wander-PAST.1SG
PATH
'I walked around the streets aimlessly for a while.'
(2) Korkuyla geri çekil-dim. (115)
Fear-WITH back retreat-PAST.1SG
MANNER PATH
'I stepped back, startled.'

Both adverbs accompany non-manner verbs in the examples above; however, they differ in their effect on the main verb. In (1), the adverb *amaçsızca*[5] "aimlessly" does not encode Manner information as it only reflects that there is no specific direction for the motion of "walking". On the other hand, the adverb *korkuyla* "startled" in (2), affects the main verb and incorporates Manner information in the sentence. As a result, adverbs or adverbial expressions like in the example of (2) are included in the data whereas those of (1), which do not convey Manner information, are omitted since the focus is not on adverbs in general, but rather on their effect, Manner information, on the main verbs.

[5] This word can also be translated as "without purpose". However, it does not suggest an inherent "manner" information inside the adverb as when picturing a person walking without purpose, it is assumed that the person does not have a specific "direction". This is, of course, open to discussion. More feedback on this word from Turkish native speakers would aid in revealing the underlying meaning.

After excluding the aforementioned verbs and adverbs, all the remaining examples are lined in an Excel sheet along with their translations. The exact numbers of path, manner, neutral verbs, as well as path and manner information in the sentences, are calculated to convert the numbers into percentages for the analysis.

Findings

Path and Manner Encoding in Turkish and English

The first research question focuses on the basic features of the typology which are previously outlined. This part examines other researchers' common claims on the typology summarised as; verb-framed languages reserve the main verb to encode Path information whereas satellite-framed languages convey this information outside the main verb through other mediums like satellites. In contrast, satellite-framed languages convey Manner information in the main verb. Talmy has two perspectives for analysing data (Ibarretxe-Antuñano 325–47), however, since the claims are centred on the main verb to reveal which particular semantic component is encoded in the verb, the data for this research will also be analysed in this light. Motion verbs in both languages are examined to show which semantic component occurs in the main verb as to find an answer to the research question and reveal any tendency if there is one. The number of manner, path, and neutral verbs used as the main verb in English and Turkish is outlined in Table 1 below.

	ENGLISH	TURKISH
Total number of MVs	326	350
Manner verbs	157 (48.1%)	110 (31.4%)
Path verbs	26 (7.9%)	141 (40.2%)
Neutral verbs	143 (43.8%)	99 (28.2%)

Table 1: The total number of motion verbs and their distribution

The table only shows the path, manner, and neutral verbs in all of the examples. Looking at the distribution of motion verbs in English, it is shown in the table that manner verbs have the highest percentage, 48.1%, which is almost half of the overall result. It is followed by neutral verbs, 43.8%, and lastly path verbs which only make up 7.9% of all motion verbs. The most significant and revealing result in Table 1 is the percentage of path verbs in English. It can be seen that only 26 verbs out of 326 are path verbs and the number is fairly low considering the total number of motion verbs selected. It has been argued in the previous sections that in English, or satellite-framed languages in general, Manner information is encoded in the main verb whereas Path information is conveyed through other mediums which entail that the percentage of path verb will be fairly low while manner verbs constitute the majority of motion verbs. The findings seem to support the claims by showing the great discrepancy, 40%, between the percentages of path and manner verbs. Hence, the English data obtained for this research are in accordance with the general claims in terms of path and manner verbs.

On the other hand, the most unexpected result in the English data is the percentage of neutral verbs which is fairly close to that of manner verbs. Neutral verbs convey neither Path nor Manner information and

considering the tendency of incorporating manner verbs in the English language in case of a motion event and lack of path verbs in the lexicon, the numbers show that Manner information might also be conveyed outside the main verb as well as Path information depending on the high percentage of neutral verbs that are employed in the English data. It can be derived from the results that neutral verbs create an irrefutable alternative to manner verbs. Motion verbs are more evenly distributed among categories in the Turkish data as the percentages are relatively closer to one another compared to English.

Verb-framed languages, as opposed to s-framed languages, are claimed to encode Path information in the main verb by using other mediums for Manner information. As a result, the percentage of path verbs is expected to be higher than that of manner verbs. The table shows that results seem to support the claims since the main slot/verb is mostly reserved for path verbs in Turkish. The highest percentage, 40.2%, belongs to path verbs and compared to that of English, 7.9%, it can be seen that the usage of path verbs dramatically increases in Turkish. The percentage of manner verbs, 31.4%, is expectedly lower than that of path verbs. It shows that Turkish prefers path verbs; however, the percentage of manner verbs is also quite high and the difference between the categories is only 9% which is more distinctive in English with 40%. Neutral verbs are also frequently employed in Turkish as in English. However, more neutral verbs are incorporated in the English data by creating a 15% discrepancy between languages. This might result from the fact that Turkish employs more path verbs compared to English; therefore, the frequency of occurrence of neutral verbs decreases. Preference of path verbs in Turkish entails that Manner information is conveyed through other mediums like adverbial expressions and subordinated motion verbs and as a result, they are expected to accompany path and neutral verbs in most cases since manner verbs are not preferred. As a result, percentages of the path and neutral verbs are expected to be higher than that of manner verbs. Although percentages of manner and neutral verbs are fairly close to each other, manner verbs are employed more often which is not expected according to the general claims on v-framed languages. To summarize the results in Table 1, it can be inferred from the English data that it certainly employs a limited number of path verbs and there might be alternative ways to encode Manner information other than manner verbs considering the percentage of neutral verbs. On the other hand, the distribution of the motion verbs suggests that Turkish uses a more varied and complex system for encoding information in the main slot which prevents from making clear assumptions about the preference of the information encoded in the main verb. Although the results show a higher percentage for path verbs, Turkish data do not give distinctive results as in English.

Since English has a limited repertoire for path verbs, it is crucial to unravel through which mediums Path information is conveyed. Table 1 is not suitable for such research as it is devoid of essential numbers reflecting Path information in English and Turkish. Table 2, presented below, is created to provide an answer to the question; “Where does English encode Path information?” Table 2 only includes percentages for English excluding Turkish as alternative means for encoding Path information are more frequently used in satellite-framed languages due to the limited number of path verbs in the lexicon.

	Path information in English
Satellites[6]	275 (90.1%)
Other	30 (9.8%)
Total number	305

Table 2: Means for encoding Path information in English

The left of the table shows the categories through which English encodes Path information, Satellites, and Other respectively. The "Other" category contains noun phrases and path verbs, basically components that are excluded from the "Satellites" category. The last part in the left column presents the total number of times in which Path information is conveyed in the sentence. The percentages shown in the table are calculated according to the total number. The right column shows the figures for "Satellites", "Other" and the total number. Percentages and the exact numbers are combined. It can be inferred from the table that English heavily relies on satellites to encode Path information as it comprises 90% of the overall results whereas Path verbs combined with noun phrases only make up 9-10%. These results along with Table 1 support the idea that Path verbs are not favoured in the main slot in satellite-framed languages and Path information is mainly conveyed through satellites in English.

Diversity of Manner Lexicon

Preference of manner verbs in satellite-framed languages might result in a wider lexicon of manner verbs which is also claimed by other researchers. For that reason, manner verbs are listed, which is presented below, and counted to examine whether satellite-framed languages have a more diverse lexicon of manner verbs compared to verb-framed languages.

English: lurch, file, spring, skip, gambol, tiptoe, climb, troop, march, rush, stroll, dash, race, bound, hurl, limp, prance, creep, jump, run, barge, fly, skate, roll, plunge, crawl, swing, circle, slip, waddle, stumble, fling, dart, strut, zigzag, scurry, speed, stream, traipse, scramble, bustle, glide, sprint, hurry, leap, wade, stride, sweep, dive, slouch, cramble, hasten, trot, tumble, slide, float, drive, back, sneak, slither, stomp, pace, pounce, buzz, scatter, mingle, sidle, drift, saunter, disperse, hop, ride, scamper, besiege (74 types).

Turkish[7]: *fırlamak* "leap", *sıçramak* "spring", *hoplamak* "prance", *zıplamak* "jump", *tırmanmak* "climb", *doluşmak* "swarm", *koşuşturmak* "running in a haphazard manner", *dalmak* "dive" and "barge", *atılmak* "dart", *dönenmek* "circling in a continuous manner", *dönmek* "circle", *koşmak* "run", *paten kaymak* "skate", *atmak (bir yerden atmak)* "throw oneself", *yan dönmek* "roll over to one"s side", *yuvarlanmak* "roll", *havalanmak* "fly", *atlamak(bir şeyin üzerine)* "hop", *kaçmak* "flee", *kaymak* "slide", *sendelemek* "lurch", *fırlatmak(kendini)* "throw oneself", *sürünmek* "crawl", *uçmak* "fly", *dalışa geçmek* "dive", *takla atmak* "tumble", *süzülmek* "glide" and "creep", *sokulmak* "sidle", *sıyrılmak* "elude", *savuşmak* "slip", *devrilmek(yatağa)* "tumble down", *dağılmak*

[6] Satellite refers to those constituents accompanying the verb root and it creates a category encompassing all the different particles and prefixes existing in other languages (except for nouns).

[7] Some Turkish verbs have multiple meanings; therefore, only the meanings encoding manner information are outlined in this list to avoid confusion.

"scatter"*, adım açmak* "speed"*, karışmak* "blend" and "slip in"*, kıvrılmak* "curve"*, sıvışmak* "slip"*, üşüşmek* "swarm" (37 types).

Two lists indicate the total number of manner verbs used in both languages, and it is reflected in the lists that English uses 74 manner verbs whereas Turkish data precisely incorporates half of the number of manner verbs in English which counts up to 37 verbs in total. Results are striking as there is a significant discrepancy between the numbers which reflect the diversity of manner lexicon in English compared to Turkish data. In Turkish, variations of the same verb can be easily created by adding suffixes to the verb root since it is an agglutinative language. There are a couple of examples for those variations in the data like *dönmek-dönenmek* and *koşmak-koşuşturmak.* In the first example, the suffix "-en" is incorporated in between the root and "-mek" (infinitive) and it adds extra Manner information to the verb. This variation of *dönmek* exists in some regional dialects, and it is not widely used as the original verb. The latter example includes two separate suffixes, "-uş" and "-tur", after the verb root. They are combined in this case; however, they can also be used separately as *koşturmak* and *koşuşmak* which shows that three different variations in total can be created from the verb *koşmak*. Those suffixes carry similar meanings, and like in the first example, they contribute to the verb with extra Manner information. These examples reflect how different the nature of English and Turkish. The latter uses basic manner verbs which are less in number and less varied compared to those in English; however, the number can be expanded with suffixes by creating variations like in the examples. On the other hand, English uses a different approach by employing separate and various verbs for the same motion event to convey Manner information which is encoded through multiple means in Turkish. Those variations in Turkish might raise some questions regarding their contribution to the manner lexicon. It is debatable how much they contribute to the manner lexicon as they are simply variations of the same verb which are created by incorporating suffixes into the verb. Suffixation, in this case, does not create new verbs but rather adds extra Manner information. They can be seen as "elaboration" employed on Manner verbs which is the process in which any component carrying Manner information is added to the sentence to elaborate on manner verbs. The elaboration issue will be outlined in more detail in the following section. Answer to the issue of contribution changes depending on the point of view, however, in this research, they are regarded as separate manner verbs rather than a source for elaboration and presented under manner lexicon, which can be seen in the list, since those suffixes, like other ones in Turkish, carry different meanings although serving the same function in this case and they should not be omitted from the data. Nevertheless, it can be inferred from the overall results that English has a wider lexicon of manner verbs compared to Turkish despite the possible variations through suffixation.

Manner Information

Considering the fact that Turkish employs fewer manner verbs and has a comparably less diverse lexicon of manner verbs as opposed to English, it is plausible to argue that Turkish might omit Manner information and, though having alternative means, it cannot compete with English in terms of encoding Manner information which is also suggested by Özçalışkan and Slobin in their study (266). The data is analysed in-depth to examine the usage and frequency of Manner information in Turkish and its comparison to that of English. Table 3, presented below, shows the exact numbers for each novel and the overall results:

MANNER INFORMATION	ENGLISH (326 MVs)	TURKISH (350 MVs)
ANIMAL FARM	28	22
CATCHER IN THE RYE	11	12
FOR WHOM THE BELL TOLLS	15	15
HARRY POTTER	27	23
LORD OF THE FLIES	23	24
BAB-I ESRAR (The Dervish Gate)	16	16
CEMILE (Cemile)	21	28
KURK MANTOLU MADONNA (Madonna in a Fur Coat)	18	23
KARA KITAP (The Black Book)	9	5
MASUMIYET MUZESI (Museum of Innocence)	13	15
TOTAL	181 (55.5%)	183 (52.2%)

Table 3: Frequency of Manner information in Turkish and English

Table 3, as opposed to the previous ones, includes the numbers of all the novels. Names of all the novels are listed on the left side of the column and they are divided into two categories, Turkish and English. The exact number of times when there is Manner information in the novels are counted and distributed under each novel and their translations. For the last step, numbers in both English and Turkish are calculated to present the final numbers, 181 for English and 183 for Turkish, and percentages of the final numbers are determined depending on the total number of examples taken from each language, which is different for both of them, to compare them in terms of usage of Manner information. Original texts refer to Turkish and English novels, ten novels in total, and data taken from each novel depending on the language, for example, Turkish examples obtained from *Masumiyet Müzesi* (*The Museum of Innocence*). For original English novels, results in "English" column (see Table 4) are used by disregarding the Turkish column, and the same procedure is repeated for Turkish with the opposite column (see Table 5).

MANNER INFORMATION	TURKISH
BAB-I ESRAR (The Dervish Gate)	16
CEMİLE (Cemile)	28
KÜRK MANTOLU MADONNA (Madonna in a Fur Coat)	23
KARA KİTAP (The Black Book)	5
MASUMİYET MÜZESİ (The Museum of Innocence)	15
TOTAL	87 (48.3%)

Table 4: Manner information in original English texts

It is presented in Table 4 that *The Catcher in the Rye* has the lowest number in terms of encoding Manner information while *Animal Farm* conveys Manner information in 28 examples out of 36. Numbers in other novels range from 15 to 27. In total, the number of times when Manner information is conveyed in English data obtained from English novels amounts to 104, which equals 57.7% of overall data. It is inferred from the percentage that in more than half of the instances, Manner information is encoded in English.

MANNER: YES OR NO?	ENGLISH
ANIMAL FARM	28
THE CATCHER IN THE RYE	11
FOR WHOM THE BELL TOLLS	15
HARRY POTTER	27
LORD OF THE FLIES	23
TOTAL	104 (57.7%)[7]

Table 5: Manner information in original Turkish texts

The total number for Manner information decreases to 87, amounting to 48.3%, in the Turkish data. Turkish novels show a relatively high level of Manner encoding except for *Kara Kitap* (*Black Book*) in which only five instances of Manner encoding are documented. The highest number of Manner encoding equals to that of *Animal Farm* which is also the highest for English data. The difference between the numbers in English and Turkish amounts to 17 sentences/examples. Although English has undoubtedly a higher number in terms of Manner information, results do not indicate a drastic difference, only 9.4%, between the languages depending on the original texts. Going back to Table 3, results of the translations along with the original texts are juxtaposed in order to compare the numbers of two languages for each novel while presenting final numbers for the overall results. Comparing the columns, it is inferred that numbers for each novel are generally close to each other, and in some cases, Turkish employs even more Manner encoding in the sentences compared to English. As a result, it seems that Turkish does not tend to omit Manner information as suggested by Özçalışkan and Slobin (259–70), on the contrary, it employs manner abundantly, almost half of the overall data, in original texts as well. In addition, as can be seen in the example of *Cemile* that the highest number of times, 7, in which Manner information is omitted, belongs to English data among all results. Total numbers and percentages are indicated in the last line which bears striking results. The initial gap between the languages, 9.4%, decreases to 3.3% combined with the results of the translations. The percentage is significant in terms of the comparison between languages, and it shows Turkish can compensate for Manner information despite the claims.

In the previous part, two languages are compared in terms of encoding Manner information. Although there has been a 17% difference between the percentages of manner verbs in both languages, it is discussed that percentages of Manner information are considerably close to each other since the gap decreases to 3.3%. As it has been confirmed by the data that Turkish uses fewer manner verbs and less varied manner lexicon, it is inferred that Turkish is more likely to use other mediums to compensate for Manner information. Turkish and English novels are analysed separately as in the previous section to reveal the alternative mediums. Table 6, presented below, is created to examine the pattern. It is solely designed for Turkish data since the focus is on the question of how/through which mediums Turkish compensate for the Manner information.

(Turkish Data)	V+V (Subordinated motion verbs)	Adverbial expressions
Turkish Novels	14	25
English Novels	25	9
Total	39 (53.4%)	34 (46.5%)

Table 6: Mediums for encoding Manner information in Turkish

It can be seen in the table that there are two basic categories to convey Manner information in Turkish: "V+V (Subordinated motion verbs)" and "Adverbial expressions". Before discussing the results in the table, it is necessary to exemplify what is considered under these categories. Two examples, (3) and (4), are chosen from *Cemile* (Kemal 58-86). The former exemplifies the category of "V+V (Subordinated motion verbs)" whereas the latter presents an example for "Adverbial expressions".

(3) Cemile koşarak merdiven-i çık-tı. (58)
Cemile run stairs- ACC ascend-PAST.3SG
MANNER *PATH*
'Cemile ran up the stairs'

(4) Güllü yavaş-ça gir-di. (86)
Güllü slow- ADV enter-PAST.3SG
MANNER *PATH*
'Güllü came in quietly.'

In (3), it can be seen that Manner information is conveyed through the structure "ascend running" or "go up running". The verb *koşmak* "run" is transformed into a verbal with the suffix "-arak" and combined with the main verb *çıkmak* "ascend" to encode Manner in the sentence. It is a prevalent structure in verb-framed languages which is commonly used as an alternative to manner verbs in satellite-framed languages. Sentences in a similar structure to English might also be formed in Turkish which is presented below in (5):

(5) *Merdiven-den yukarı koş-tum.*
Stairs- ABL up run-PAST.1SG
PATH *MANNER*
'I ran up the stairs'

This form is also used in the language; however, it is less common compared to the structure of V+V in terms of motion. On the other hand, example (4) shows cases in which Manner information is conveyed through adverbial expressions. The word *yavaşça* "slowly", "quietly" indicates how the person entered the room, in other words, in which manner. In Turkish, there are some cases in which verbals can be used as adverbial expressions. They have caused some problems during categorization since they belong to both of the categories. Therefore, all verbals are included under the category of "V+V (Subordinated motion verbs)" to avoid confusion. Table 6 presents the number of these categories depending on the source, Turkish and English novels, as well as the overall results which reveal the most preferred category for encoding Manner information. Percentages of the total numbers are also shown in the last line, and they have been calculated according to the total number, 73,

which is found by subtracting the total number of manner verbs in Turkish, 110, from the total number of times in which Manner information is encoded in the sentence, 183. It is reflected in the table that Turkish employs the structure of V+V, amounting to 53.4%, more often than adverbial expressions. This result has been anticipated since, as stated by other researchers, this structure is frequently used in verb-framed languages as an alternative to manner verbs in satellite-framed languages. In this data, the structure is preferred more often than adverbial expressions with a 6.9% difference. There is a striking difference between the results of Turkish and English novels. Adverbial expressions are more frequently used in Turkish data obtained from Turkish novels, whereas the preference is reversed in that of English novels. In other words, the preference of alternative means for Manner encoding changes depending on the source, the original texts, and translations. One plausible explanation for the preference of V+V structure in English novels is that it is the closest alternative to convey the meaning of manner verbs in English. Meanings of some verbs cannot be conveyed with an adverbial expression in which case a verbal becomes a necessity. Therefore, when translating from an English source to Turkish, this structure might be preferred over adverbial expressions. As a result, Turkish data obtained from the English novels might show this pattern as well compared to Turkish data taken from Turkish novels. This tendency only explains the pattern in English novels. Turkish novels in this research, as stated before, prefer adverbial expressions over the other structure. However, further research is required to examine whether this pattern in Turkish novels can be extended to the Turkish language in general and, to prove that Turkish indeed prefers adverbial expressions to encode Manner information except for translations. This issue will be excluded from the research as it does not serve as the main question. In summary, Table 6 is significant in terms of reflecting the distribution of alternative mediums for encoding Manner information in Turkish. It shows that subordinated motion verbs and adverbial expressions are employed while the former is used more often.

Elaboration on Manner verbs

In the previous section, it has been established with the results of the data that only 3% difference exists between the languages in terms of encoding Manner information which shows that Turkish can compete with English in terms of Manner encoding through mediums like subordinated motion verbs and adverbial expressions, in addition to manner verbs. The following research question derives from the latter category, adverbial expressions. Özçalışkan and Slobin claim that these adverbial expressions are employed by both languages; however, there is a fundamental difference in terms of the function of these expressions. In Turkish, they are mostly paired with non-manner verbs, whereas they accompany manner verbs in English. As a result, they seem to have two different functions in Turkish and English, elaboration, and compensation. It is stated that since, in English, these expressions are paired with manner verbs, they incorporate additional Manner information, causing the statement to be more elaborate. On the other hand, they are claimed to serve as a medium to convey Manner information in Turkish since it is believed to lack manner verbs compared to English. Therefore, they are employed for compensation rather than elaboration (Özçalışkan and Slobin 267). This part is dedicated to the examination of the claims asserted by Özçalışkan and Slobin to find out whether or not there is a distinction between languages in terms of the function of adverbial expressions. The procedure begins with finding the total number of adverbial expressions in the data so that the percentages of the categories, adverbial expressions accompanying manner verbs and non-manner verbs, can be calculated for further discussion. Percentages are used in this procedure as well since the numbers for English and Turkish are not equal. After the initial process, total numbers in both languages are divided into two categories depending on the main verb, manner, or non-manner verb, which shows the kind of verb they are paired with. Upon distinguishing between the categories, their percentages are calculated depending on the total number. The results are presented in Table 7 below:

	ENGLISH	TURKISH
Adverbial expressions paired with **non-manner verbs**	12 (30%)	50 (55.5%)
Adverbial expressions paired with **manner verbs**	28 (70%)	40 (44.4%)
Total number of adverbial expressions in the data	40	90

Table 7: Distribution of adverbial expressions

There are three lines showing adverbial expressions paired with manner and non-manner verbs, and total numbers in the data which are divided into two columns, Turkish and English. Numbers in the first two lines will reveal the function of adverbial expressions, elaboration, or compensation, in each language. The columns refer to Turkish and English data obtained from ten novels. It can be seen in the table that Turkish (90) uses more adverbial expressions compared to English (40) in total. 70% of all adverbial expressions accompany manner verbs in English which shows that they are employed to elaborate on Manner information encoded in manner verbs in the sentences. The remaining 30 percent reflects that English uses adverbial expressions to encode Manner information to a smaller extent. The discrepancy between the percentages clearly distinguishes between two categories and ensures that English undoubtedly uses adverbial expressions for elaboration supporting Özçalışkan and Slobin's claims. The situation in Turkish data becomes more complicated as the percentages, 44.4%, and 55.5%, are closer to each other. As opposed to English, Turkish incorporates more adverbial expressions in the sentences with non-manner verbs. However, there is only an 11% difference between the two categories which amounts to 10 examples, the total number of differences. Depending on these results, it can be inferred that Turkish uses adverbial expressions to compensate for Manner information since they are preferred in sentences with non-manner verbs. Nevertheless, the other function, elaboration, should not be disregarded as its percentage is relatively high, although, compared to English, the percentage decreases. It also should not be overlooked that English has a wider manner lexicon and employs more manner verbs; as a result, there is a higher possibility of a pairing between manner verbs and adverbial expressions. Despite these shortcomings, Turkish shows a high level of pairing between manner verbs and adverbial expressions. Results of Turkish data do not present a clear picture for a certain assertion as in the case of English; as a result, further research including more examples is needed to clarify for which function adverbial expressions are employed. Overall, Table 7 seems to be in accordance with Özçalışkan and Slobin's claims on the distinction in the function of adverbial expressions, especially for English.

Conclusion

In this particular paper, Turkish, a verb-framed language, and English, a satellite-framed language, are examined to answer four research questions which are outlined in the introduction. In order to compile data for both languages, five Turkish and English novels are selected along with their own translations amounting to twenty novels in total. Oral narratives are excluded from the research for time and logistic constraints. 36 instances of motion events are obtained from each novel, and the final data consists of 360 motion verbs. They are lined in separate Excel sheets, and special categories are formed to analyse the data. The overall data is analysed quantitatively to reveal any pattern or frequency which is essential to answer the research questions. Data has offered both expected and unexpected results regarding the typology. It shows that English employs only a few path verbs, 7.9% of all motion verbs, and tends to convey Path information through satellites as the high percentage, 90%, reflects. These results support the previous claims on satellite-framed languages. The

number of neutral verbs employed in English is higher than expected since they encode neither Manner nor Path information. They are employed almost as frequently as manner verbs which suggest that Manner information might not be habitually carried in the main verb as claimed by other researchers. Turkish, on the other hand, uses a more complex system in encoding motion events. It shows a higher frequency of path verbs; however, the distribution of motion verbs among categories is relatively closer to one another which hinders from making clear assertions as in the case of English. The second research question and its results support the claims that English as being a satellite-framed language has a more diverse lexicon of manner verbs compared to Turkish as the number of motion verbs in Turkish is precisely half of that in English. The most significant finding in this research is that, depending on the percentages, Turkish can encode Manner information as much as English despite Özçalışkan and Slobin's claims through alternative mediums, subordinated motion verbs, and adverbial expressions while employing the former more frequently (259-70). For the last research question, adverbial expressions are examined to reveal their functions in each language, and it has been found that English prefers to use them to elaborate on manner verbs. Although Turkish seems to employ them to compensate for Manner information, due to the fact that percentages of adverbial expressions paired with manner and non-manner verbs are reasonably close to each other, further research becomes a necessity to clarify the function in Turkish. In conclusion, despite the fact that this paper does not reflect how motion events are conceptualized in the brain, it presents the way they are expressed in Turkish and English illustrating the essential differences between the languages. In addition, it contributes to the existing research on translations as well as other ones in their attempt to unravel patterns in the languages in terms of Path and Manner encoding.

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Dystopian World: A Reading of Nadine Gordimer's *No Time Like the Present*

Adamu Pangmeshi

Abstract: This paper explores and examines Nadine Gordimer's recent novel *No Time like the Present* from a dystopian perspective**.** It interrogates the utopian and dystopian visions that this renowned novelist has presented**,** with an understanding that they may not simply be standpoints, but can be significant signs of the evolution of various human societies in quest for change to the disillusionment embedded in change itself. The paper underlines that dystopianism, which is often times viewed as a deliberate imaginative effort to disfigure society, is rather examined in this paper as an expression of grim realities which society refuses to acknowledge. The essay, however, concludes that Nadine Gordimer's novel captures the inherent handicap of change, that of not being reliable and further notes that; what is expected of change in a rosy imagination turns out many at times into a nightmare. This is the predicament of the post-apartheid South Africans and postcolonial nations as a whole especially when, having nurtured a common dream for a non-racial and classless society, they find themselves abandoned and exploited by the very people who led the struggle for freedom. In discussing the dystopian/stark reality that Nadine Gordimer presents, this paper reinforces the role of literature in education and transformation.

Keywords: Dystopia, Utopia, Disillusionment, Abandonment, Inequality, Transformation, Exploitation

Introduction

It is not unusual that people employ the metaphor of a half-filled glass of water to describe the two perspectives from which happenings in their world can be interpreted. The first perspective actually holds that the glass is half-filled, giving way to imagine the possibility and prospect of the glass being totally filled someday. This orientation is considered optimistic because of its strong affirmation of improvement in the future. Conversely, the second perspective views the glass of water to be half-empty and envisages a decrease of the level of water to a point of emptiness. This position is considered pessimistic because it predicts constant deterioration to the point of an impasse, an infeasible future. These two divergent perspectives respectively represent utopian and dystopian visions.

Having presented these two poles, it is important to interrogate them, bearing in mind that they may not simply be standpoints but can be significant signs of the evolution of various human societies from a thirst for change to the disillusion embedded in change itself. This constitutes our point of departure in this paper. Dystopianism, which has usually been viewed as a deliberate imaginative effort to disfigure society, is rather examined in this paper as an expression of grim realities which society refuses to acknowledge. At least two reasons account for this refusal: For the ruling class, resistance to dystopian vision means refusing to accept their failure to construct societal peace, equity and freedom; for the working-class, rejecting dystopianism implies the refusal to surrender and the denial that their hopes have turned into chimeras. But is the tagged "pessimistic" dystopian vision not realistic? Does it not make a salutary attempt to liberate people from the grip of mirage? This paper seeks to answer these questions by examining Nadine Gordimer's last novel, *No Time Like the Present.*

Set in post-apartheid South Africa, Gordimer's *No Time Like the Present* introduces us to the dilemmas, realizations and disillusions which the present imparts on former anti-apartheid fighters. Although the novel

spans over fifteen years – from 1994 when apartheid ends to 2009 when Zuma is elected president – most of the happenings in the novel take place during Thabo Mbeki's mandate. The novel describes a progressive narrowing of the people's horizon to a point where escape alone seems to be the reasonable alternative.

The Concept of Dystopianism

The word "dystopia" emanates from an eminently political context. The origins of the word date as far back as 1868 when John Stuart Mill used "dystopia" for the first time in his speech before the House of Commons. In his address, Mill decried the socio-political state of Ireland. Inspired by this origin, the *Oxford English Dictionary* defines dystopia as "an imaginary place or condition in which everything is as bad as possible"[8]. Hence, dystopia is conceived as the opposite of utopia (which was first coined by Sir Thomas More in 1516) and it describes a nightmarish world wherein the future is utterly bleak. As the origin of this word shows, dystopia is usually engendered in societies that seem to have reached a *cul-de-sac* in their evolution. Gregory Claeys in *The Cambridge Companion to Utopian Literature* postulates that "from time immemorial people have thought about the possibility of the construction of a better world, but they have also been aware of the likelihood of a future which might be worse than the present" (16). This implies that utopianism always precedes dystopianism and even makes the latter to be firmly entrenched in a sense of deprivation. As such, the desire to see brighter dawns and positive changes does not preclude the possibility of failure.

Regarding the depiction of dystopian societies, Jelena Pataki in her review of Alihodzic's and Jerkovic's *The Boundaries of Dystopian Literature. The Genre in Context* opines that "a dystopian society must be peculiar enough to allow for the *alienation effect*, but at the same time must remain familiar in the eyes of its audience in order to evoke fear and encourage the understanding of social evils present in their own, real-life society" (428) (emphasis original). This means that the gloomy presentation of society in a dystopian text should always reflect the daily experiences of people living in that society because dystopianism aims at awakening society from its torpor. The depiction should be poignant enough to make the reader interrogate their own society and exclude/separate themselves from its evils. This alienation effect should also affect the dream potentials of characters in the story as they come to realize that their dreams and hopes have become a farce: they alienate themselves from their own hopes.

It is noteworthy, however, that the Western conception of dystopia is different from that of Africa. The Western world generally views the bloom of dystopianism as one informed by the series of tragic events that marred the twentieth century: World Wars, depression, genocides, epidemics and debts. This Western perception refers to an imagined world where conditions are far worse than the real-life situation (Moylan 43). Novels like George Orwell's *1984* and Aldous Huxley's *Brave New World* are interpreted as central texts of the dystopian tradition. On the other hand, the African experience of dystopia usually hinges on the corrupt neocolonial establishments that perpetuate societal inequalities after the hopeful independences. Cristina Chifane and Liviu-Augustin Chifane in "Reflections on Cultural Specificity and Dystopian Standardization in Chinua Achebe's Novels" argue that dystopianism in African literature originates with the post-independence period and is canonized by texts like *A Man of the People* and *Anthills of the Savannah*. In their article, they posit that Achebe's last novels "acquire new dimensions, giving birth to what can be called dystopian standardization characteristic not only of a certain space or time but of any society fighting corruption and abusive political systems inevitably leading to oppressive regimes, chaos and collapse" (69). Achebe's narratives on post-independence morass therefore serve as precursors to the evolution of dystopian literature in Africa as they represent the demise of the independence ideal. Also, Ayi Kwei Armah's *The Beautyful Ones Are Not Yet Born* and *Fragments*, and Ngugi Wa Thiongo's *Wizard of the Crow* contribute to the African reservoir of what is now

[8] See: *Online Oxford English Dictionary*. < https://www.oed.com/>.

termed "dystopian literature". Unlike the Western outlook, African views on dystopia do not depict imaginary, terrible worlds where individuals are zombified; African texts rather draw inspiration from messy societal set-ups and present this mess in crude repulsive texts. This paper focuses on Nadine Gordimer's dystopian depiction of post-apartheid South Africa from political and socio-economic standpoints with an emphasis laid on how the individual's freedom ideals are frustrated.

Political Disenchantment: Past, Present and Future in the Dock!

As we earlier mentioned, dystopianism is inherently political from its origins. It is thus logical that we explore the political manifestations of dystopia first. Paraphrasing Basu et al, Geir Finnsson in "The Unexpected Popularity of Dystopian Literature" suggests that "dystopian writing has the unique quality of engaging its readers with pressing political matters, such as liberty and self-determination" (4). It is this political thrust that constitutes the backbone of Nadine Gordimer's last novel, *No Time Like the Present*. Her novel gives life to the disenchantment of many South Africans after the anti-apartheid Struggle.

The novel opens with the move from a past (symbolized by Glengrove Place) to a more promising present and future. This past is pregnant with the memories of the anti-apartheid struggle, clandestine existence and racism. The main characters of the novel, Jabulile (Jabu) and Steve, are of different races: Jabu is a black Zulu woman while Steve is white from English and Jewish descent - his ancestors having left England to settle in South Africa. This interracial couple epitomizes the hopes for racial harmony in a country that is in convalescence after decades of racial segregation and injustice. The move toward a new, hopefully stable life is symbolized by the tearing noise of a motorbike. As Jabu and Steve stand on their balcony, contemplating what their new life will be after apartheid, the narrator says: "[A] motorbike ripped the street like a sheet of paper roughly torn" (*No Time* 5). The idea of ripping evokes either separation or disruption, and in this instance, it is the separation of the painful apartheid past from wishes formulated in the present for an egalitarian society. It is evident that Jabu and Steve are nostalgic about Glengrove because "it is the place that took them in when nowhere, no one allowed them to be together as a man and a woman" (15). But they are now visualizing freedom as they prepare to move from Glengrove to a former white suburb where they can start a new life and provide a real home for their first child, Sindiswa. The narrator says: "[N]ow everything is after" (8). There is therefore a determined effort made by Jabu and Steve to go forward without turning a moment to look behind. However, Nadine Gordimer dexterously makes this past they are eschewing to haunt their present and extinct their glimmers of hope for the future.

Gordimer's novel puts the past in-between the present and the future such that it is always possible to follow the crumbling up of past utopias in the political quagmires of the present. This is how the dystopian vision is intensified throughout the text without giving respite or relief to the reader who expects things to get better sometime. Concretely, the narrator starts by presenting the two protagonists' past in the *Umkhonto* (military wing of the ANC that fought against apartheid). Jabu, being a native of IsiZulu, is enrolled in the anti-apartheid guerrilla when she goes to Swaziland for studies. She sacrifices her studies and engages wholeheartedly in the fight to end racial discrimination. She is later on imprisoned for three months in Johannesburg under the apartheid regime, even enduring torture to protect the lives of her comrades (*No Time* 30-1; 79). Intriguing as it is, Steve, although a white, joins the Struggle early and becomes Jabu's mentor in Swaziland. He fights a regime that protects white interests and personalizes the selflessness shown by some whites who supported anti-apartheid struggles. We are told that instead of pursuing his education or finding a comfortable job within the apartheid system as his parents wished, Steve decides to use his knowledge of chemistry "to make explosives for targets such as power installations" (*No Time* 4). He becomes a bomb confectioner blowing up an oppressive system controlled by the members of his own race. Hence, both Jabu and

Steve actively participated in the anti-apartheid guerrilla. The narrator, commenting on their past lives, says that faith in the Struggle made any other preoccupation secondary; "freedom [demanded] everything" (*No Time* 190).

By presenting the contributions and sacrifices made by Jabu and Steve to subvert apartheid, the narrator makes the reader to be expectant of a sort of reward for these freedom fighters now that apartheid has ended and democracy is being established. And this is what the narrator *seems* to do as the story unfolds. Nonetheless, a closer look indicates that the prize of freedom, good governance and equity which ought to reward the years of anti-apartheid struggle is replaced by enigmatic disenchantments. In order to place the reader at the heart of dystopian sentiments, Gordimer creates a kind of debate club in the new suburb in which ex-fighters (the Dolphins) involve in intercourses regarding the state of affairs in the new South Africa. The narrator informs us that "Sunday's permanent invitation for Jake, Isa, the Mkizes, Jabu, Steve and everyone's kids to come to the pool become socially political amid the cult repartee [...] of the commune" (*No Time* 124). These discussions reveal the expectations of ex-fighters whose leaders in the "bush" have now been propelled to the helms of the democratic state. Nelson Mandela, having addressed the pressing problems left by the apartheid regime, has left a country that needs to build for itself a foundation. This is what is expected of President Thabo Mbeki. During their discussions, Steve argues:

> Government has to pick up the spade and tackle where we bulldozed apartheid. How long are whites going to dominate the economy? [...] Who's going to change the hierarchy of mine bosses – from the top. The goose that makes the country rich – blacks, they're the ones who continue to deliver the golden eggs, the whites, grace of Anglo-American and Co. make the profit on the stock exchange. [...] Mbeki has to integrate us as a concept if we are ever going to be reckoned with in the order of the world. (*No Time* 23-4)

Steve points at the enormous task of nation building that awaits post-apartheid government. As the symbol of the spade highlights, there is much work to do, especially in the economy, for black South Africans to enjoy a stable egalitarian edifice. For decades, these blacks have been excluded by Boers and by the English from the circuit of material prosperity: they have been limited to working for foreign people to consume. With a black president as Head of State, a quick change is expected. In the process of restructuring a society that had steel-like racist foundations, the new president has to conceptualize the being of South Africa in the world and raise a national culture.

All these plans are shattered by slogan-full and egocentric politics that bring no solution to the nation's problems. In fact, things are worsened. Since Jabu, Steve and the other comrades know most of the country's leaders (for having fought and suffered with them in *Umkhonto*), their disgust and irritation are authentically rendered. For instance, when Zuma, vice-President under Mbeki's regime, is alleged to be involved in an Arms Deal and bribes, Peter Mkize remembers: "Zuma was our Chief of Intelligence in the bush" (*No Time* 131). Mkize is disappointed by this fellow comrade who had been a model in the Struggle but has veered into corruption and nepotism. Like Mkize, Jake exposes his frustration when he asks: "How's it possible to believe that these same comrade leaders have forgotten what they were, what they fought through – in exchange for freedom as bribes, freedom as money" (132). He cannot explain the fact that the ideal of freedom has been screwed for money. To be perplexed, as Jake is, is a symptom of the dystopian syndrome. The inability to understand how and why reality has turned so gloomy leads to what can be termed imaginative failure. Imaginative failure means that the faculty of dreaming has been compromised by the absence of possibilities. It either involves an abrupt or progressive disconnection of the mind from societal closures that render dreams possible. Here dreaming is not viewed from the Freudian perspective; it is rather understood as an activity which the human mind can carry to imagine possibilities which society does not permit. In a dystopian context, however, this imagination fails because the mind has transgressed societal barriers only to realize that an abyss lies behind these barriers. Jake's imaginative failure is therefore an attempt to protect himself from possibilities he is afraid to behold.

Furthermore, the narrator reveals the annoyance of the Dolphins with the appointment of incompetent comrades at key ministerial positions at the detriment of qualified ones. They question "why so-and-so, whose pathetic lack of capabilities comrades all knew too well, had been given the leg-up in a ministry while so-and-such, comrade of brains and integrity, seemed to be sidelined onto some minor committee chair" (*No Time* 125). This deliberate encouragement of mediocrity in ministerial appointments prepares grounds for inertia to paralyze the country. But an objective reading also gives reason to doubt the ability of these qualified ones to keep their integrity if they are given the powers. Jacob Zuma, one of the qualified ones, is actually immersed in accusations of rape and corruption and only gets scot-free because the justice system is manned by the "democratic" government (*No Time* 255-6). Hence, those who had fought for and believed in the anti-apartheid struggle are disillusioned when their leaders, competent or not, betray their trusts.

In fact, these new leaders have engaged in another struggle, the scramble for power and money. This is evident in the schisms that take place within the ANC itself. Mosiuoa Lekota, a prominent anti- apartheid fighter, takes advantage of accusations against Zuma to create his own political party called COPE ("Congress of the People"). Although he is defeated in the elections, Jabu who had voted for COPE learns afterwards the implication of its leaders in bribery. COPE leaders who manage a public fuel company receive undue bonuses of 1.8 million and 3.5 million rands (*No Time* 350). Jabu is obliged to admit that there is no difference between corrupt ANC politics and the supposedly new COPE. This situation reinforces dystopianism in the novel since expected sources of change eventually turn to be replicas of the establishment one is running away from. Steve describes these so-called comrades as "reborn clones of apartheid bosses" (223). They have turned their backs from a shared ideal and there is no hint that a reversal is possible. Steve asks Jabu: "D'you really believe in the classless society we were making for? Our old freedom dream stuff? We've been woken up. Had to be" (228). Steve's words indicate that he has already relinquished every hope for betterment. He refers to their anti-apartheid dream as mere stuff and he recognizes having been awakened by the shocking realities of the present. It was imperative that their utopic vision be caught by facts – one of the facts being that the "*Ubuntu* – we're all one, I am you, you are me" ideology has been completely forgotten and forsaken (111).

The absurd equally plays a fundamental role in enhancing the dystopian character of *No Time Like the Present*. Absurdity springs from some disorientation in the attitudes of characters and ironies in events described in the narrative. In this novel, absurdity is politically oriented and focuses on Zuma. We are told that "Zuma headed the 'Moral Regeneration Movement', a government initiative on prevention and treatment of HIV and AIDS" (*No Time* 133). This means that he is supposed to be a model of moral rectitude, especially in matters of sexuality. Ironically though, he is accused of raping the seropositive daughter of a comrade, and Jabu's legal experience induces the reader to believe that Zuma is guilty in this affair. The fact that Zuma displays ignorance of HIV prevention measures in court is alarming for someone who ought to lead the fight against the AIDS pandemic. This situation underscores the topsy-turvy management of the country, and more so, if we realize that Zuma's rape is symbolic of the regime's exploitation of and deviation from liberation ideals. To give a greater ironic twist to the whole story, Gordimer's narrator keeps the reader in suspense of a definitive judgment that never comes: Zuma slips through the nets of justice and the rape affair is tagged as a defamatory plot against his presidential ambitions (*No Time* 134; 142).

The peak of absurdity is reached when Zuma is elected president "with seventy-two charges of fraud and corruption against him" (*No Time* 322). One of his first promises is that he will fight corruption and nepotism under his administration meanwhile he is involved in corruption scandals himself (348). There seem to be opaque blinds that prevent masses all over the country from noticing the perfidy underlying his candidature. Zuma's ANC also promises "to rescue South Africa from global recession. Cut unemployment to less than 15 percent by 2014" (282). Naive disillusioned people in quest for a hope to hang on believe in these promises which carry from their very origin the promise of their failure. The population therefore makes wrong choices for the wrong leaders. The narrator summarizes the nation's evident confusion in these words: "The country is in its adolescence" (*No Time* 260). This metaphor is poignant for at least two reasons: firstly, it denotes a premature

state wherein false consciousness is dominant; secondly, it connotes the presence of troublesome political "hormones" secreted by the ruling establishment and which disrupt rational functionalities. Post-apartheid South Africa is thus in a transitional phase, just that we do not know where it will lead the country to. The future is sombre and the narrator emphasizes this point with her own reflections: "What is the difference between not doing anything, and having arrived, while desperately opposing yourself, at recognition that what had been believed, fought for hasn't begun to be followed – granted, couldn't be realised – in fifteen years – and right now, every day degenerates. Oh that fucking litany, Better Life, how often to face the dead with it" (351). The narrator in these words captures the dystopian trend of political activism in South Africa by arguing that it makes no difference to have fought against apartheid or not. This is because the expectations of those who fought (and who seemed to achieve their goal) have been quickly battered by reality. Former freedom fighters who sacrificed their lives for societal equity and justice are now obliged to "oppose" themselves, that is, they are forced to live/witness the corruption of their ideals by fellow comrades. Fifteen years after the struggle, they are compelled to admit that they have failed: Fighting in the bush, being imprisoned and tortured, making bombs, dying, all of these efforts were futile. Not only has the present condition failed to fulfil the promises of the past, it has also made the situation worse than it was before - the deterioration is accentuated day after day. It is similar to watching powerlessly a newborn baby drown bit by bit. It is the dream of many generations that Mbeki and Zuma have selfishly betrayed. That faith in a better life to come claimed many lives but, alas, there has been no significant improvement.

This section has analyzed the political disenchantment caused by egocentric administration of post-apartheid South Africa by former *Umkhonto* leaders. The incompetence of these leaders, the impunity that accompanies their illegal activities and power-mongering constitute the recipe of ex-fighters' dystopian outlook throughout the novel. As the Dolphins point out, "the shit of the past" (the apartheid mentality) has not yet been cleaned (*No Time* 254). This is part of where my argument in this paper lies. In doing this, the paper reinforces the importance of literature in education. Identifying and presenting the dystopic world is in a way creating awareness and clamouring for change and social transformation in the world of the novel and the society at large.

Individuals and the Omnipresence of Societal Inequalities

Jelena Pataki in her book review highlights that dystopian novels are concerned with the "negotiation of individual's position within the oppressive society" (428). She equally mentions that "the dystopian world is inevitably linked to a totalitarian state apparatus, depriving its inhabitants of freedom" (426). As such, there is a conflict opposing the individual to his/her society as he/she strives to obtain freedom which the regime firmly withholds. In the context of South Africa, this totalitarianism is not a direct brutal assault of the government to restrict liberties; it is rather its breeding of societal inequalities that help consolidate its power. In such context, the dystopian protagonist is usually abreast with the socio-political and economic state of his/her country; critical of the ills of this society; concerned with breaking free from societal shackles; and finally problematizes the notion of freedom. There is therefore a complex intertwining of freedom, fear and happiness in dystopian fiction. Happiness is viewed as an ideal that only freedom gives way to, but the worry is that freedom remains unattained mainly because of 1) the fear of failing anew and 2) the resilience of socially-destructive practices to individuals' improvement moves. In this section, Jabu and Steve are considered as dystopian protagonists in *No Time Like the Present*. Their engagement with societal inequities is given keen attention because it serves indirectly as a battleground where they oppose the regime's complicit aloofness.

After living an anti-apartheid clandestine life in Glengrove Place, Jabu and Steve caress the hope of starting afresh in a new age. The oppressive system is apparently dismantled. The narrator, who narrates most of the story from the third person limited point of view, says: "[I]t seemed an Age was over. Surely nothing less

than a New Age when the law is not promulgated on pigment, anyone may live and work and move anywhere in a country commonly theirs" (*No Time* 4). There is a semblance of freedom and equality after the Struggle: Blacks can now live in former exclusively-white populated suburbs; many black students are admitted into various higher education programs; and mixed marriages are no longer prohibited. Nevertheless, this impression of freedom proves deceptive when Jabu and Steve venture into their respective professions. The societal commitment infused in them by *Umkhonto* directs them towards vocations that put them in close contact with the people.

Jabu is, for some time, hypnotized by the ideals of the Struggle. About her choice to leave teaching and join the legal professions, we are told: "[The Struggle is] not left in the bush camp or the desert or the prison, it is the purpose of being alive; still a comrade…So she's going to become a lawyer" (*No Time* 56). Jabu's choice is clearly not motivated by financial rewards; her profession is a dedication to the predicaments of the oppressed as well as a move to make things better with the measure of power she has (*No Time* 115). This is evident when she fights to protect the rights of black workers who are dismissed without compensation after working in mining companies for years (*No Time* 277). According to Jabu, life is meaningful only when it is geared toward justice and freedom. But the cases she works on at the Justice Centre soon reflect into her eyes the shocking reality: Racism is still present and causes havoc. For instance, while Steve is in London for a conference, Jabu relates to him an incident (through phone call): "[A] farmer's shot a man he saw on his mealie field, he says he thought it was a baboon – She doesn't have to say white farmer (who else)" (*No Time* 173). A white farmer has deliberately killed a Black farmer, pretexting that he was protecting his farm from a "baboon". The reference to a baboon is obviously racist because it is a primate to which white supremacists have always associated black people - when it is not a "baboon", it is a "monkey". Thus, racism disguises to resurface in ways that are difficult to forestall and stop.

Commenting on Jabu's and Steve's expectation to witness the end of racism, Marek Pawlicki in "Perspectives on Past and Present Realities: Nadine Gordimer's Voice on Social and Political Problems in South Africa" argues that although they are shocked and surprised to live the perpetuation of racism, this attitude is "in a sense, the expression of the protagonists' latent naivety as to the anticipated progress of the post-apartheid South Africa" (182). In other words, their utopian world is challenged and extinguished by dystopian realities. At another moment, Jabu complains about a case in which white students in hostels abuse black cleaners, and no sanction is given; the hostel is simply closed (*No Time* 217). Racism therefore perpetrates its attacks on blacks with the consenting impunity and silence of a black democratic government. Jabu is forced to realize that even her dedication to justice/freedom is insufficient for redressing widespread corrupt mentalities.

Steve has his own lot of disappointment. His conversion from industrial chemistry to academics is geared at impacting young people more effectively. Early in his teaching profession, he notices that the politicized intake of black students in the University maintains, or even worsens, the intellectual gap between white and black South Africans. He organizes what he calls "Band-aid" lectures for black students because their intellectual abilities are far beneath university requirements, contrary to their white counterparts (*No Time* 66). Steve welcomes these students in his house regularly to teach them. He quickly realizes that this initiative is quite inadequate to solve this problem. He asks himself "whether a token of coaching in hopes of bringing [black students] up to university standards can achieve recovery from ten years of hopelessly poor schooling" (66). Indeed, for this educational disparity to be resolved, and in a bid to maintain social equilibrium, a profound reformation of the educational system has to be undertaken at the national level, not a minute individual enterprise. With this idea in mind, Steve becomes an activist in his university urging his colleagues to address the issue seriously with the Minister of Education. Steve and Lesego Moloi (another colleague) are quickly viewed as "Lefties" who want to disturb the status-quo of "the old guard" (65).

Upon many attempts, a delegation is constituted and finally decides to meet the minister who purposefully avoids them. The delegation is received by a top official who gives them this evasive answer: "The department is applying itself intently to changes that will bring about development necessary for the times" (*No*

Time 101). This answer is a polite way of telling these teachers to go back to their classes and shut up. The cosmetic changes that are eventually made (like the change from "Pupil" to "Learners"; from "Results" to "Outcomes") show that the academic Establishment has not taken the problem of black students into consideration (92). This fundamental negligence provokes massive unemployment in the country as black students obtain university degrees with no competence/know-how; whites are privileged by the job market because their training has been thorough. Hence, all of Steve's efforts have been watered down. His dismay is captured when the narrator says: "[I]n the faculty room he was in a coterie of the present among the structures of the past, fuming inwardly against [...] the rites of scholarly self-esteem" (122). These words foreground Steve's detachment from inertia nestled in the education sector. He is living a present which ought to be devoid of past inequalities but he is witnessing the survival, worst still, the nursing of inequalities in a delicate, pivotal sector.

The segregating policies of apartheid are indirectly reinforced when the new government neglects the training of blacks. In a discussion on this issue, Jake asks Marc: "Can you tell me the 'advancement' in granting degrees to students who're going to enter professions unequipped to do the work they're supposed to do [...]. That's perpetuating the racist 'inferiority of blacks' brains', that's apartheid dolled up as Black Economic Empowerment" (*No Time* 260). Jake is actually pointing at a trap embedded in demagogic claims that the admission of blacks in higher education institutions constitutes in itself an emancipatory, equality-driven policy. There is need for fundamental reforms that will enable blacks compete equally with whites.

Therefore, both Jabu and Steve use their jobs as springboards to a more egalitarian society wherein justice and freedom are preserved. The order they try to put after the demise of the apartheid Establishment ultimately fails because the so-called democratic regime of Mbeki is nonchalant, inert and aloof from the pressing problems of the legal and educational systems. This insouciance allows the canker of apartheid and racism to keep scorching South Africa's black-majority population. The freedom ideal for which Jabu and Steve sacrificed; the inequalities which they so vigorously combated during the apartheid; their personal initiatives towards betterment are all crumpled by a reckless government.

A Steaming Social Context

As mentioned earlier, Nadine Gordimer's *No Time Like the Present* offers no break to its reader; it constantly assaults him/her with deteriorations of the social corpus, especially as the story gives the impression of being narrated by powerless commentators of degradation. Jabu, one of these commentators, raises the first alarm when she evokes the possible contamination of South Africa by Robert Mugabe's poor governance. She asserts: "Mugabe's good start in Zimbabwe has careered off into dictatorship. We can't pretend other neighbours aren't in trouble or heading for trouble and we won't be involved" (*No Time* 24). Jabu's premonition is confirmed in the later parts of the text when poor Zimbabweans migrate in great numbers to South Africa and create unprecedented social tensions. The country finds itself in deep trouble. It is this influx of Zimbabwean refugees, coupled with South Africa's widening social fissures, which stir the urge of emigration in many middle-class South Africans. On the other hand, the implications and exigencies of migration make Jabu and Steve (who are of the middle-class) to reconsider their wish to migrate. The novel therefore ends with an impassable situation wherein the protagonists are entrapped in socio-economic chaos at home.

Zimbabweans are running away from misery and death to seek refuge in South Africa. As Steve says, they are fleeing from a country "where you can die slowly, because your brothers take everything from you [...] for themselves" (*No Time* 195). These Zimbabweans first settle in Alex Township but are quickly driven by the police because it is a rich, mostly white populated area (*No Time* 198). They now turn to poor black suburbs where their black race makes it difficult to distinguish them from Black South Africans. And, of course, there is no police to send them out. The "invasion" of these Zimbabweans has the merit of revealing the structure of neo-apartheid South Africa where class stratification has increased racial inequities. The whites are rich and well

educated while blacks suffer dearth in the ghettos. While white towns have been freed of Zimbabwean intruders, black quarters experience a boom of violence with regular, sometimes murderous, confrontations between black South Africans and refugees. The narrator depicts this tension and violence in these words:

> No authority but what they can lay their hands on: knives, axes, their resident gangs' stolen guns; fire. Some Somalis fled from their country's particular conflict bring with them their trading instincts and have set up stores which are torched with the new traditional weapons of South Africa resorted to during the Struggle, burning tyres. And the invaders are fighting back. (203)

These ferocious attacks are quickly represented in discussions as South Africans' outright display of xenophobia. But do South Africans really hate other Africans? Are they really jealous about the profits made my refugees and strangers in their land?

As long as black South Africans' conditions are precarious, it is hasty to conclude that they hate strangers. Their so-called xenophobic instinct is less the dislike for foreigners than the urgency of protecting morsels that maintain them alive. As the narrator adroitly opines, "in last resort against their own condition [black South Africans] are desperately defending the means, scraps of substance, their own survival" (206). Hence, their violent actions are the signs of a marginal existence in their own country. Steve emphasizes this point when he says that blacks South Africans live "an existence as refugees from [South African] economy, unemployed, unhoused, surviving by ingenuities of begging" and should not be guilty of defending "the only space, the only means of survival against competitors for this *almost nothing*" (*No Time* 212) (emphasis original). Here, Steve indicates that blacks have been economically excluded. They are left with almost nothing and cannot dare share it with strangers, even if these ones are also facing difficult times. It is sheer poverty that causes these tensions, so instead of labelling the South African subaltern, who defends his crumbs, as xenophobic the accusing finger should rather point at African rulers who enrich themselves to the detriment of their disillusioned peoples.

Furthermore, the fragmentation of the societal fabric is projected by a racist scandal at The Free State University. The narrator ironically says:

> White students [...] held out the ultimate hand of non-racialism and no class prejudice by inviting the university cleaners of their hostel, black, to a party [...]. The mostly elderly four women and one man whose role in these students' higher education was to clean up after them, danced in drunken freedom, and then on their knees forced to help themselves generously from a pot of stew. One of the students had pissed into it. (234)

This symbolic blatant insult made by young, rich white students against elderly, black people exposes the economic disparity between both races as well as the racist mentality assimilated by most white South Africans. Genuine economic empowerment of blacks, which would reduce racism, is fudged by the government thereby allowing the notion of whites' supremacy to be consolidated. Since the novel is set in a globalized era, this racist act is filmed and shared through the internet by its perpetrators. The university institution takes no drastic sanction against these students, and the black workers are simply ignored. This racist scandal perturbs Jabu profoundly to the point that she starts considering migration as a means to run away from this racist society (*No Time* 238-9).

After this racist scandal, the narrator takes us back to issues of unemployment and poverty. Jabu has an encounter with a broom-seller who has finished school and is still unemployed two years later (278). Despite the education and degrees he has received, this black South African is limited to selling brooms, an activity that can only earn him a meager pittance. Yet, in line with dystopian representations, we are made to think that this broom-seller's condition is better than that of other blacks. For instance, in her car, Jabu sees a bony beggar clinging to the glasses of her car, imploring to be given some money. The narrator says this beggar is "barely alive", meaning that death can be read on his body (*No Time* 303). What is worth noting is the meaning Jabu

gives to his begging gesture; she thinks that "what whites did and blacks must change, pointed down the open mouth" (304). In other words, the black beggar acts like a symbol of the failure of post-apartheid leadership, constantly reminding drivers and passersby that the regime has completely missed the mark.

The series of problems in this country is extended to the educational sector and to public services. Nothing functions normally. In the educational field, students riot because the school fee is too elevated; fresh year maths students in a university follow lessons seated on the floor; school authorities embezzle millions destined for scholarships; nationwide performance of engineering students is poor (*No Time* 350). In the public service it is a succession of strikes that assault important aspects of social and economic life. The narrator says: "On the first day of August telecommunications workers began a strike of 40,000 union members. The workers at the zoo in the capital city Pretoria were on strike [...]. A metropolitan railway strike continues" (377). Also, electricity workers threaten to strike because the National Treasury refuses to give money they need (380). To crown this disorder, there is a rise in insecurity throughout the country. Wethu (Jabu's house girl), for instance, has to learn to keep away from dangerous sites in the town (382). Despite her prudence, Wethu is brutalized when robbers penetrate Jabu's house to steal (387). A hint is given that one of the thieves is an unemployed boy who used to hang around in the streets. Violent confrontations between the natives and Zimbabwean refugees continue with some unfortunate ones dying in the course (401). South Africa seems to have reached a dead-end where people resign and surrender to their lot. It is in this hopeless and steaming social context that the novel ends.

The last sentence of the novel, "I'm not going", is uttered by Jabu and Steve (*No Time* 421). This statement connotes a faint utopia (that things may someday get better) and the vicious cycle is expected to continue. Refusing to go/emigrate implies that one is ready to cope with the present bad situation, harbouring at the back of one's mind that things can change one day. In line with what Jelena Pataki writes in her book review that there is an "inevitably circular nature of utopian and dystopian ideals" observed in the fact that "they repeatedly instigate each other's occurrence" (426). Thus, the last sentence of the text hints at a frail possibility of improvement that prepares the ground for another dystopia. Dominic Davies in "Simple as the Black Letters on this White Page" emphasizes this point when he argues that Jabu's and Steve's decision to stay in South Africa "despite the pervasive sense of disillusionment and fatigue with which they have been grappling" is a symbolic enactment of their return to the public, political sphere (91). They have decided to endure the poor state of affairs, to dream again and take action against socio-political problems, making the reader wonder whether this will not lead to another – and perhaps greater – disenchantment.

Conclusion

This paper has discussed the dystopian features that transpire from a reading of Nadine Gordimer's *No Time Like the Present*. The first section has discussed the betrayal of freedom ideals and the sense of loss that characterizes ex-fighters who do not know what to do and whom to rely on. The second section has analyzed the attempts made by the novel's protagonists to effect change in their respective sectors, and how government's inertia blocks these efforts. The third section of this article has retraced the series of chaotic events that destroy South Africa's social fabric and intensify hopelessness at the end of the narrative.

Therefore, this paper arrives at the conclusion that Nadine Gordimer's novel captures the inherent handicap of change, that of not being reliable: What is expected of change in a rosy imagination turns out many at times into a nightmare. This is the predicament of post-apartheid South Africans when, having nurtured a common dream for a non-racial and classless society, find themselves abandoned and exploited by the very people who led the struggle for freedom. The narrator summarizes the (dis)illusion brought by change when she says: "Change, change, the past had to be overturned but what crawls out of the rubble can surface in some form anywhere" (*No Time* 252). Actually, racism camouflages as class stratification and the apartheid regime simply

puts on black masks. As the narrator further highlights, the country has to deal no longer with the "rising sun post-apartheid but the present freedom's storms" (290). At the end of the story every aspect of societal life has to be reformed - if alone reformation does not disguise into old structures as it usually does.

Though South Africa is still far from freedom, Nadine Gordimer finds her own freedom as a writer through her subjective but realistic depiction of her home country. In her own words , a writer's freedom "is his right to maintain and publish to the world a deep, intense, private view of the situation in which he finds his society" (*No Time* 174). The intensity of social problems recorded in the novel and her personal implication through the narrator's opinions indicate that Gordimer attains her artistic freedom through severe critique of South Africa's morass, an interweaving of literature and politics and above all, portraying the relevance of literature in education and the transformation of the society.

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From Difference to Differences: Reviewing Theories of Women's Autobiography and Contextualizing the Concept of *Métissage*

Shirin Akter Popy

Abstract: As a self–referential genre, autobiography explores the relationship between the "self" of the narrator and the "self" in the world. Based on this explication of "self," theorists of autobiography differ. Autobiography flourished in the West from the Westerner's belief in the concept of the Renaissance individual that takes its inception in the Cartesian philosophy, which correlates "self" with "the thinking subject," capable of producing meaning, knowledge, and truth. From this humanist look, while the male critics like George Gusdorf, James Olney read autobiography as a journey towards a self-understanding of the subject as individual and unique, women critics find the "self" split and textually produced. The present paper focuses on how women started voicing the difference of female subjectivity in terms of gender experience and how considering the context of race, gender, class, sexuality, location, and many other hallmarks, postmodern critics advanced towards articulating the "poetics of differences". Moreover, reading Francois Lionnet's concept of *métissage* in relation to other postmodern theories of women's autobiography, the paper argues *métissage* as the culmination of theorizing differences regarding subjectivity and representation strategy.

Keywords: Renaissance Individual, Relational Subject, Poetics of Differences, *Métissage, Francois Lionnet*

Both men and women, since time immemorial, have been exploring and articulating their perception of "I" in different autobiographical narratives like diaries, notes, letters, poems, and memoirs. Although life writing as a mode of self-expression has been in practice since prehistoric times, the study of autobiographical genres is one of the recent events in academia. However, having its inception in the first half of the twentieth century with the publication of George Misch's *Autobiography in Antiquity* (1907), autobiography studies got an overwhelming upsurge during the nineteen-eighties. James Olney, in "Autobiography and the Humanities", accentuated the literary value of the autobiographical works authenticating that "autobiography is not so much a mode of literature as literature is a mode of autobiography" (in Smith, *Poetics* 3). George Gusdorf, regarded as "the dean of autobiographical studies" (Friedman 72), in his 1956 seminal essay, "Conditions and Limits of Autobiography," recognizing autobiography as a "solidly established genre" (28), has associated humanistic, psychological, philosophical, and literary importance to it. Although feminist critics unearthed the presence of female autobiographical voice even in the ancient period - exemplified with the lyric poems of Sappho of Lesbos (600 B.C.E.) - "female autobiographies, memoirs, letters and diaries [as] [...] body of writing about the self has remained invisible, systematically ignored in the studies on autobiography" (Stanton vii). Against women's invisibility in the field, female autobiography theorists started voicing female subjectivity in the 1990s. During this period, the theory of women's autobiography developed as a branch of feminist studies. Through extensive reading of female autobiographical narratives, the feminist critics endeavoured to formulate new propositions for classifying women's autobiography as a distinct genre. The present paper focuses on how female critics started voicing the difference of women, in terms of gender experience and how considering the context of race, gender, class, sexuality, location, and many other hallmarks postmodern critics have advanced towards articulating the poetics of differences. Moreover, reading Francois Lionnet's concept of *métissage* concerning other postmodern theories of female autobiography, I argue *métissage* as the culmination of theorizing differences in female life writing. By focusing on the influence of Lionnet on the later theorists, present analysis not only attempts a novel

approach to Lionnet's concept but also reviews the earlier and later development of "theorizing difference" in women's autobiography.

In the theories of autobiography, "difference" lies in the concept of self, argued in men's and women's autobiographies. In fact, autobiography flourished in the West from the Westerner's belief in the concept of the Renaissance individual that takes its inception in the Cartesian philosophy, which correlates the "self" with "the thinking subject". Cartesian doctrines make the self such a separate entity that it stands beyond any embodiment. Remaining separate from the body, this "self" becomes the governing consciousness, which is "identified uniformly with the thinking subject" (Corngold 3). Such notions privilege the self with the power of producing meaning, knowledge, and truth as Iris Marion Young in "Impartiality and The Civil Public: Some Implications of Feminist Critiques of Moral and Political Theory" contends:

> The Cartesian Ego founding modern philosophy realizes the totalizing project. This *cogito* itself expresses the idea of true identity as the reflective self-presence of consciousness to itself. Launched from this point of transcendental subjectivity […] seeks to comprehend all entities in unity with itself and in a unified system with each other. (62)

This romantic notion of selfhood, associated with the Western men by the mid-nineteenth century, is conceptualized as a "fixed" entity which remains beyond even the bounds of language. About this concept of selfhood, J. H. Miller, in "Herself against Herself", comments that such selfhood "has its own sharp configuration, different from all others" (102). With the "sharp configuration", Miller suggested a uniform, isolated, and atomic core surrounded by some "impermeable boundaries" (Smith, *Subjectivity* 5), which separate the self from any influences of history or culture, or economic circumstances. Moreover, this essential self is conceived to be rational under any circumstances.

George Gusdorf emphasizes this kind of individual as the subject of autobiography. According to Gusdorf, autobiography is a "conscious awareness of each individual life" (29). The individual "oppose[s] himself to all others," he "exist[s] outside of others" in an independent existence (29). He claims that the subject of autobiography is "the man who takes delight in […] drawing his own image believes himself worthy of special interest" (29). Moreover, he argues that autobiography is quite impossible in a cultural landscape where "consciousness of self does not exist" (30). Gusdorf's idea of the "consciousness of self" resides only in the "isolated being" (30), where the self is a discrete and finite unit of society. By creating a model of autobiography based on the works of some notable male autobiographers like Saint Augustine, Benvenuto Cellini, Cardinal de Retz, Michel de Montaigne, Johann Wolfgang von Goethe, John Henry Newman, and John Stuart Mill, Gusdorf in his earlier three-volume *History of Autobiography* (1980), classifies autobiography as white, male, and Western endeavours (Olney 8).

James Olney advocated for the same individualistic paradigms of autobiographical subjectivity in his *Metaphors of Self: The Meanings of Autobiography* (1972). Olney argues that the subject's sense of isolation comes from his "own consciousness […] of unique heredity and unique experience [where] separate selfhood is the very motive of creation" (22-3). He asserts that autobiography simultaneously paves the way to become both complete and separate, and individuality grows in the realization of separating oneself from others. Olney notes:

> What is of particular interest to us in consideration of the creative achievements of individual men and the relationship of those achievements to a life lived on the one hand, and an autobiography of that life on the other is … the isolate uniqueness that nearly everyone agrees to be the primary quality and condition of the individual and his experience. (20-1)

This Gusdorf-Olney tradition of individual and separate self remains seamlessly popular to many other male critics. In fact, Western culture's understanding of subjectivity, inspired by the Cartesian notion of the universal subject who is primarily male, influenced autobiography, where in most instances, male autobiographies

developed this essential notion of unique selfhood to "perceive a noble life task in cultivation of […] individuality, […] [and] ineffable self" (Weintraub xiii).

Thus, the traditional autobiographical subject bound up in a specific notion of the Renaissance selfhood is ontologically identical to other "I"s. It provides a purposeful narrative enshrining the "individual" and "his" uniqueness where irrespective of the myriad differences of history and culture, time and space the "I" remains "rational and agentary" (Smith and Watson, *Decolonizing* xvii). This "I", conceived to be a white man of special interest, wealth, and status, enables himself to "*make a meaning stick*" (Thompson 132) (emphasis original) in which meaning is always infused with power politics of "centripetal consolidation and centrifugal domination" (Smith and Watson, *Decolonizing* xvii). Such a concept of autobiographical subjectivity dispels woman as a writing subject as she harbours no "unified, atomic, Adamic core to be discovered and represented" (Smith, *Subjectivity* 15). A woman does not find herself similar to the universal man. Instead of attempting a romantic journey towards either the inner core or geographical discovery, she finds herself locked into specific spaces and social roles already defined for her.

In *Woman's Consciousness, Man's World* (1973), Rowbotham, focusing on ideology and institutions and dismissing the idea of "isolated being" as an illusion, shows the role of cultural representation and material conditions in the construction of female self. Like Lacan, Rowbotham uses the metaphor of "mirror image" where the mirror, instead of reflecting the image of woman, becomes the reflecting surface of cultural presentations. She notes, "the prevailing social order stands as a great and splendid hall of mirrors. It owns and occupies the world as it is and the world as it is seen and heard" (27). For Rowbotham, instead of focusing on a woman as a unique entity, the mirror "projects an image of WOMAN" (Friedman 75). It is a category that defines and explains a woman's group identity. While Rowbotham focused on the social psychology of feminine personality, Nancy Chodorow described it from the ego-psychological point. In *The Reproduction of Mothering: Psychoanalysis and the Sociology of Gender* (1978), Chodorow writes that feminine identification is neither based on negative identification nor fantasized or externally defined characteristics. Rather, it is the continuous learning of a way of being familiar in everyday life, and exemplified by the person "with whom she has been more involved. It is continuous with her early childhood identifications and attachments" (51). From this sense of connectedness, a girl child, instead of developing a sense of separation, promotes a sense of association that turns into fluidity in her smooth correlation between the self and others.

Feminist Autobiography critics, therefore, argue for the precise notion of the difference of the female self from the individualistic autobiographical self, as proposed by Gusdorf and followed by many other male critics. Instead of a separate "isolated being", female theorists focus on subjectivity as relational. In "Women's Autobiographical Selves", Susan Stanford Friedman locates the problems that Gusdorf's theory pervades. Friedman argues:

> [T]he self, self-creation, and self-consciousness are profoundly different for women, minorities, and many non-western peoples. The model of separate and unique selfhood […] established a critical bias that leads to the misreading and marginalization of autobiographical texts by women and minorities in the process of canon formation. (72)

Friedman identifies a twofold inapplicability of Gusdorf's model. First, she argues that while an emphasis on individualism takes no notice of the importance of group identity, in the case of minority people and women, the focus on the idea of "separate being" fails to consider "the differences in socialization in the construction of male and female gender identity" (72). Moreover, she states that the paradigms of individuality disregard the role of "collective and relational identities in the individuation process of women and minorities" (72) from both ideological and theoretical perspectives.

In "Autogynography: Is the Subject Different?," Domna C. Stanton notes how the female "autograph" provides the women with space to create subjectivity, "by way of alterity", where the self is constructed "through the relation to mother and father, mate and child" (14). The need for the articulation of the individual and

relational "I" is accentuated in the note of Margaret–Duchess of Newcastle where she defends her cause of writing by saying:

> I write […] to tell the truth, lest after-ages should mistake, in not knowing I was daughter to one Master Lucas of St. Johns, near Colchester, in Essex, second wife to the Lord Marquis of Newcastle; for my Lord having had two wives, I might easily have been mistaken, especially if I should die and my Lord marry again. (in Stanton 14)

In this passage, the autobiographical "I" asserts that she writes "her own life" to posit herself in relation to her husband's other wives and demonstrates the self's dependence on others. Comparing it with Beatrice Webb's assertion of the female as subject and the recognition that one cannot exist without the other, Stanton argues that the female "'I' was […] not simply a texture woven of various selves; its threads, its life-lines, came from and extended to others. By that token, this 'I' represented a denial of a notion essential to the phallogocentric order: [T]he totalized self-contained subject present-to-itself" (15).

From the theories put forth by these critics, it becomes clear how the female self exhibits its specific notion of difference to the way male subjectivity is argued in autobiography criticism. In contrast to male subjectivity that delights in constructing a separate selfhood, the female selfhood celebrates inter-dependency and relationality. The arguing point of difference, thus, resonates with Friedman that female "autobiographical self often does not feel herself to exist outside of others, and still less against others, but very much with others in an interdependent existence" (79).

Mary. G. Mason, in her "The Other Voice: Autobiographies of Women Writers", not only traces the beginning of female autobiography but also marks the difference in terms of self-discovery in men's and women's autobiographies. Analyzing Dame Julian's *Revelations*, Margery Kempe's *The Book of Margery Kempe*, Margaret Cavendish's *True Relation*, and Anne Bradstreet's "To My Dear Children", Mary Mason argues that in these works, "we can discover not only important beginnings in the history of women's autobiography in English as a distinct mode of interior disclosure but also something like a set of paradigms for life-writings by women right down to our time" (209-10). Contrasting the nature of self-discovery in the autobiographies of Augustine and Rousseau, Mason concludes that male autobiographies are inappropriate models for female life-writings. According to Mason, the self-discovery of female "I" in women's autobiographies, unlike "spirit defeating flesh" or "evolving consciousness", seems to acknowledge "the real presence and recognition of another consciousness, and the disclosure of female self is linked to the identification of some 'other'" (210). Thus, by identifying a distinct self, Mason theorizes "female difference", which lays down one of the significant columns of "difference theory" discussed and argued by the later critics of autobiography.

Estelle C. Jelinek's *Women's Autobiography: Essays in Criticism* (1980*)* draws a stark line of difference, based on the explication of experience, between women's autobiographies and men's autobiographies. Jelinek puts forward that men, in their autobiographies, shed light on the professional aspects and write their "success stories and histories of their eras" (10). Instead of focusing on their inner, personal, and familial aspects, men "tend to idealize their lives or to cast them into heroic molds to project their universal import. They may exaggerate, mythologize, or monumentalize their boyhood and their entire lives" (Jelinek 14) in a linear, harmonious, and orderly narrative. Jelinek contends that, in contrast to men's heroism, women's autobiographies reveal a self-consciousness that arises from her personal and domestic affairs which they articulate in a disconnected and fragmentary narrative "analogous to the fragmentary, interrupted, and formless nature of their lives" (19). Jelinek's theorizing of women's autobiography instigated prolific interest among critics to delve deep into the new genre to find those female voices which, against all the odds, articulated their sense of self in a remarkably distinct way.

However, a good number of the early critics theorize women from a universal and essentialist point. Among the earliest feminist literary critics who consider female autobiographical texts as the basis of women's

image, Patricia A. Meyer Spacks is notable. In her *Female Imagination* (1975), Spacks reads female life writing analytically and explores the "characteristic patterns of self-perception" that "shape the creative expression of women" (1). Spacks, analyzing many autobiographical genres of four centuries, "emphasized women's struggle to assert a 'positive' identity and focused on self-mastery" (Smith and Watson, *Women* 7). Nonetheless, in her book, Spacks disregarding the differences considered women to be a generalized term and did not include the texts of the women of colour.

Moreover, focusing on women's experiences as the primary content of women's autobiography, Jelinek also essentialized women. Although in *Women's Autobiography*, Jelinek provided one of the earliest substantial literary criticisms on women's autobiography, she did not analyze women of colour from the viewpoint of their differences. Joanne M. Braxton identifies that "only one essay in her 1980 book pays even passing treatment to the autobiography of black American women" (8), let alone other marginalized women. In the 1986 book, *The Tradition of Women's Autobiography: From Antiquity to Present*, Jelinek did not discuss any autobiography of women of colour in detail, the way she analyzed the autobiographies written by white women to establish a female autobiography tradition. For the twentieth-century American autobiographies, while Jelinek chose Gertrude Stein, Lillian Hellman, and Kate Millet to analyze in full-length discussion, she did not pick up any black American or Native American or immigrant American woman author.

If the basic postulations of subjectivity and identity, underlying autobiographical narratives, designate the difference between male and female autobiographies, rereading them in terms of the politics of "differences" develops a critique of Western individualism and challenges the generalization of female subjectivity as "a universal woman - implicitly white, bourgeois, and Western" (Smith and Watson, *Women* 26). It directly questions white feminists' construction of "We" which Du Plessis puts as "we thought all women were us and we were all women" (101). White feminists' paternalistic emphasis on gender-based difference narrows down the space to articulate the differences of non-white women since, for them, the relationality of subjectivity and identity is not only derived from the concept of women's split selves as "gendered being" but also originated from their relation to race, ethnicity, sex, and class.

For non-white American women, self-authored life writing is the mode to explore differences as racial, gendered, and sexual subjects. These women use their individual life stories as tools to integrate their multiple marginalities. Because when they appear as writers in public, they confront the familial, social, and political dimensions of their subjugation. Therefore, for black women, life writing is a means to deconstruct and reconstruct their image. In *Reconstructing Womanhood: The Emergence of the Afro-American Novelist* (1987), Hazel Carby shows the dichotomy of motherhood by contrasting the plantation mistress with the plantation slaves. According to Carby, while the white woman provides an heir to her husband and citizen to the nation, the slave woman is accepted to produce slaves. In *Witnessing Slavery: The Development of Ante-bellum Slave Narratives* (1979), Frances Smith Foster explicated that black woman became closely identified with illicit sex: "If the 'negress' were not a hot-blooded, exotic whore, she was a cringing terrified victim. Either way, she was not pure and therefore, not a model of womanhood" (131). Against such degraded subjectivity, autobiography is "a discourse of black womanhood which would not only address their exclusion from the ideology of true womanhood but, as a consequence of this exclusion, would also rescue their bodies from a persistent association with illicit sexuality" (Carby 32).

Moreover, the black female subject investigates her triple marginalization for being a woman, being black, and being poor. She shares the racial and class oppression perpetrated by the male-dominated white society with black men and the gender oppression with white women. However, in her marginalization of male sexism (irrespective of black and white), white racism (irrespective of male and female), and white classism, the black female self is exposed to the difference of differences. Nellie Y. Mckay, in "The Narrative Self: Race, Politics, and Culture in Black American Women's Autobiography", notes:

> Thus, in the struggle against oppressive sexual and racial authority, the black female self stands at once alongside and apart from white women and black men, joined to the struggles of each but separated from both in a system that still privileges whiteness and maleness. From this complex angle of vision, the black female narrative self makes of black female identity an exploration of differences from—and limits of loyalty to—black men and all others. (99)

Thus, the black women autobiographers redefine "the black female self in black terms from a black perspective" (Blackburn 147).

In "My Statue My Self: Autobiographical Writings of Afro-American Women", Elizabeth Fox Genovese contrasts autobiographies written by white women and black women. Genovese writes, "for white American women, the self comes wrapped in gender, or rather, gender constitutes the invisible, seamless wrapping of the self" (73). According to Genovese, such a point of gender is possible in a stable society. On the other hand, for the African Americans who live in an unstable condition, "neither masculinity nor femininity exists as an absolute" (74). Earlier to Genovese, Sojourner Truth in her speech "Ain't I a Woman", expresses similarly and challenges the fixities of gender identity. Truth arguing that a black woman like any woman tolerates the pain of childbirth and like any man undergoes other physical labour for earning bread and butter, questions whether the black women are, indeed, women at all. Therefore, there is no such scope for gender oppositionality in black women's lived experiences and they do not experience gender as a seamless wrapping of their selves.

Like black women, other non-white women also question white feminists' generalized and "reductive oppositionality", as in men/women (Wong 168). In her "First-Person Plural: Subjectivity and Community in Native American Women's Autobiography," Hertha Sweet Wong talks about North American indigenous women's double relationality. Wong notes that Native American women are "far less likely than European American women to define themselves in gender-based terms and are often suspicious of 'mainstream' feminisms that reflect neither their sociopolitical concerns nor their historical positions within their own nations" (170). Wong further argues that only "kaleidoscopic relation to multiple, simultaneously overlapping personalities" help the Native American women to define themselves "by tribal, national or cultural affiliation," whereas the homogenized concepts of gender identity fail to articulate their voice (170). David L. Moore expresses a similar view in "Myth, History, and Identity in Silko and Young Bear: Postcolonial Praxis". Moore argues that the indigenous female subjectivities neither conform to "tragic modern imperial self" nor to "the tragi-comic postmodern pawn", but instead, they offer "alternative choices" (371). By "alternative choices" he articulates the same meaning that Wong suggests as "nonoppositional relationality" (170). In fact, it is the relationality of the self that bell hooks suggests, not as a "signifier of one 'I' but the coming together of many 'I's, the Self as embodying collective reality past and present, family and community" (30).

Bella Brodzki and Celeste Schenck, in their *Life/Lines* (1988), a collection of essays on women's autobiography, have emphasized the importance of identifying these differences and the inclusion of non-white women's autobiographies in the mainstream studies of autobiography. Watson suggests that their argument presents how "exclusionary literary and cultural practices continue to hypostasize the subject as white and male because they cannot value this difference of women's self-presentation and, ultimately, self-experience" (69). Finding the subjects irreducibly multiple, Judith Butler posits that prioritizing gender disregarding the intersections of race, class, and sex, in which the identities of any non-white self are entangled, is a reductive and paralyzing process. The very notion reverberates in Liz Stanley's *Autobiographical I: Theory and Practice of Feminist Auto/Biography (1992)* where upon recognizing the plurality of women's experiences, she argues that female differences should not be read and challenged from "an assumed exemplary male life, but rather differences from each other" (120).

Indeed, in the twentieth century, female life writing has turned into the media of articulating differences and heterogeneity. Many African American, Asian American, Native American writers were found to be constantly struggling to construct subjectivities in the intersections of racial, gendered, and class identities. In the process of positing themselves, in history, the resistant or oppositional subjectivities arise. In their

autobiographies, the non-white women have broken away from any genre law or fixity of thought. They mixed literacy with orality and transparency with obscurity. In narratives, they preferred braids to carry on their braided stories as defined below. They used memory to access history for re-appropriating the past and rediscovering their lost selves. In their juxtaposition of traditions, circumvention of authoritarian narration, and ambiguous language, they explore differences in the narratives.

To articulate this construction, in *Autobiographical Voices*, Françoise Lionnet proposes *métissage* as a comprehensive understanding of women's autobiographical texts in terms of the differences of autobiographical "I" and representation strategy. Accentuating the influence of cultural specificities of ethnicity, class, time, and location, Lionnet claims autobiography as "the politics and aesthetics of *métissage*" (1), which braids "voices and textures" (95). While in French, Portuguese, and Spanish language the word *métis* is used "to define racial categories" (Lionnet 12), Lionnet in her book, is interested in its Latin and Greek homonyms. In Latin, *métis* means "mixed" that "refers to cloth made of two different fibres" (14). In Greek, "*mētis*, is the allegorical 'figure of a function or a power,' a cunning intelligence like that of Odysseus, which opposes transparency and the metaphysics of identity" (14).

According to Lionnet, marginalized women writers – especially African Americans, Francophone, the diasporas, the women of any geographically colonized location – "are cultural *métis*, *créoles* whose socioideological horizons are marked by the concrete layerings or stratifications of diverse language systems" (21). For these writers coming to voice is a complex process since the essentialist cultural constructedness binds them and limits their choices in "images and stereotypes" (94). For such voices, "the personal and the political, the text, its contexts, and its intertextual elements are always interrelated" (94). Therefore, instead of inventing an entirely new direction retracing the past and "weaving the threads of old stories into new images of their own, women make their texts into a *métissage* of voices and textures" (95).

Lionnet owes her concept of *métissage* to Edouard Glissant, a Martinique essayist, poet, and novelist who in his *Caribbean Discourses* (1989), first used *métissage* for "cultural creolization" (Glissant 249). Finding the anesthetized condition of the traditional Martinique culture under Francophone colonization, Glissant expresses his utter anxiety on the extinction of cultural fecundity of the colonized. He urges for a collective spirit by digging deep into the cultural persona of the creoles. Glissant posits the strategy:

> Over this collective failure constantly falls the shadow of the colonial strategy to reinforce the break with the past. The very nature of colonialism in Martinique (the insidious kind) requires, not that the Martinican or Caribbean originality should be clumsily crushed, but that it be submerged, that it should be watered down in a cleverly instituted 'natural' progression. (207-8)

He believes that to revitalize the collective culture of Caribbean peoples there is no alternative to a collective consciousness of the people. Therefore, he "outlines several methods to bring dynamism back to the Creoles; it is this set of conscious-making strategies that constitute *métissage*" (Pedersen 11). Hence, for Glissant, *métissage* asks for the naturalization of the racial and cultural hybridity of the Caribbean culture.

In *Autobiographical Voices*, Lionnet asserts her formulation *métissage* as such*:*

> [L]et me simply state that for me *métissage* is a praxis and cannot be subsumed under a fully elaborated theoretical system. *Métissage* is a form of bricolage, in the sense used by Claude Lévi-Strauss, but as an aesthetic concept it encompasses far more: it brings together biology and history, anthropology and philosophy, linguistics and literature. Above all, it is a reading practice that allows me to bring out the interreferential nature of particular texts, which I believe to be of fundamental importance for the understanding of many postcolonial cultures. If, as Teresa de Lauretis has pointed out, identity is a strategy, then *métissage* is the fertile ground of our heterogeneous and heteronomous identities as postcolonial subjects. (8)

For Lionnet, it is both a writing strategy and a reading lens through which fluidity of meanings runs through the pages. According to Lionnet, there is no dead-end of meanings. Therefore, instead of emphasizing categorization based on oppositionality, *métissage* blends history with biology, philosophy with anthropology.

Lionnet critiques the Western tradition of writing for imprisoning meanings in "the cadaverous rigidity of the written sign" (3)**.** She argues that such specificity fails to portray the dynamism of women, postcolonial and nonwestern people. For a meaningful articulation of colonized people, either in gender condition or in any other form of marginalization, discourse should include the "constantly changing context of oral communication in which interlocutors influence each other" (3). Lionnet asserts:

> [W]e have to articulate new visions of ourselves, new concepts that allow to think *otherwise*, to bypass the ancient symmetries and dichotomies that have governed the ground and the very condition of possibility of thought, of '*clarity,'* in all of western philosophy. *Métissage* is such a concept and a practice: it is the site of undecidability and indeterminacy. (6) (emphasis original)

In fact, hardly can we conceive *métissage* in a single or definite definition. While for Glissant, it refers to willing miscegenation of identity in the hope of preservation and emancipation of original genetic form, for Lionnet, it is the bricolage of autobiographical texts as an expression of the heterogeneity of identities and experiences. Therefore, *métissage* as a concept not only dismisses the singular notion of difference but also discards the possibility of a single and unitary way of expression. Throughout the book, Lionnet uses *métissage* for "braiding".

In "Toward an Anti-Metaphysics of Autobiography," Julia Watson comments that the concept of *métissage* refers to how "women's differences cannot be essentialized as gynocriticism, but are inflected by cultural specificities of ethnicity, class, time and location" (75). In this purview, Lionnet's *métissage* resonates with Shirley Neuman's concept of the "poetics of differences", (Neuman 223) which locates the autobiographical subjectivity at "particular and changing intersections of race, nationality, religion, education, profession, class, language, gender, sexuality, a specific historical moment, and a host of material conditions" (224). According to Neuman, "such poetics would conceive the self not as the product of its different identity from others but as constituted by multiple differences within and from itself" (223).

Lionnet conceives the female model of "self" as a *métissage* or braiding of multiple voices within the self. Therefore, she considers Augustine's concept of subjectivity or self-consciousness in *Confessions* inadequate or inappropriate model for female self-consciousness. Lionnet opines that "Augustine's search for plenitude and coherence leads him to emphasize wholeness and completeness, whereas for the women writers, it will become clear that the human individual is a fundamentally relational subject whose 'autonomy' can only be a myth" (27). She claims that "from autobiographical writings" of women we can learn "a new way of listening for the relational voice of the self" (248). She asserts, "if the self must become other, must lose itself in the other's essence, all possibilities of transformation into a third term-as happens in the *métissage* […] are blocked. What we have instead is assimilation, incorporation, and identification with a mirror image" (67).

Challenging the possibilities of separate selfhood, Lionnet speaks in a similar vein with Susan Friedman, Cady Stanton, Sidonie Smith, and many other postmodern feminist autobiography critics. In its articulation of the construction of selfhood concerning others bears the hallmarks of Arnold Krupat's concept of "synecdochic self". In "Native American Autobiography and the Synecdochic Self", Krupat contrasts the Native American autobiography with Western autobiography to argue that while Gusdorfian autobiographical subject is always a metonymic self, Native American autobiographies model for a synecdochic self. According to Krupat, the interwoven nature of the subject with its community ontologically and epistemologically binds its identity in a part and whole relationship, in which the "larger" is constructed with its history of colonization, language of economics, and body of resistance. Here, the "synecdochic" construction reverberates with *métissage*, which helps reading the text in its manifold contexts and the subject as a part of its racial, sexual, national, linguistic larger differences, where the subject and the text create a constant heteroglossia of meaning.

From this cognizance, we can read *métissage* as a representation strategy similar to what Mikhail Bakhtin argues as "dialogism" in a novel. According to Michael Holquist, the editor of *Dialogic Imagination*, Bakhtin defines "novel" as "whatever force is at work within a given literary system to reveal the limits, the artificial constraints of that system" (xxxi). Instead of permitting a "generic monologue", the novel insists "on the dialogue between what a given system will admit as literature" (xxxi). Bakhtin writes that "the separation of style and language from the question of the genre has been largely responsible for a situation in which only individual and period-bound overtones of a style are the privileged subjects of study, while its basic social tone is ignored" (259). Bakhtin's thesis argues that viewing a text in the light of stylistics of dominant culture completely overshadows the unique social and historical setting from which a text emerges. Therefore, he proposes approaching a written text from historical, social, political, and cultural perspectives in which the voice is not restrained to a single or monologic utterance, but, rather a dialogism, in which meaning is understood, "as a part of a greater whole—there is a constant interaction between meanings, all of which have the potential of conditioning others" (Bakhtin 426). *Métissage* allows the dialogism of autobiography by inspiring a reading of the autobiographical subjectivity in relation to biology, history, myth, and community. In the dialogic understanding of self and textuality, *métissage* breaks the boundaries of fact and fiction.

In this connection, *métissage* is the language of solidarity which can be achieved through non hierarchical modes of expression. As Lionnet contends:

> [I]t is only by imagining nonhierarchical modes of relation among cultures that we can address the crucial issues of indeterminacy and solidarity. *Métissage* is such a concept and a practice: it is the site of undecidability and indeterminacy, where solidarity becomes the fundamental principle of political action against hegemonic languages. (5)

Solidarity lies in breaking binaries. Instead of setting new dichotomy of prioritizing female over male, east over west, a dialogic coexistence of the opposites is preferred. This concept of solidarity dispels the "patriarchal law of exclusive categories of reality (male, female; white black; primitive civilized; autobiographical and fictional" (Lionnet 18).

Lionnet identifies female textuality as *métissage*, "that is the weaving of different strands of raw material and threads of various colors into one piece of fabric" (213). For example, she comments on the textual bricolage of black American author Maya Angelou. In her *I Know Why the Caged Bird Sings,* Angelou braids different African folkloric traditions with English literary tradition, combining Afro-American blues and spirituals with adventure stories, picaresque novels, utopia, fantasy, and science fiction. For Lionnet, the "biological miscegenation" (157) of *I Know Why the Caged Bird Sings* prefigures its *métissage* or braiding of traditions. According to Lionnet, it is a double-voicing technique of the marginalized woman author to achieve narrative control on the one hand, and to resist the hegemony of white forms of writing on the other. Lionnet's concept of textual braiding as a strategy of resistance has been reflected in Sidonie Smith's concept of "autobiographical manifesto". In *Subjectivity, Identity, and Body*: *Women's Autobiographical Practices in the Twentieth Century* (1993), Smith focuses on the embodied subjectivity of women and celebrates them as "messy" and "colourful" in autobiographical acts. Linda H. Peterson suggests in her review of Smith's *Subjectivity* that by challenging the concept of a universal (male) subject, Smith provides strategies for using autobiography as a "manifesto" for "the staging of resistance", and for "restaging subjectivity (156-7)" (Peterson 405). According to Smith, the resisting subject of the manifesto "require and develop resisting forms" by mixing genres together (154).

Furthermore, Lionnet's concept of *métissage,* in terms of genre blend, again, resembles with Judy Long's concept of "messiness", what Long conceives as a weapon to contradict universality. In *Telling Woman's Lives: Subject/Narrator/ Reader/ Text* (1999), Long claims:

> Telling women's lives often involves new or mixed genres. Toni Morrison, Maxine Hong Kingston, Audre Lord, and Gwendolyn Brooks have pursued autobiographical projects in the form of fiction […] 'Messiness'

> is the shorthand for this content; it is also an element of style. 'Messy' accounts make no attempt to streamline the narrative, to corset the subject, to shear the web of connections. (55)

Referring to black, Chinese, and lesbian autobiographies as "Messy", Long argues that it is the style to combat the "leanness of generic autobiography", and counter "its claim of universality" (55). Thus, messiness resonates with *métissage* as the strategy of articulating differences.

To analyze individuals in relation to history, to challenge "sociocultural construction of race, gender and traditional genre theory", and to illustrate the relationship between the cross-cultural mechanisms to which a writer is exposed and the polysemic meanings the writer generates, *métissage* has been explained as a feminist practice of reading and writing differences (Lionnet 29). By pinpointing the reflection of *métissage* on Neuman's "poetics of differences", Smith's "manifesto", and Long's "messiness", this paper has read Lionnet's concept of *métissage* as the pinnacle of the development of female autobiography theory. While *métissage* lays the background for articulating the multiplicity of non-symmetrical differences, emphasizing on non-hierarchical modes of expression and genre blending, it introduces the deconstructionist politics of representing "I" in postmodern women's autobiographies.

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The Ineluctable Chords of Forty and Ella's Journey from Nausea to Madhab-i-Ishq to Eudaimonia: Prismatic Effects of Elif Shafak's *The Forty Rules of Love*

Najmul Huda Tareq

Abstract: Elif Shafak's novella, *The Forty Rules of Love*, published in March 2009, explores the identity of one's existence through a spiritual transformation. Sufi mysticism, which Ella has discovered, transports her on an adventurous and exotic voyage of life. In this incredibly positive tale, a sense of belonging and purpose in one's life is instilled in the mind of the readers. A jar of Love will never be able to contain or define Love. Everything about it is limitless and brimming with Rahma (mercy). It is a narrative of a lost soul discovering serenity in Love, exploring the meaning of life, and re-inventing why she is still living. The recompensation for every annihilation is a cleansing of the soul, according to Sufism. Through the prism of Sufism, this paper seeks to understand Ella's transition from Nausea to Madhab-i-Ishq to Eudaimonia and to bridge several of Tabrizi's rules with Islamic beliefs and understanding.

Keywords: Sufism, Shafak, Forty, Eudaimonia, Nausea, Islam, Madhab,Love

Introduction

"B" is the letter that surprises and compels us to praise Shafak's calibre. There are no fallacies in this novella's chapters, which all begin with the letter "B". *The Forty Rules of Love*, a novella by Elif Shafak, deserves to be commended for its spiritual and philosophical mapping. As a Turkish-British author, Shafak pushes readers to think imaginatively. Postmodernism is an age whereby an individual's psyche is engulfed by sorrow and confusion, culminating in self-destruction and alienation due to the dread of sociocultural enigmas and quandaries. Ella, the novella's protagonist, is forty years old and works for a literary agency. Her first assignment is to write a book review of A.Z. Zahara's *Sweet Blasphemy*. As the tale unfolds, she becomes intensely interested in Sufism. She meets two dervishes, Shams of Tabriz and his protégé Rumi, both of whom have dedicated their lives to the quest for eternal Love. As she reads the novels, she develops an attachment to the author. She meets him and yearns to exhale her Love for him, aware that her Love has a limited lifespan on this planet. In this transcendence, she soothes herself and guides herself from Nausea to Madhab-i-Ishq to Eudaimonia. As we proceed to this journey, we will be unboxing the mysticism of this novella from a religious and philosophical outlook.

The Significance of Forty in different Religions

Like a woodworm, the question continues to bore a hole in the mind. Why is the number forty chosen rather than forty-one, forty-two, or any other number? Ella, the protagonist, is forty years old and is tremendously inspired by Shams of Tabriz's "Forty Rules of Love". Forty is everywhere. Religions have an assortment of commonalities as well. In Hinduism, there are seven vows, seven deadly sins in Christianity, and seven times circumambulation during the Muslim pilgrimage. All of them elicit an exclamatory response in our thinking. According to Islam, an individual matures at the age of forty. The Quran reflects:

> And We have enjoined upon man, to his parents, good treatment. His mother carried him with hardship and gave birth to him with hardship, and his gestation and weaning [period] is thirty months. [He grows] until, when he reaches maturity and reaches [the age of] forty years, he says, 'My Lord, enable me to be grateful for Your favour which You have bestowed upon me and upon my parents and to work righteousness of which You will approve and make righteous for me my offspring. Indeed, I have repented to You, and indeed, I am of the Muslims' (*Quran* 46:15).

Prophet Muhammad (sm) has received the divine revelation at the age of forty and has gone for seclusion in mount Hira for forty days. Prophet Musa (as) "entered the cloud and went up on the mountain. And he was on the mountain forty days and forty nights" (*Exodus* 24:18). Surprisingly, historically, religiously, and philosophically, the forty is a collection of mysticisms. There is something miraculous about it that only God understands, and Sufis have attempted to comprehend it since they regard themselves as Prophets' successors. Each principle necessitates spiritual interpretation, purpose, and didactic value. The novella is centred on these forty rules of Love. Each rule has a number of different interpretations. This paper will examine several of the extraordinary rules articulated by Shams of Tabrizi, emphasizing their application from an Islamic perspective. Sufis are distinguished by a number of distinguishing characteristics that separate them from ordinary people. They adhere to a broad set of principles. Their single mission is to seek divine Love by serving humanity and this is the one goal they have set for themselves. They enjoy employing strange metaphors in their writings and teachings to strike a balance between what is right and what is erroneous:

> Sufi poetry is filled with metaphors, the most striking of which revolve around wine, taverns, and drunkenness. In this symbolic language of Love, 'Wine' represents the divine Love that intoxicates the soul; 'getting drunk' means losing oneself in that Love; the 'cup' refers to one's body and mind; and the Saaqi (the Cupbearer, the Maiden who pours the wine) is the grace-bestowing aspect of God that fills the soul's empty cup with wine of Love. The Sufis even have a word for 'hangover' which suggests that lingering effects of Love. (Star xii-xiii)

We have a grasp of the concept of how Sufis view the complete reversal of creation. Never in our wildest dreams would we have imagined that drinking wine, becoming intoxicated, and forgetting oneself might bring one closer to God. They, on the other hand, have a very different perspective on the world and the cosmos. Sufism is built on a solid foundation and basis. Ultimately, this is the foundation upon which the entire philosophy of Sufism is built. Famous Sufi Junayed indicates that:

> Sufism is founded on the eight qualities exemplified by the eight prophets: The generosity of Abraham, who was willing to sacrifice his son. The Surrender of Ishmael, who submitted to the command of God and gave up his dear life. The Patience of Job, who endured the affliction of worms and the jealousy of the Merciful. The mystery of Zacharias, to whom God said, 'Thou shalt not speak unto men for three days save by sign.' The solitude of John, who was a stranger in his own country and an alien to his own kind. The detachment of Jesus, who was so removed from worldly things that he kept only a cup and a comb- the cup he threw away when he saw a man drinking in the palms of his hand, and the comb likewise when he saw another man using his fingers instead of a comb. The wearing of wool by Moses, whose garment was woolen. And the poverty of Mohammad, to whom God sent the key of all treasures that are upon the face of the earth (in Star xviii).

Clearly, the prophets are their source of inspiration, as has already been revealed. They have taken lessons from the teachings and lives of every prophet and applied them to their own lives in order to grasp them from every conceivable point of view. The enigmatic significance of the number forty has yet to be uncovered. However, this particular number is both provocative and compelling. The novella is a tale inside a tale, as the title suggests. Every time a rule is introduced for which a cause and effect relationship is shown. Shams Tabrizi becomes more successful in his goal of converting Rumi into a Sufi of Love with the assistance of a scholar. The same can be

said about Ella's character, who is inspired by the work of Abdul Aziz, for whom she abandons her family in order to pursue her dreams. The purpose of this study is to provide an explanation for a few of the forty laws of Love conceived from the teachings of Shams Tabrizi through Islamic and Sufism perspective. The First Rule is as follows: "How we see God is a direct reflection of how we see ourselves. If God brings to mind mostly fear and blame, it means there is too much fear and blame welled inside us. If we see God as full of Love and compassion, so are we" (*The Forty Rules of Love* 30).

Shams Tabrizi, amid a heated dispute with the innkeeper, offers this amazing idea of comprehending God. The innkeeper has continued to argue with him, but he maintains his composure and continues to communicate his message of Love. This rule can be related to one of the hadiths said by Prophet Muhammad (sm) and narrated by Abu Huraira (ra) on understanding the concept of Allah's mercy:

> 'I am just as My slave thinks I am, (i.e. I am able to do for him what he thinks I can do for him) and I am with him if he remembers Me. If he remembers Me in himself, I too, remember him in Myself; and if he remembers Me in a group of people, I remember him in a group that is better than they; and if he comes one span nearer to Me, I go one cubit nearer to him; and if he comes one cubit nearer to Me, I go a distance of two outstretched arms nearer to him; and if he comes to Me walking, I go to him running' (Bukhari 7405).

Although the style of storytelling varies in terms of language, the overall approach stays the same throughout. To be sure, it is reasonable that the Sufis convey the same idea in a somewhat different manner. Tabrizi's laws are very detailed and they may lift even the darkest of souls out of their gloom. Opening our emotions is like exposing the clouds and letting the torrential raindrops wash away the filth that has accumulated inside us. Tabrizi and Baba Zaman are talking, Tabrizi explains how he became a dream interpreter by giving up his dreams and learning to interpret dreams. We also notice, Tabrizi declares himself to be a wondering dervish of forty years (58). He continues his universal axiom: "You can study God through everything and everyone in the universe, because God is not confined in a mosque, synagogue, or church. But if you are still in need of knowing where exactly His abode is, there is only one place to look for Him: in the heart of a true lover" (58).

This guideline shows the strength of a genuine lover's affections. The real lover in this context refers to the one who yearns for God's Love, and they are the true companions in the faith. Consider the inscription inscribed on the tomb of Rumi, which may be used as an example to illustrate this point: "When we are gone, do not look for our tomb in earth, but find it in the hearts of people" (Hayat, n.p.). Sufis put a great deal of emphasis on the heart, and their primary goal is to enter the hearts of their real beloveds in order to achieve salvation. God has a response for them as well. In *Quran* God replies, "[a]nd when My servants question thee concerning Me—I am near to answer the call of the caller, when he calls to Me; so, let them respond to Me, and let them believe in Me; haply so they will go aright" (*Quran* 2:186). God shows His infinite Love for His true lovers. He lets His lover feel profound and sound with a declaration that He is near, that much nearer than theirs "jugular vein" (*Quran* 50:16). Shams dazzles us with another insightful rule as he anticipates his first meeting with Mewlana Rumi:

> Whatever happens in your life, no matter how troubling things might seem, do not enter the neighborhood of despair. Even when all doors remain closed, God will open up a new path only for you. Be thankful! It is easy to be thankful when all is well. A Sufi is thankful not only for what he has been given but also for all that he has been denied. (73)

Sufis strive to keep despair at bay in order to stay persistent and resilient in their beliefs and practices. They have discovered the solution to their difficulties and challenges. They are eternally thankful to their God for everything, whether they do or do not have much of it. According to the *Dictionary of Psychology*, the word

despair means "an emotional feeling of hopelessness"[1]. Therefore, Sufis keep themselves vigil and aware of not indulging themselves in the ocean of despair. We can draw a similar reference from Quran, where Allah says, "[W]e have not sent down to you the Qur'an that you be distressed" (*Quran* 20:2). For example, the opposite interpretation of this verse is that the Quran has been revealed in order to bring us contentment. Sufis draw courage and enthusiasm from the divine reservoir of God and channel it into their lives. They understand that even the most egregious of perpetrators are slaves of the Most Merciful. "Say, O My servants who have transgressed against themselves [by sinning], do not despair of the mercy of Allah. Indeed, Allah forgives all sins. Indeed, it is He who is the Forgiving, the Merciful" (*Quran* 39:53). An intriguing truth is that Sufis were able to comprehend the most profound meaning of Quranic verses which is an interesting fact. They have a better knowledge of life and they flourish from their perseverance and patience in exchange for all of their sacrifices. They believe that patience is the key to unlocking all of life's gems. As one of the rules say:

> Patience does not mean to passively endure; it means to be farsighted enough to trust the end result of a process. What does patience mean? It means to look at the thorn and see the rose, to look at the night and set the dawn. Impatience means to be so shortsighted as to not be able to see the outcome. The lovers of God never run out of patience, for they know that time is needed for the crescent moon to become full (74).

Human beings, whether they do contemplate or not, the treasure of the success of life lies in patience. God, the Exalted also reveals, "I am with those who are patient" (*Quran* 2:153). Rumi speaks in reverent tones, remaining in sync with his master. Rumi extols the virtue of patience, but he does it with more substance. He speaks in subdued tones:

> To practice patience is the soul of praise:
> have patience
> for that is true glorification.
> No glorification is worth as much.
> Have patience:
> Patience is the remedy for pain. (*Daylight* 68)

Hardship is what makes us the strongest as human beings. It acts as the best teacher. It always serves a lesson that creates the roadmap of our lives. Shams, now prepares himself for the hardship pondering on one of the rules: "The midwife knows that when there is no pain, the way for the baby cannot be opened and the mother cannot give birth. Likewise, for a new self to be born, hardship is necessary. Just as clay needs to go through intense heat to become strong, Love can only be perfected in pain" (86).

Shams is very eloquent and gifted with Love and mercy. He turns the hardships of life into the gifts of life. Shams gets an answer from his God too: "Indeed, there is ease in hardship" (*Quran* 94:6). Prophet Muhammad (sm) says: "Never a believer is stricken with discomfort, hardship or illness, grief or even with mental worry that his sins are not expiated for him" (Muslim 2573). Rumi, the disciple follows his master shams by tuning in:

> Where there is pain, the remedy follows:
> Wherever the lowlands are, the water goes.
> If you want the water of mercy, make yourself low;
> Then drink the wine of mercy and be drunk (*Daylight* 150).

[1] See: <https://dictionary.apa.org/despair>.

Incredibly, the Sufis have transformed adversity into pleasure, and they are illuminating the people with their calming balm of serenity and tranquillity. There is no other way to accept God's compassion and devotion but to humbling a person in order to receive it.

Ella from Nausea to Madhab-i-Ishq to Eudaimonia

Jean Paul Sartre, the existentialist philosopher, is the writer of the novella *Nausea*. Ella's life is in the same stage which can be referred as state of Nausea. She knows this state can be exceeded for what she needs a push. When it comes to the trajectory of one's life, nothing is foreseeable. We never know what is going to happen next. It is a novella about spiritual and personal growth and development. When Ella approaches the age of forty, she finds herself in the midst of a transformation from a state of Nausea to a state of Madhab-i- Ishq and then to Eudaimanism. Shafak pens, Ella's state of Nausea as such: "For forty years Ella Rubinstein's life had consisted of still waters-a predictable sequence of habits, needs, and preferences" (prologue). As human beings, we do not want a boring existence, soulless emotions, or a heart that is devoid of Love. As time goes on, scientific and technological development progresses, but we become devoid of feelings. The emotion of postmodern human beings can be summed from the poem "The Hollow Man" by Eliot:

> We are the hollow men
> We are the stuffed men
> Leaning together
> Headpiece filled with straw. Alas!
> [...]
> Shape without form, shade without colour,
> Paralysed force, gesture without motion (1-4, 11-2)

Ella sees her life in the same way. A heart that simply beats mechanically, devoid of passion and spirituality. She reflects about her limits: "Building her whole life around her husband and children, Ella lacked any survival techniques to help her cope with life's hardships on her own. She was not the type to throw caution to the wind. Even changing her daily coffee brand was a major effort" (Shafak 3).

We are already informed that the age of forty is mysterious and full of unpredictability. As Ella proceeds reading Sweet Blasphemy she starts to rediscover herself. She understands that "[t]here are surely more important things in life for a married woman about to be forty" (44) She seeks for inspiration and wants to try writing, "The Forty Rules of the Sedentary, Suburban, Earthy Housewife" (43). Her first letter to A. Aziz explains how she throws herself to a stranger for whom she feels a strange affection. She writes, "I am sorry to pour my personal problems out to you" (45). As Aziz receives the letter he has not delayed to enlighten Ella with solution and comfort. He comforts her with Rumi's saying, "love is the water of life" (54).

Resoundingly this saying enthrals Ella and the seed of Love starts to grow from there. Her day to day communication with Aziz has started to fill up the emptiness of her heart. Aziz becomes the most significant thing in her life. She starts getting a feeling of belongingness and her meaning of existence. She contemplates: "Aziz was a gushing waterfall. Where she feared to step, he surged full blast. Where she hesitated and worried before acting, he acted first and worried later, if he ever worried at all. He had an animated personality, too much idealism and passion for one body. He wore many hats and wore them all" (159). Ella begins comparing herself to Aziz. She thinks if he is west, then she is east. The argument goes on and she yearns to get a resolution.

David, Ella's husband has come to know about her communication with Aziz. He knows she is looking for compassion elsewhere. After a battle of arguments, she reveals the truth. She unlocks her secret and feelings which has caused David a shock for what he is not ready at all. "I love Aziz" (250). Ella exhales. Her journey to Madhab-i-Ishq begins. The phrase means the path of Love or the way of Sufism. In Islam there are many Madhabs starting from Hanafi and ending with Shafee. Now she shifts from the state of Nausea to the way of

Love. She confesses her Love: "I first loved your imagination and your stories, and then I realized I love the man behind the stories" (264). It is worth of mentioning that the transformation has made her strong and powerful. She dares to express her Love without any hesitation and confusion. A certain form of stability is noticeable in her character. Rumi writes:

> The truth walked in, and Love fell all around.
> Love found us.
> [...]
> He came from nowhere. He called me. I came.
> Lover! Saviour! My Path! My Elixir! (*Love is My Saviour* 17)

Let's rephrase the quotation above: He (Aziz) came from nowhere. I (Ella) came. Lover (Aziz), Saviour (Aziz), My path (Madhab-i- ishq-sufism). She finds a way to rescue herself from the prejudice she has carried throughout her life.

Ella meets Aziz finally. She prepares herself as much as possible and leaving her family behind she starts walking on the path of love: Madhab-i-Ishq. Love makes us forget everything. Time flies by and Love confides us. As Ella recalls, "she would not be able to remember how one cup of coffee became several cups, or how the conversation took on an increasingly intimate tone, [...] he planted a kiss on her fingertip"(301). It is quite evident that she is infatuated by Aziz's Love and she subjugates herself to him without any fear and hurdles. When they let Love happen hand in hand, shafak writes, "it was the sexiest feeling she had ever experienced" (303).

Ella discovers the mystical life of Aziz and she prepares herself for the worst knowing that Aziz has got cancer. She finds herself happy as she has been able to stay beside Aziz until his last breath: "Aziz was buried in Konya, following in the footsteps of his beloved Rumi" (348).

Now, Ella shifts to the third phase of her life which can be called as Eudaimonia. In Greek philosophy, "Eudaimonia means achieving the best conditions possible for a human being, in every sense–not only happiness, but also virtue, morality, and a meaningful life. It was the ultimate goal of philosophy: to become better people—to fulfill our unique potential as human beings"[2] (n.p.). The death of Aziz allows Ella to find a new meaning for her life. Now, she finds herself in a dilemma where she has to make a big decision. She takes a drastic decision to move to Amsterdam. She bores confidence and contemplates, "I am going to try living one day at a time. I'll see what my heart says" (349). Finally, Ella becomes what she has wanted to become. She transforms into something she never has anticipated before. Her transformation brings happiness and achieves the best art of being a human. She becomes a dervish. Shafak writes: "She looked at the sky, which was an amazing indigo in all directions. It swirled with an invisible speed of its own, dissolving into nothingness and encountering therein infinite possibilities, like a whirling dervish" (350).

The novel ends up with the final rule: Forty. The forty becomes the osmosis part of the all rules. It sums up life, sums up what we yearn for. As a human being we want to live a meaningful life and Love inscribes the best possible meaning. Shafak ends by stating that "[a] life without Love is of no account. Don't ask yourself what kind of Love you should seek, spiritual or material, divine or mundane, eastern or western. [...] Divisions only lead to more divisions. Love has no labels, no definitions. It is what it is, pure and simple" (350).

Conclusion

Shafak has invented a new idea of life with a mixture of Sufism and Islam that can be coined as "Elifism". Ella finally becomes the person she has aspired to be for the past forty years. In the instant that she drags herself into infinity, the kite of hope soars even higher into the sky. She discovers a sense of purpose in her

[2] See: <philosophyterms.com/eudaimonia>.

life. Her approach, on the other hand, may appear to be at odds with Sufism and Islam, since she revolutionizes a method of rediscovering the fundamental essence of life. In this paper, I have tried to explain several rules of Tabrizi's from an Islamic Perspective and to show how Sufism, as a philosophy, represents Islam. Furthermore, I have traced Ella's journey from the state of Nausea to Madhab-i- Ishq- to the state of Eudaimonia. This paper aims to open a new window as it covers different aspects of Sufism, Islam and Elifism. Elifism has become a new philosophy of life, giving a new meaning to this concrete life.

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Multiplicity of Self and Space in Semi-autobiographical Speculative Fiction: Doris Lessing's *The Memoirs of a Survivor* and Joanna Russ's *The Female Man*

Selin Yılmaz

Abtract: Speculative fiction has always provided a suitable ground for contesting social constructions such as strict gender roles and conventional views on sexuality. In the 1970s especially, with the influence of second wave feminism, speculative fiction authors began to depict the political struggle of women in fictional universes which presented alternative modes of subjectivity and social structures. Doris Lessing's *The Memoirs of a Survivor* (1974) and Joanna Russ's *The Female Man* (1975) make use of the historically-situated nature of speculative fiction to narrate their experiences, reflect personal as well as political struggles in fictional alternate and future worlds which are indeed reflections of the here and now. Both Lessing and Russ combine autobiographical and fictional elements in their exploration of female subjectivity and experience. This preference leads to a more genuine, less generalized impression of female identity and solidarity. In *The Memoirs of a Survivor*, described as "an attempt at autobiography" by its author, Lessing integrates personal experiences from her own life into the text while exploring a post-apocalyptic, or more precisely, a post-"Crisis" world. Although the events take place in a fictional future, they are influenced by the author's past in real life. Similarly, in *The Female Man*, Russ adds autobiographical elements into the text, especially her experiences as a lesbian feminist and her struggle to exist in male-dominated environments. *FM* presents four different alternate narratives, two of which take place in the future (one is a utopia and the other is a dystopia); however, all of them express a different version of women's, and of course Joanna Russ', struggle in life. Both *FM* and *Memoirs* therefore reflect the multiplicity and plurality of the voices of women, and by employing speculative fiction tropes, they point to diverse ways of confronting oppressive ideologies both collectively and individually.

Keywords: Speculative Fiction, Women's Autobiographies, Second Wave Feminism, Doris Lessing, Joanna Russ

The 1970s was a period in which a large number of feminist speculative fiction novels – mostly utopias and dystopias – were written and published. With the influence of second wave feminism, authors began to give voice to women and reflect their political struggle in fictional universes which presented alternative modes of subjectivity and social structures to those in the real world which is still dominated by patriarchal ideology. Among all the feminist utopias and dystopias of the 70s, two novels stand out as essentially distinct examples: Doris Lessing's *The Memoirs of a Survivor* (1974) and Joanna Russ's *The Female Man* (1975). These novels are different from their contemporaries as they combine autobiographical and fictional elements in their exploration of female subjectivity and experience. As a literary sub-genre, speculative fiction provides a suitable ground for contesting problematic social constructions such as strict gender roles and conventional views on sexuality. As M.J. Wolf-Meyer states, "[s]ocial theory and speculative fiction are two sides of the same coin [...] Both traditions ask us to imagine worlds that can be described and depicted, and ask us as audiences to imagine the rules that undergird a society and its human and more-than-human relationships" (5). Wolf-Meyer also draws

attention to the fact that both social theory and speculative fiction are situated in "time and place […] historical moment [...] in the lives of people who develop and implement the theory (5). In other words, speculative fiction is not an ahistorical sub-genre; works of speculative fiction are products of certain historical moments and sometimes political movements whose voice they reflect and represent. This is why women writers like Lessing and Russ turn to speculative fiction to voice both personal experiences and political ideas.

Lessing and Russ take the historically-situated nature of speculative fiction to another level by adding the autobiographical mode to it, disrupting the conventions of both. In *The Memoirs of a Survivor*, described as "an attempt at autobiography" by its author, Lessing integrates personal experiences from her own life into the text while exploring a post-apocalyptic, or more precisely, a post-"Crisis" world. Although the events take place in a fictional future, they are influenced by the author's past in real life. As Roberta Rubenstein explains, in *Memoirs* "[a]n important element of the narrative is a series of dreamlike scenes that feature pertinent details concerning the nameless elder narrator's childhood, apparently based on the emotional circumstances of both Doris Lessing's mother's childhood and her own" (189). Similarly, in *The Female Man*, Russ adds autobiographical elements into the text, especially her experiences as a lesbian feminist and her struggle to exist in male-dominated environments. *FM* presents four different alternate narratives, two of which take place in the future (one is a utopia and the other is a dystopia); however, all of them reflect a different version of women's, and of course Joanna Russ', struggle in life. One of the four main characters is even named Joanna, and the initials of others' names are all "J": Jeannine, Janet, and Jael. The four women are usually read by critics as "different phases/faces of the same self" (Shinn 167), that of Russ the author. In both novels, therefore, the authors employ the particular technique of bringing together autobiography and fiction as an attempt to combine personal with the political, a combination which allows them to explore female subjectivity and voice in a patriarchal society.

In literary studies and criticism, the relationship between autobiography and fiction has always been a matter of debate. Especially in the twentieth and twenty-first centuries, the fictional aspects of autobiographies are foregrounded in many studies including Jill Ker Conway's *When Memory Speaks: Exploring the Art of Autobiography*, in which she asks the questions "Is autobiography just another form of fiction? A bastard form of the novel or of biography?" (3), or Gunnthórunn Gudmundsdóttir's *Borderlines: Autobiography and Fiction in Postmodern Life Writing* which examines the erasure of the borderline between fact and fiction in autobiographies. These debates are primarily centred on the idea, which is influenced by postmodern and poststructural theories, that human consciousness and memory are not reliable sources of information and language is insufficient in relaying what passes through a person's mind. Moreover, the disposition of the human mind to fictionalize, or to tell events in the story form, means that the author cannot depict past events without resorting to fiction. Just as "[o]ne cannot ever completely take the fictionality out of autobiography" as Gudmundsdóttir argues (272), one also cannot take autobiography out of fiction. Indeed, the first examples of literary analysis read fictional works in relation with their author's lives, their environment or their views on various matters, before the new critics of the twentieth century argued against such reading. Still, it cannot be denied that most fictional works subtly or explicitly include traces of their author's lives and thoughts. While in some cases it requires a thorough analysis to find these traces, in others the author herself/himself deliberately adds autobiographical elements into the fiction as in the case of *Memoirs* and *FM*.

Although this fusion seems to mean that there is hardly any difference between a novel that is based on the author's life and her autobiography, this is actually not the case. As Linda Anderson states, "if the writer is

always, in the broadest sense, implicated in the work, any writing may be judged to be autobiographical, depending on how one reads it", however, she continues, "autobiography has also been recognized since the late eighteenth century as a distinct literary genre" (1-2). Actually, autobiography has been a mainly "male" literary genre, a fact that became more visible as feminist critics delved into its history. Barbara Johnson draws attention to the fact that "the very notion of a self, the very shape of human life stories, has always, from Saint Augustine to Freud, been modelled on the man" (189) and Anderson also writes that "the genre of autobiography has been implicitly bound up with gender. Insofar as autobiography has been seen as promoting a view of the subject as universal, it has also underpinned the centrality of masculine – and, we may add, Western and middle-class – modes of subjectivity" (3). This means that traditional autobiographies were mainly written by white Western middle-class men and represented their ideology while women were constrained to the realm of private diaries or journals, which were the "less literary" versions of autobiographies. At this point, feminist criticism by Anderson, Johnson and others becomes important in revealing the domination of this literary genre by male authors. More importantly, however, they foreground the struggle of female authors against a masculine tradition. As Johnson contends, "[t]he problem for the female autobiographer is, on the one hand, to resist the pressure of masculine autobiography as the only literary genre available for her enterprise, and, on the other, to describe a difficulty in conforming to a female ideal which is largely a fantasy of the masculine, not the feminine, imagination" (189-90). Although they are not essentially autobiographies, both *Memoirs* and *FM* tackle this problem as they investigate alternative identities and spaces for women to tell their narratives and resist rather than conform to the male constructions of ideal female identity.

It is obvious that both the concerns of feminist politics and feminist literary critics of autobiography are similar: they want to give voice to women, a unique voice which is not dictated or influenced by a male tradition. This is why *Memoirs* and *FM* are crucial feminist texts that need analysis; they combine the personal experiences of their authors with the tropes of speculative fiction in order to explore an environment that is free of the structures that define conventional gender roles and identities. The focus of this paper is the method that Lessing and Russ use to resist and subvert male voice; namely, the employment of fragmented/multiple/plural identities and spaces. This method is important in the sense that it overturns conventional autobiography by unsettling the unity of the autobiographer's identity which is the core of an autobiographical work and also the unity or certainty of space; the dwellings in which the subject resides. Here it is important to refer to Conway's *When Memory Speaks*, in which she asks important questions regarding women's representation of themselves in autobiographies: "[H]ow can a woman write an autobiography when to do so requires using a language which denigrates the feminine and using a genre which celebrates the experience of the atomistic Western male hero? [...] If the autobiographer gazes at himself in the mirror of culture [...] how should a woman use a mirror derived from the male experience?" (3-4). The answer to these questions is that a woman should not *use* that "mirror of culture" which is "derived from the male experience", but *shatter* it. This shattering method is the opposite of that of the masculine, "conventional" autobiography which "enables a more coherent sense of self than is possible in life, and, on the other hand, it ignores - or at least devalues - the experiential life that underlies the self's formation" (Haegert 623). Lessing and Russ subvert this tradition by both undermining the idea of coherent, unified, total self through making use of fragmentation in a positive way and giving equal voice to experiential and mental life of the characters which take place in different spaces. However, fragmentation or multiplicity here should not be confused with the broken state of women under dominance; on the contrary, the common struggle of women brings them together to form a shared identity made of multiple voices. As Boulter

argues, *FM* "cannot be reduced [...] to a metaphorical representation of women's fragmentation in patriarchy" (157) and the same can be said for *Memoirs*. Both Lessing and Russ use fragmentation to situate women not *in* but *against* patriarchy by making use of the multiplicity of female voices, which can be read as an empowering technique.

Multiplicity in both novels work on two dimensions: Characterization and space, which complement one another. The first dimension is more related to personal experiences of the authors; therefore, contain more autobiographical elements, while the second makes use of the tropes of speculative fiction, mainly the post-apocalyptic, dystopian setting. *Memoirs*, in which "Lessing blurred the boundary between actual and fictionalized memoir to explore deeply personal experiences" (Rubenstein 187), has two major characters: A nameless narrator who is living alone in an apartment and a girl named Emily Cartright who is given into narrator's care under vague circumstances, left by an "ordinary man" saying the girl is the narrator's "responsibility" (*Memoirs* 17). The events are told by the narrator, who, as the title of the novel suggests, survived the catastrophic events after "the Crisis" and is able to reflect on her life with Emily and Emily's pet, a cat-dog hybrid named Hugo. Both the narrator and Emily are women who are trying to survive in a hostile post-apocalyptic environment by supporting each other; the narrator looks after Emily when she is young and Emily likewise protects the narrator when she is older. The two figures are seen by some critics as fragmented selves of one woman; but the author, Lessing herself, can also be added among the figures that construct that one woman who is in fact multiple. Indeed, in the novel the narrator and Emily are tightly connected; in addition to her own existence, the narrator sees herself as a "continuation, for [Emily], of parents, or a parent, a guardian, foster-parents" (*Memoirs* 27), while Emily is also connected to the narrator who becomes "her refuge" that she cannot leave even when she is grown up. Anderson informs us that "[w]oman's difference [...] requires a different emphasis. It flies in the face of conventional modes of representation, producing a multiplicity which cannot be captured within one and the same the singular 'I' of masculine discourse" (98). This idea is well-represented in *Memoirs* in which the voice of "I" is divided into different selves that reflect another aspect of womanhood. The child-Emily with a violent mother and indifferent father represents the early stages of a woman's life under oppression. Adolescent and adult Emily is painted as a more complex character; she is nurturing and matronly towards her gang, but she is also "heavy, dreaming, erratic" and has survival skills (*Memoirs* 47), which means that she is learning to be independent and active in a post-apocalyptic world. She embodies both the features that are traditionally attributed to women and those that are attributed to men. The narrator is also not a flat character; at first look she may seem passive as she remains inside the house, but she can travel with(in) her consciousness, so she represents the "mind" and also the intuitive side of humans. Although most of their time take place in different environments – Emily begins to go out more when she is older but the narrator always stays at home – they both experience oppression in some way which forms a connection between them; they form a bond through facing chaos together.

The employment of space in *Memoirs* has parallels with multiple identity construction. Lessing chooses to construct the locations rather unconventionally; the name of the city in which the characters live is never mentioned and there is a general vagueness about space and time in the novel, a fact that might disturb the readers of conventional science fiction or speculative fiction. Amid such vagueness, Lessing creates two spaces which at first seem fundamentally different but as the plot progresses revealed to be complementary. The first one is the physical/material space, a dystopian landscape, in which gangs roams the streets, and humanity struggles to adapt to scarcity and disorder. This is the "real" world where the devastating events happen and it is

more Emily's world than the narrator's. When Emily grows up, she begins to leave home and socialize with the gangs and help people, trying to make a "real" change in the world. However, she is never fully separated from the narrator and this becomes especially apparent when Emily decides against leaving the city and fight against wild children alongside the narrator. This behaviour reveals that although they occupy different spaces, the two women still share a sense of solidarity. The second space is a metaphysical/mental space inside the narrator's house; a wall that reflects realistic images only to the narrator. Unlike Emily, the narrator is more introverted; she states that while chaos was taking over the world, her "ordinary life was the foreground", and that she was living "somewhere else", an inner world of hers which is materialized as an occasionally see-through wall. When the narrator begins to "see" beyond that wall – a meditative phenomenon she calls "'personal' experience" (*Memoirs* 38) – she observes "a small girl of about four" whose name is revealed to be Emily (39-40). When the narrator looks at the wall which reflects a different time than the present, or an alternate world, she is also looking at her own mind and memories. Therefore, what she sees beyond the wall can be interpreted as Emily's childhood that she is able to observe, which means that it can also be her own childhood as she sees it in a "personal experience." This interpretation is also affirmed by Lessing who explains that "what the narrator believes that she is seeing behind the wall, that apparent dream world, actually represents her own life, her own childhood" ("Observing" 148). Moreover, it also represents Lessing's own life and childhood as "the narrator witnesses scenes that include an unloved, neglected child—a composite of Lessing herself as the daughter who keenly felt the absence of her mother's love" (Rubenstein 187) and the naming of Emily (whose second name s Mary) is a conscious choice as the name of Lessing's own mother was Emily Maude. Rubenstein explains that Lessing's "mother died when she was three years old" but she knew that her mother's "early life was shaped by a similar experience of maternal absence and emotional neediness" (187). Lessing thus brings together autobiographical elements with the spatial tropes of speculative fiction in order to reconcile these separate female selves which also represent parts of her own identity.

The parallels between characterization and space also work together to create an escape from conventions for women, both in a literary and a political sense. The space experienced by the narrator beyond the wall presents an alternative to the oppressive reality which is "in a state of escalating social collapse" (Rubenstein 187). In fact, there are two kinds of visions she has in that space; the first one is autobiographical as the narrator witnesses her own past (as Lessing confirms). These dismal visions are personal scenes that depict a problematic, oppressive, patriarchal family life which remained in the past but still haunts her. In order to escape it, and also to escape the harsh reality of outside, she must focus on the other alternative in the wall which presents a better picture. She comments on that second realm that "it was always a liberation to step away from my 'real' life into this other place, so full of possibilities, or alternatives" (*Memoirs* 57). DuPlessis argues that these scenes "which prepare for or intimate the future are the very opposite of garish and heavy. First, there is a sense of anticipation tempered with the incessant, sometimes oppressive work of cleaning and preparing. The narrator must paint the rooms an eggshell white, as if she were preparing her own birth" (5). This implies two things: The personal space is a "female" space which is ready to give birth to a new self after going through constructive struggles, but it is also a transformative space that includes utopian hope for the narrator, Emily, and Lessing altogether. None of these selves can exist in isolation because individually they do not represent the full personality of a woman. But in the end they come together through reconciliation as both the narrator and Emily pass through the wall (*Memoirs* 181). Although "there is no picture of what happens beyond the wall, after the ritualized conversion" of the narrator and Emily, the future is hopeful for them because there is a "transformation

against a backdrop of disaster" (DuPlessis 5). The reality beyond the wall is definitely a new "extensive" space "with no boundaries or end that [the narrator] could find" (*Memoirs* 87). It is a free space which forms a contrast with the restrictive, dark, dystopian space of the narrator's "ordinary" life. The narrator's life does not flow linearly or progressively, but it is made first of conflict and then of solidarity between different selves that represent a woman's coming to terms with her identity and finding her own voice: "[T]he one person I had been looking for all this time was there", says the narrator after passing through the wall (*Memoirs* 182). Beyond the wall is the utopian hope and figure of a woman which represents the unique voice that is finally achieved.

In *FM* there are likewise multiple main figures that can be interpreted as parts of a self but also as a multiplicity of selves that first contest and then come to terms with each other. As Sally Robinson mentions, in traditional novels, "[p]lot usually *centers* on a protagonist with whom we can identify, or at least through whom we can understand the story", but in *FM* "we have no unified personage, no traditional sense of character which is so central to the realist text [...] Each of the four J's intersects with the others: they share desires, experiences, possibilities, and even 'identities'" (116) (emphasis original). As in *Memoirs*, here each character represents a different aspect of one woman: Jeannine lives in an alternate 1969 in which the Depression never ended and World War II never happened. She is a woman whose personality and needs are shaped by patriarchy and whose aim is to get married. She is extremely dependent on men and has internalized female roles, as she says "I wouldn't give up Cal for anything. I enjoy being a girl, don't you? I wouldn't be a man for anything" (*FM* 86). Therefore, Jeannine represents the stereotypical 60s wife who is devoted to being a housewife. Joanna, the one who shares the author's name, lives in the author's reality in 1969 and is also a product of male dominated culture, but instead of adopting the female role she tries to enter the male domain and therefore internalizes male norms in a different way than Jeannine. She "vies for independence and becomes a man" (Silbergleid 163), because only men are allowed to be independent in her society. As her name suggests, Joanna is probably the most accurate representation of "Joanna" Russ. Another fragmented self is Janet Evason who comes from a planet called Whileaway, which is a kind of feminist utopia. Janet is the "projection of female power" (DuPlessis 6) as she grew up in a completely female culture that is not based on gender binaries. There is yet another fragment, Jael, who is a time-traveller assassin from a dystopian future in which there is a war between the sexes. Jael is also the representation of female power but in a more physical way than the others as she takes part in an actual war against men. Her character is in a way the materialization of anger within women which is suppressed by patriarchy. Besides these different personalities, what contributes to "polyvalence of character" is "[a] continual fluctuation in narrative voice [...] the 'I' of articulation is constantly changing, often unidentified in a deliberate refusal to be named or pinned down" (Robinson 117). Therefore, it can be said that *FM* also challenges the conventional techniques in autobiography and fiction which try to establish the fact that "each individual possesses a unified, unique selfhood" (Anderson 5). It foregrounds instead the multiplicity of little narratives which together resist masculine metanarratives.

The time and space occupied by each woman in *FM* complement their characterization. As such, in addition to making use of her own experiences to create multiple selves, Russ also borrows spatial tropes from speculative fiction in order to explore the constructive aspect of multiplicity. As Boulter suggests, especially during the 1970s "[t]he alternative visions of SF enabled writers to explore feminist futures, to reinterpret dominant histories and to allegorize the contemporary World" (154). In *FM*, which is usually read as a postmodern text, there are four different alternative spaces in which different identities of women are explored. Here the alternate realities seem more confusing but they have the same function as they do in *Memoirs*; to

present different alternatives to the reality in which the author lives and also to explore different forms of female self. Gudmundsdóttir states that in postmodern autobiographical texts, "there are retrospective possibilities, alternative lives and therefore alternative texts, an acknowledgment that this is not the only way the life could have been written, that there are other probably just as valid alternatives" (273). Accordingly, as a text that combines postmodern autobiography with speculative fiction, *FM* includes more than one alternative space: Whileaway, in which there are only women, and Jael's reality, in which there is a war between men and women. As in *Memoirs*, one of these alternatives is a negative and the other is a positive one. Jael explains that in her world "[t]here was increasing separatism, increasing irritability, increasing radicalism; then came the Polarization; then came the Split" (*FM* 252). Although Jael is a strong woman that can fight against male oppression, this alternate reality is not a good picture of the future of humanity and the one that should be avoided, because men still dominate women and force people into gender roles in their realm. However, the other alternative, Whileaway, is a place that "enables Russ to build a gender-free world from the ground up and imagine what a citizenship not premised on sexual difference might look like" (Silbergleid 162). Therefore, it is a free space like the positive alternate vision of the narrator in *Memoirs*; it is vast and full of possibilities for women. In fact, there are critics who read it as a mental place rather than a physical one. DuPlessis, for instance, argues that Whileaway "is not a future place nor a future time, but is, instead, a mental place in the present [...] it is the place where women are human. So Whileaway is a place which women enter in their own consciousness. It is a new understanding, a new ordering of priorities, assumptions, and patterns of thought" (6). In this sense, it resembles the "personal" space that the nameless narrator enters in *Memoirs*. Kathleen Spencer also states that "by its very existence, Whileaway provides a kind of imaginative rescue not only for its own inhabitants, but also for all (female) readers of the novel and even, according to the text, the author herself" (Spencer 173). As an alternative realm, Whileaway represents the empowering space – whether material or mental – in which both the characters and the author can shape their identity and make their voice heard.

As readers begin to grasp the alternate realities and persons in *FM*, they see that although these characters are from different realities or timelines, they are in fact the parts of one woman. As Rachel DuPlessis suggests, "[o]ne way or another, sooner or later, the reader discovers that these four women are either alternate selves in one person or, as types of the genus Woman, alternative strategies for dealing with the same kind of social givens: female nondominance in a patriarchy" (6). Therefore, it can be argued that the fragmentation in *FM* serves the empowerment of women by foregrounding the idea of solidarity as well as multiplicity. "The group protagonist," argues DuPlessis, "presents a collective self, rather than individual selves, and therefore proposes the values which go with collectivity, especially unity of social purpose" (2). This collective self does not mean the end of individuality for women, but it is "about the importance of interdependence and recognition of the need for collective survival" (2). Therefore, besides reflecting different aspects of womanhood, the multiple characterization also serves to underline the importance of solidarity between women. Boulter contends that "[t]he four Js might also be seen to approximate different ideologies in and about feminism in the United States in the 1970s: Janet is a lesbian separatist; Jeannine is a pre-feminist woman; Joanna is raising her consciousness; and Jael is a feminist-terrorist" (156). Again, as in *Memoirs*, these separate selves represent the author's own identity and struggles against social norms and rules in a period of strict patriarchal dominance. Instead of writing a pure autobiographical text, however, Russ makes use of speculative fiction to reflect multiple identities that, considered alone, are not useful in fighting against patriarchal oppression, but when they are combined they become powerful. She also uses fiction to form a connection between her past (younger) and

future (experienced) selves "as the older woman in some kind of time-loop goes back to help her younger self rebel against or survive patriarchal restrictions" (Spencer 168). The characters that are born out of Russ's life (and probably the lives of other women in that period) represent different aspects that must come together, help each other, and merge to form a strong female voice. Towards the end of *FM* these four characters indeed come together through the technology used by Jael, who succeeds in finding her "other selves" (*FM* 246). They turn into one voice that cannot be dominated or threatened by masculinity: "I, Janet; I also watched them go, I, Joanna; moreover I went off to show Jael the city, I Jeannine, I Jael, I myself [...] Remember: we will all be changed. In a moment, in the twinkling of an eye, we will all be free" (*FM* 319).

As they shape their plots, both Lessing and Russ reject the traditional masculine narratives of the myth of male-self as a coherent whole in autobiographies and fiction, such as the journeys or quests of successful, solitary figures as seen in Jean-Jacques Rousseau or Benjamin Franklin's autobiographies and in most of the realist novels written by men. In opposition to such narratives, *Memoirs* and *FM* present alternative, multiple voices and spaces that "disrupt conventional narrative patterns and expectations in ways that leave [the texts] free to explore what might be called a 'feminine' space" (Robinson 106). Instead of creating solitary heroines, these novels incorporate multiple voices of women and this fragmentation works to establish ultimate self-realization which makes women stronger individually.

Lessing and Russ wrote during a time when women started to find voices of their own with rising feminist activism, nourished by solidarity. Their shared experiences and interaction allowed them to free themselves from male gaze and language. Although they lived in different continents, both Lessing and Russ chose to narrate their experiences and share their ideas in similar ways, which means that literature, and particularly speculative fiction in this case, is a powerful medium for reflecting personal as well as political struggles. The fact that these authors combine autobiography (their own experiences as women) and speculative fiction (possible alternatives for women) shows that speculative fiction is not a kind of escape literature that is detached from reality and historicity; on the contrary, it can be deeply political and historical. Nevertheless, it also provides a space in which the authors can wilfully alienate themselves from reality and discuss different possibilities. As Marleen Barr argues, feminist speculative fiction writers can "let go of current reality and penetrate barriers that inhibit creating new reality. As inhabiters of this alternative reality, like Emily's transmuted self, women can move beyond their present selves and become splendid, dignified selves. Feminists can theorize about dissolving walls that imprison women within a sexist reality" (146). There is not a clear line that divides the reality of the author and the world she imagines or creates, and this dialogue between reality and fiction is what makes *FM* and *Memoirs* powerful feminist texts that both reflect real political struggle and theorize about how to transform the sexist reality. In the words of Russ, "[b]ooks are not blueprints. They are experiences. The worlds in *The Female Man* are not futures. They are here and now writ large" ("Reflections" 247). Both the worlds in *FM* and *Memoirs* reflect the concerns of women of their time and show ways to confront them both collectively and individually. However, the worlds that they painted in the 1970s are still here and now in some parts of the world and these novels can still be the voice of women who are oppressed.

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Sarah Ahmed. *Complaint!*. Duke UP, 2021. 384 pp. ISBN: 978-1478015093.

Marietta Kosma

Complaint! emerged during the era of Black Lives Matter (BLM), #MeToo and the coronavirus pandemic, a moment in which transparency is required more than ever. Ahmed explores a timely topic, as systemic harassment has become an increasingly common occurrence. The question at heart of Sara Ahmed's research is what elements make up a complaint. Her work is concerned with how power is experienced and challenged in everyday life and institutional cultures. Ahmed draws on oral and written testimonies of individuals who have been harassed in Australian university campuses. She examines the structures underlying the operation of academic institutions and the mechanisms of institutional power. She takes up an intersectional approach to complaints, following the tradition of Black feminist and feminist of colour critiques of institutional power. She exposes how institutional change becomes possible and why it is necessary.

Sara Ahmed's *Complaint!* consists of four chapters. In the first chapter, "Institutional Mechanics", Ahmed undergoes an exploration of the institutional mechanics of making a complaint and how universities work. The complaints addressed in the book are complaints that pinpoint existing in equalities in university campuses, inequalities in hierarchy and instances of abuse of power. She voices the narratives of those who have faced sexism, racism, bullying and harassment on the grounds of their sexual and racial affiliation. Details of assault, bullying, harassment are very difficult stories to share. However, it is necessary that these stories come to the forefront in order for universities to get transformed. Ahmed reflects what it feels like to bring one's story to the present time. She gives room to individuals who have been dismissed to be heard. She pinpoints at the institutional mechanics that make the process of filing a complaint more intricate and in some cases hinder complaints from being heard. She claims that to "be heard as complaining is not to be heard. To hear someone as complaining is an effective way of dismissing someone" (1). This statement shows the dismissal that individuals face while complaining.

In chapter 2, "The Immanence of Complaint", Ahmed points at the efforts of individuals, not necessarily in academia, who try to mobilize "complain activism", a formal form of complaint against institutions. It is useful to think of complain activism as mobilizing a wider witnessing of complains. Ahmed notes that many people start the complaint process informally. Most times, students start the complaint process by submitting to the faculty written letters of complaint. Warnings during and after the complaint about the risks and dangers involved are usually placed by the institution. There are many institutional mechanisms, dissuading people from pursuing a complaint, warn them not to openly express their feelings. Complaints can lead to an escalation of a structural problem that one is trying to redress. Ahmed points at the difficulties one faces in the process of making a formal complaint, as the institution requires the complainant to file a lot of paperwork as part of the complex procedure. Challenges that complainants face are lack of institutional support and even withdrawal of their funding in some cases. Therefore, many individuals become discouraged and withdraw their complaint. However, it is necessary to recognize the cost of not complaining. Not taking sides in a situation of harassment is a stance.

Most times, students revert to an existing policy in order to address an inequality because they need to base their complaints to existing principles. Ahmed takes a step further and ponders what happens when there are no policies regulating a particular situation, as performativity and policy are central tools in helping one point out the failures of a particular system. Having policies that address questions of power at hand is central however, it is not always the case. Policies could operate as the means challenging the reproduction of a culture

in which a particular type of conduct has happened, as stories of harassment have to do with access to particular structures.

In chapter 3, "If These Doors Could Talk?", Ahmed talks about individuals' phenomenological experiences of exclusion at universities. This chapter is heavily laden with architectural metaphors, especially ones in relation to doors and windows. Through these metaphors, Ahmed examines how we inhabit space and consequently how our freedom to complaint is premised and the same time denied. She further points to the differential orientations ascribed to the complainants' bodies that displace them from spaces inscribed by privilege. Ahmed is interested in the "exhaustion" one experiences from being in a world that does not enable his existence. Overall, her work on complaint is about thinking through these politics of exhaustion and how spaces end up occupied in one's efforts to challenge power.

In the last chapter, "Conclusions", I find Ahmed's observation that it is important to form a collective among individuals who have common interests to better preserve their rights extremely valuable. The personal becomes collective, as one realizes that there are other people struggling with the same issue as them and therefore they are not alone. Ahmed further dwells on the degree to which collectivity matters when one is making a complaint, as she claims that it is more probable to achieve resolution once a complaint is made collectively. Working collectively in order to address an institutional problem is more efficient.

Complaint! is an important contribution to feminist scholarship and to the field of queer and race studies. *Complaint!* is in conversation with Ahmed's previous work *Living a Feminist Life* (2017) in which she argues that in most cases when one makes a complaint in higher education, his complaint is overlooked as marginal and he is flagged as troublesome. In continuation to this argument, in *Complaint!* Ahmed points at different charges of the individual on a racial and sexual count which on a first glance might seem to differ from one another, but ultimately are permeated by mutuality. There is a kind of universalism underlying cases of harassment even though at first they might seem unrelated. The weakness that I identify in Ahmed's analysis is that she anonymizes the cases to which she refers in order to protect the personal data and ultimately the privacy of the people involved in the process. However, this strategy compromises the broader claim that she is trying to make because her study is tightly focused on a number of very particular cases. In some passages, it is difficult to keep track of which case she refers to and that undermines the reliability of her own argument at times. Overall, Ahmed shows how feminist complaints can be a form of diversity work. She identifies abuses of power and also the mechanics underlying the complaint process.

Works Cited

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CONTRIBUTORS

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